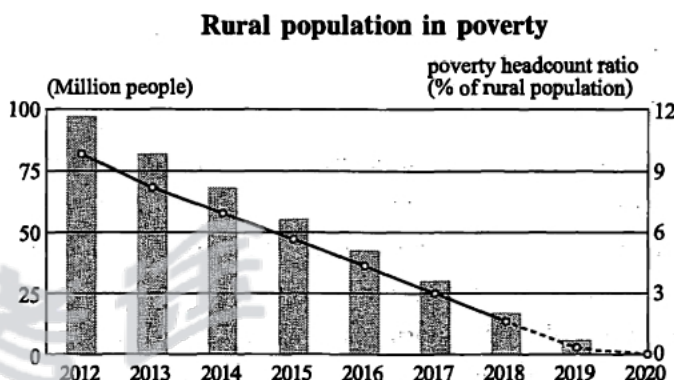


2021 年 6 月大学英语六级考试真题(三)

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.



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)

说明: 由于 2021 年 6 月六级考试全国共考了 2 套听力, 本套真题听力与前 2 套内容完全一样, 只是顺序不一样, 因此在本套真题中不再重复出现。

Part III Reading Comprehension (40 minutes)

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

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 especially in facial expressions.
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 1 500 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。

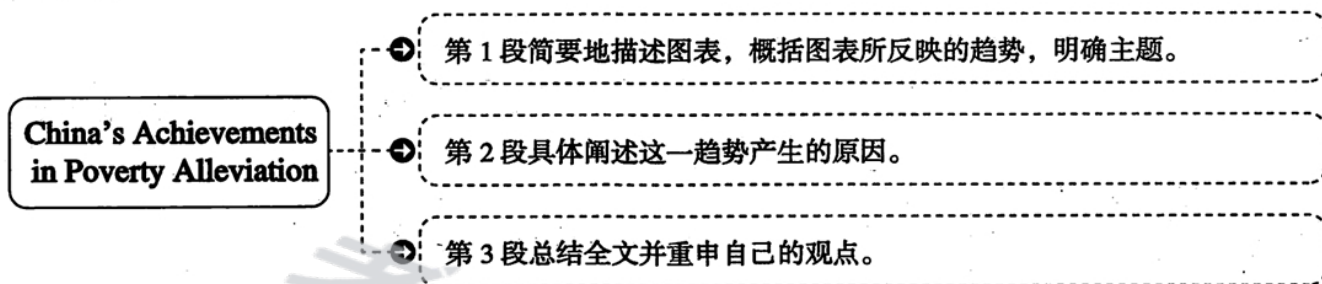
云南居住着 25 个少数民族,他们大多有自己的语言、习俗和宗教。云南独特的自然景色和丰富的民族文化使其成为中国最受欢迎的旅游目的地之一,每年都吸引着大批国内外游客前往观光旅游。



2021 年 6 月大学英语六级考试真题(三)答案与详解

Part I Writing

结构框图:



范文点评:

参考范文	精彩点评
<p>China's Achievements in Poverty Alleviation</p> <p>【1】 As the chart shows, in 2012, there are nearly one hundred million rural people in poverty, which accounts for approximately 10% of rural population. However, the following several years have witnessed the continual decrease in this figure, and in 2020, all the Chinese rural people have got rid of poverty. 【2】 It can be seen that China has made tremendous achievements in poverty alleviation.</p> <p>【3】 It is beyond all doubt that the achievements are attributed to China's rapid economic development in these years, as without economic growth, people's poverty situation cannot be alleviated. 【4】 And more importantly, the poor have enjoyed the great benefit of the economic growth due to the strong support from our government, active promotion of industrialization and urbanization. Many rural people are attracted to urban areas, so that they can benefit more from the economic growth. 【5】 In addition, our country has attached great importance to infrastructure establishment in poor areas, such as roads, communication, and electricity facilities, which effectively narrow the gap between the rich and the poor.</p> <p>【6】 To conclude, having witnessed the remarkable achievements in poverty alleviation, we have every reason to believe that our people will lead a richer and better life, and our great country will become more thriving and prosperous.</p>	<p>【1】 简要地描述图表, 并用相关数据表明, 贫困人口大幅减少, 贫困率下降。</p> <p>【2】 表明自己的观点, 指出中国在扶贫方面取得了巨大的进步。</p> <p>【3】【4】【5】 分别使用 "It is beyond all doubt that..." "And more importantly..." "In addition..." 指出中国的扶贫成就归功于经济的增长, 更重要的是, 贫困人口从经济增长中受益了。此外, 加强对贫困地区的基础设施的建设, 有效地缩小了贫富差距。</p> <p>【6】 最后用 "To conclude..." 总结全文, 进一步阐明自己的观点。</p>

话题词汇:

absolute poverty standard 绝对贫困标准

hamper overall economic development 妨碍总体经济发展

aggravate social contradictions 加剧社会矛盾

impoverished mountainous area 贫困山区

poverty-relief 扶贫

strengthen rural compulsory education 加强农村义务教育

targeted poverty alleviation 精准扶贫

take advantage of local resources 利用本地资源

step up infrastructure construction 加强基础设施建设

new rural construction 新农村建设



Part III Reading Comprehension

Section A

【文章来源】本文选自 2019 年 11 月 12 日刊登在 *Sydney Morning Herald* (《悉尼先驱晨报》) 上一篇标题为“*Our Midlife Should Be Celebrated, Please Stop Labelling It a ‘Crisis’*”(《我们应该庆祝中年, 请不要再给它贴上“危机”的标签》) 的文章。

【结构框图】

本文主要说明中年并非只有危机, 也可以是人们充满自信的年龄。

- ① 第 1 段指出人们往往认为中年是女性开始变得“隐形”的年龄, 但作者的观点却相反。
- ② 第 2 段提到中年女性对现状的自我接纳感。
- ③ 第 3 段表明自信对女性中年生活的重要性。

【词性分析】

名 词: A) adversity 逆境, 不幸; D) depictions 描述, 描绘; H) fragility 虚弱, 脆弱; J) obscurity 默默无闻, 无名; K) outlines 概述, 梗概

动 词: C) convey 传达; 传送; E) diminished 减少; 削弱; F) drowned 盖过, 淹没; G) embark 开始从事, 登上(船); I) neglected 忽视, 忽略; K) outlines 概述; 画……的轮廓; N) submit 提交; 屈服; O) suppress 忍住, 抑制

形容词: B) authentic 真实的, 可靠的; L) prevalent 盛行的, 普遍的; M) purchasable 可购买的

答案详解

26. 【考点】名词辨析题。

H) 【语法判断】空格前面是介词 toward, 因此空格处需要填入名词作介词的宾语。

【语义判断】由主句中的关于“如何挺过 40 多岁”的建议以及空格前的 a slow limp 可知, 空格处填入的名词应关于衰老或身体状况不佳, H) fragility “虚弱; 脆弱”符合句意, 故应选 H)。

27. 【考点】动词辨析题。

E) 【语法判断】空格前面是名词短语 our value, attractiveness and power 以及副词 supposedly, 空格后面是 by the vanishing of youth, 因此空格处需要填入动词的过去分词形式, 作后置定语修饰 our value, attractiveness and power。

【语义判断】破折号前面的主句表明 40 多岁是女性开始变得“隐形”的年龄, 而破折号后面的部分是对“变得隐形”进行解释说明, 由此可知, 青春的消逝会减弱我们的价值、吸引力和能力, 所以空格处填入的动词应与“减弱”有关, 故答案为 E) diminished。

28. 【考点】名词辨析题。

J) 【语法判断】空格前面是动词短语 fading into, 因此空格处需要填入名词作其宾语。

【语义判断】由后一句“我觉得自己比以往任何时候都更受关注”可知, 空格处所在句表示类似的意思, 即“我”觉得自己并未变得默默无闻。因此空格处填入的名词应与“默默无闻, 无名”有关, 故答案为 J) obscurity。

29. 【考点】形容词辨析题。

B) 【语法判断】空格前面是 be 动词 is, 空格后面是形容词 compassionate 和 accepting, 因此空格处需要填入形容词, 与 compassionate 和 accepting 并列作表语。

【语义判断】由空格后的两个形容词“富有同情心的”和“乐于接受的”可知, 空格处填入的形容词应为褒义, 并用来形容人的品质, 故答案为 B) authentic。

30. 【考点】动词辨析题。

O) 【语法判断】空格前面是半情态动词 have to, 空格后面为名词短语 a laugh, 因此空格处需要填入动词原形, 与 have to 一起构成谓语。

【语义判断】由空格所在句的上一句和下一句可知, 作者对自己的现状感到骄傲, 也不想重回年轻时候, 因此广告商试图向她推销“时光逆转”之法时, 她不得不忍住大笑。所以空格处填入的动词应与“忍住”有关, 故答案为 O) suppress。



31. 【考点】动词辨析题。

F) 【语法判断】空格处所在句已是完整的主系表结构,空格前面的名词短语 a narrative 是句子的表语,空格后面是副词 out 和介词短语 by the shame,因此空格处需要填入动词的过去分词形式,与 out by the shame 一起作后置定语,修饰 a narrative。

【语义判断】上一句提到“这种来之不易的自我接纳感是身为年长女性的一种乐趣”,而空格处所在句句首的 but 表明,这种情况常常被我们的羞耻心所掩盖,因此空格处填入的名词应与“掩盖”有关,故答案为 F) drowned。

32. 【考点】形容词辨析题。

M) 【语法判断】空格前面是冠词 a,空格后面是名词 commodity,因此空格处很可能需要填入形容词或名词,作定语修饰 commodity。

【语义判断】由空格前的“营销人员依赖这种羞耻心来向我们兜售减肥药、神奇面霜和透气瑜伽裤”可知,空格处填入的形容词应表示自爱像商品一样是“可购买的”,故答案为 M) purchasable。

33. 【考点】动词辨析题。

G) 【语法判断】空格前面是不定式短语 to leave dysfunctional relationships 和并列连词 or,后面

为 on new career paths,因此空格处应填入动词原形,和 on new career paths 构成动词短语,并与 to leave dysfunctional relationships 并列。

【语义判断】由 gave them the courage to leave dysfunctional relationships 可知,空格处填入的动词应和“离开不正常的人际关系”一样表示积极正面的改变,而 embark on 表示“开始从事”,可与 new career paths 搭配,故答案为 G) embark。

34. 【考点】名词辨析题。

A) 【语法判断】空格前面是介词 through,因此空格处需要填入名词作其宾语。

【语义判断】由该句中讨论的其他内容可知,这些女性讨论的都是积极正面的内容,而空格处所在短语表示“通过……而成长”,所以空格处填入的名词应与“逆境,困境”有关,故答案为 A) adversity。

35. 【考点】名词辨析题。

D) 【语法判断】空格前面是冠词 the 和形容词 reductive,因此空格处需要填入名词作 than 的宾语。

【语义判断】由空格后面的定语从句“我们在女性杂志和好莱坞大银幕上看到的”可知,空格处填入的名词应与“描述”有关,故答案为 D) depictions。

参考译文

43 岁时,我已走到人生的这样一个阶段,在这个阶段,女性会被警告要提防中年悄然袭来的悲伤情绪。我们收到了源源不断的关于“如何挺过 40 多岁”的建议,就好像我们正处于步履蹒跚地迈向虚弱的忍耐阶段。这是女性开始变得“隐形”的年龄——我们的价值、吸引力和能力据说会因青春的消逝而减弱。但我觉得自己并未日渐湮没无闻。我觉得自己比以往任何时候都更受关注,并且人生中首次我对自己有了一个清晰的认识:真实、富有同情心和乐于接受。

当我照镜子时,我为自己感到骄傲——即使是那些长久以来似乎无法被人喜爱的苍老部位。因此,当广告商试图向我推销“时光逆转”之法时,我不得不忍住大笑。即便你付钱给我,我也不会重回自己年轻时缺失自我意识的状态中。这种来之不易的自我接纳感是身为年长女性的一种乐趣。但这种说法常常被我们的羞耻心所淹没,营销人员利用这种羞耻心来向我们兜售减肥药、神奇面霜和透气瑜伽裤——仿佛自爱是一种可购买的商品。

对于我认识的一些女性而言,中年时的这种信任感和自信赋予了她们勇气去离开不正常的人际关系或开始新的职业道路。其他的女性则谈到了她们会享受独处,在逆境中成长,加深友谊的纽带,变得更有同情心、减少品头论足、多倾听别人以及享受小乐趣。年过四十之后的生活远非一帆风顺,但它比我们在女性杂志和好莱坞大银幕上看到的简化描述要丰富得多。

Section B

【文章来源】本文选自 2020 年 1 月 15 日刊登在 *New Scientist* (《新科学家》) 上一篇标题为“*What Are the Ethics of CGI Actors—And Will They Replace Real Ones?*”(《CGI 演员的伦理问题是什么——他们会取代真实演员吗?》) 的文章。



本文介绍了计算机生成图像 (CGI) 技术的发展、应用以及存在的问题。

➊ A) 段引出话题: CGI 技术已经进入人们的生活, 能够使已故名人“重返”银幕, 但这也同时引发了公共遗产和肖像权方面的问题。

➋ B) — E) 段举例介绍了 CGI 技术的应用场景及相关讨论: 利用 CGI 技术可以使已故名人再现于电影、广告等场景中, 这是时代潮流, 但同时存在争议。

➌ F) — K) 段指出该项技术可能存在的一些问题: 肖像的商业使用权引发争议、无法做到和真实演员完全相像、演员面临失业风险、观众可能并不买账、被重现的形象知名度低等。

➍ L) 段呼应首段, 突出主旨, 表明 CGI 技术将越来越普及, 同时也借用电影《侏罗纪公园》中的台词, 警醒人们要保持清醒, 正确使用这项技术。

答案详解

36. 【定位】由题干中的 ongoing debate、public 和 the images of deceased celebrities 定位到文章 G) 段第四、五句。

G) 【精析】同义转述题。G) 段定位句提到, 人们正在进行一场社会辩论, 主要围绕此话题展开: 是否应该允许公众使用或复制名人的肖像? 题干中的 ongoing debate 对应原文中的 a societal debate going on, 题干中的 celebrities 是对原文中 famous people 的同义转述, 题干中的 recreated 是原文中 reproduce 的同义词, 故答案为 G)。

37. 【定位】由题干中的 James Dean 和 young people 定位到 C) 段第一句。

C) 【精析】细节推断题。C) 段定位句提到, 这部詹姆斯·迪恩电影是一种让年轻一代了解该演员的形象的方式, 说明 CGI 技术能够将詹姆斯·迪恩的形象置于当代的新场景中, 题干是对该内容的理解和推断, 故答案为 C)。

38. 【定位】由题干中的 match the real actor 和 facial expressions 定位到文章 J) 段。

J) 【精析】细节归纳题。J) 段第一句提到, 人们试图利用 CGI 技术, 使“重生”后的对象尽可能与人类相像, 但效果并非那么完美。之后由第三句可知, 计算机生成的面部表情经常可能出错。后文又提到在眼睛或嘴巴周围也容易出现问题。综合可知, 题干中的 fail to match the real actor especially in facial expressions 是对本段的归纳概括, 故答案为 J)。

39. 【定位】由题干中的 digital technology、deceased celebrities 和“bring... back to the screen”定位到 A) 段第二句。

A) 【精析】同义转述题。A) 段定位句提到, 目前通过 CGI 技术, 能够使那些已经去世几十年的演员再度出现在银幕之上。题干中的 digital technology 对应原文中的 computer-generated imagery

(CGI), 题干中的 deceased celebrities 对应原文中的 actors who have been dead for decades, 题干中的“bring... back to the screen”是对原文中 recreate people on screen 的同义转述, 故答案为 A)。

40. 【定位】由题干中的 a deceased famous actor or actress 和 legitimate rights 定位到文章 F) 段第一句。

F) 【精析】同义转述题。F) 段定位句提到, 数字化再现已故名人的一个隐患是有可能损坏他们的遗产。题干中的 famous actor or actress 对应原文中的 celebrity, 题干中的 violate their legitimate rights 是原文中 damaging their legacy 的同义表达, 故答案为 F)。

41. 【定位】由题干中的 more CGI-recreated images 和 appear on screen 定位到 L) 段第一句。

L) 【精析】同义转述题。L) 段第一句中, 韦伯提到我们将在银幕上看到更多的数字人物。题干中的 CGI-recreated images 对应原文中的 digital humans, 题干中的“More... are expected to appear on screen.”是对原文中“expects that we will see more... on screen”的同义转述, 故答案为 L)。

42. 【定位】由题干中的 James Dean、recreated on screen 和 voice 定位到文章 B) 段第二句。

B) 【精析】同义转述题。B) 段定位句提到, 在电影《寻找杰克》中, 技术人员将依据迪恩生前的影像资料, 利用 CGI 技术使他重返大银幕, 同时让另一位演员来为其配音。题干的主句部分和原文内容基本相同, 题干中的 with his voice dubbed by someone else 是对原文中 with another actor voicing him 的同义转述, 故答案为 B)。

43. 【定位】由题干中的 differ in a way from the real actor 定位到文章 H) 段第一句。



H) 【精析】同义转述题。H)段定位句中提到,被再现的人无论多么逼真,也做不到与真实演员难以区分。题干中的 however advanced 对应原文中的 however lifelike, 题干中的 will differ in a way from 是对原文中 will never be indistinguishable from 的同义转述,故答案为 H)。

44. 【定位】由题干中的 have their images stored for the benefit of their families 定位到文章 E) 段最后两句。

E) 【精析】细节归纳题。E) 段最后两句提到,现在有很多演员想利用这项技术获得并保留他们的肖像,以备之后使用。他们预见到这样有助于增加

资产,也可以让他们的家人在其去世后凭借此肖像获得收入。题干中的 have their images stored for the benefit of their families 是对原文中这两句话的归纳概括,故答案为 E)。

45. 【定位】由题干中的 lose jobs 定位到文章 I) 段第一、二句。

I) 【精析】细节归纳题。I) 段定位句中,针对 CGI 技术发展是否会导致演员失业的问题,爱德华兹认为演员们对此很担忧,说明一些演员认为自己可能会因该技术的发展而失去工作。题干是对本段前两句的归纳概括,故答案为 I)。

参考译文

CGI 演员的伦理问题是什么——他们会取代真实演员吗？

- A) 数字人类正在走进你身旁的银幕。(39)随着计算机生成图像(CGI)技术的成本越来越低,技术越来越先进,目前,电影行业能够令人信服地在银幕上再现人类——甚至是那些已经去世几十年的演员。该项技术能够使名人在去世后还能有效地再现,这引发了关于公共遗产和肖像权方面的问题。
- B) 2019 年年底,据宣布,已于 1955 年去世的美国演员詹姆斯·迪恩将在一部越战题材的电影中担任主角,该电影计划在今年晚些时候上映。(42)在这部将被命名为《寻找杰克》的电影中,将会依据迪恩生前的影像资料,利用 CGI 技术使他重返大银幕,同时让另一位演员来为其配音。这一消息使那些渴望看到迪恩在其第四部电影中通过数字技术实现重生的人兴奋不已,但这同时也引发了尖锐的批评。“这是一种操纵行为,仅仅是为了利用死者的名声而已,”女演员泽尔姐·威廉姆斯在推特上写道。“这为以后的表演开了一个糟糕的先例。”她的父亲罗宾·威廉姆斯于 2014 年去世,他很想逃离同样的命运。去世前,他提交了一份契约,以保护自己的肖像在 2039 年之前不被使用,防止人们利用 CGI 技术使他在电影、电视节目或全息影像中获得“重生”。
- C) (37)CMG 环球公司代理迪恩的遗产事宜,该公司的马克·罗斯勒表示,这部詹姆斯·迪恩电影是一种让年轻一代了解该演员的形象的方式。Worldwide XR 是通过数字技术使迪恩“重生”的幕后公司之一,该公司的首席执行官特拉维斯·克罗伊德说:“我认为这是整个 CGI 技术浪潮的开始。未来我们希望能够使詹姆斯·迪恩重现在不同的游戏环境、虚拟现实环境或增强现实环境中。”
- D) 其他演员也曾因广告宣传的目的,在得到使用其遗产的准许后,获得重生:比如,迪奥 2011 年的一个广告的主角就是当代女演员查理兹·塞隆以及 20 世纪的几位偶像明星玛丽莲·梦露、格蕾丝·凯利以及玛琳·迪特里希。之后在 2013 年,人们利用数字化手段使奥黛丽·赫本再现于一个巧克力广告中。同年,一个通过 CGI 技术重生的李小龙出现在一个威士忌品牌的中文广告中,这冒犯了很多粉丝,因为众所周知,李小龙根本不喝酒。Framestore 是一家英国视觉效果公司,是制作赫本的巧克力广告的幕后公司。该公司的蒂姆·韦伯表示:“在过去五年里,CGI 技术成本越来越低,也更容易运用于整部电影的创作中。”Framestore 团队将与赫本面部结构和身体形状相似的替身作为手工动画的框架。韦伯表示,这个过程非常困难,且花费巨大,但技术已经在不断进步。
- E) 现在,技术可以将一个人从零开始制作成动画。“如果今天他们还活着,让其进入扫描装置,你就可以非常仔细地分析他们身体的每一个细节,这样操作更加容易,而根据现有的照片来制作则比较麻烦,”韦伯说。他因在 2013 年电影《地心引力》中呈现的视觉效果而获得奥斯卡奖。(44)“我也看到现在有很多演员想利用这项技术获得并保留他们的肖像,以备之后使用,”克罗伊德说。“他们预见到这样有助于增加资产,也可以让他们的家人在其去世后利用这个肖像获得收入。”
- F) (40)数字化再现已故名人的一个隐患是有可能损坏他们的遗产。“我们必须尊重权利人的安全性和完整性,”数据领域公司的约翰·坎宁说。数据领域公司是一家美国公司,制作了说唱歌手图派克·夏库的全息影像。在去世 15 周年之际,夏库又出现在了 2012 年的科切拉音乐节上。



- G) 法律上,在不同国家,甚至是同一国家,一个人对其去世后姓名和肖像的商业使用控制权都是不同的。例如,在美国部分州,此项权利的处置类似于财产权,可以转让给继承人。在加利福尼亚,根据《名人权利法案》,名人去世后,其人格权的保护年限可达 70 年。(36)英国纽卡斯尔大学的莉莲·爱德华兹说:“我们正在进行一场社会辩论,辩论的主题是公共资源的获取,比如名人面孔就属于这种资源。”她提到,鉴于名人的代表性,是否应该允许公众使用或复制他们的肖像?死者能在遗产中获取的最大利益,可能与他们的家人或公众的愿望相冲突。
- H) (43)韦伯称,被再现的人无论多么逼真,也做不到与真实演员难以区分。“当我们让一个人在银幕上‘重生’,使其代表那个已经不存在的人/她,我们所做的也只是极其复杂的数字化‘化妆’,”他讲道,“表演远不只是外表相似这么简单。”
- I) (45)随着数字化重现名人和完全地制作荧幕形象变得越来越简单,这种技术会让真人演员失业吗?“我认为演员们很担忧这个问题,”爱德华兹说,“但我认为这还需要很长的时间。”部分原因在于,存在观众会害怕这些虚拟人物的风险。爱德华兹提到,通过数字化技术,卡莉·费舍尔在电影《侠盗一号》中“重生”,扮演年轻的莱娅公主,这引起社会上广泛的抵制,这一技巧之后在最近的《星球大战:天行者崛起》中再一次被用到,而该片是在费舍尔 2016 年去世后拍摄的。“人们并不喜欢,”她说。“他们发现这其中存在着诡异谷效应。”
- J) (38)这个意思是说,如果试图使“重生”的对象尽可能与人类相像,但效果并非那么完美时,就会使观众感到不适,因为这些“重生”的“人”既不是显而易见的非人类,也不是真正的人类,只是介于两者之间罢了。“做任何人类或仿人类的事情总是有风险的,”韦伯说。“计算机生成的面部表情有一千种可能出错的情况,其中任何一种都可能导致诡异谷效应,”他说。“你的大脑能够感知到似乎哪里出了问题。”他提到,往往在眼睛或嘴巴周围容易出现这个问题。“因为这是你与人交谈时注视的区域。”
- K) 一个通过 CGI 技术创造出的不被大众熟知的数字人物也将和不知名的演员一样面临同样的挑战:他们没有已经成名的人那样的吸引力。克洛伊德说:“你必须投入大量资金来让该肖像产生认知度,确保大家熟悉他们是谁。”这一点已经在实现中了。“在海外市场预售电影的方式依赖于有知名度的数字人物,”他说。“我认为目前我们还远远没有制作出有能力来预售内容的虚拟形象。”
- L) (41)韦伯预计,我们将在银幕上看到更多的数字人物。他说:“因为有技术的保障,一切都在实现中。”在提及《侏罗纪公园》中的一句话时,他补充说:“人们太忙于思考他们能做什么,以至于没空考虑他们是否应该这样做。”

Section C

Passage One

【文章来源】本文选自 2019 年 10 月 18 日刊登在 *The Guardian* (《卫报》) 上一篇标题为 “*The Guardian View on Creativity in Schools: a Missing Ingredient*” (《《卫报》对学校创造力的看法: 缺失的要素》) 的文章。

【结构框图】

本文主要介绍了创造力对于学校教育的重要性以及现阶段英格兰公立学校与私立学校的差异导致创造力发展不公平。

- ➊ 第 1 段以悬疑的方式引起读者对本文探讨话题的兴趣。
- ➋ 第 2 段点明本文论述的是创造力, 介绍了杜伦创意与教育委员会一份关于创造力的报告。
- ➌ 第 3 段提出培养学生创造力的一系列做法。
- ➍ 第 4、5 段指出英格兰公立学校与私立学校在艺术课程开设方面的不公平, 并提出倡议。



46. 【定位】由选项中的 spiritually、scientists、entrepreneurs 等词以及题文同序原则初步定位到首段。

D) 【精析】事实细节题。文章首段第四句指出,当我们能够拥有并运用创造力时,我们的心智和精神都会茁壮成长,由 mentally“智力地”一词可知,创造力有助于智力的增长。该段第五句指出,创造力非常娇弱,很容易被扼杀。句中的 stamped out 意为“扼杀,消除”,与 D)项中的 killed 同义。综合可知,答案为 D)。

【避错】本段第五句的后半句指出,当人们像孩童般活泼时,创造力能得到最充分的发展,选项 A) 与文章意思不一致,故排除;本段第三句指出,创造力也存在于科学家和企业家的生活中,B)项扩大了原文意思,故排除;本段最后一句提到了 knowledge,但指的是创造力与深层知识和专业特长共同作用时,能得到最好的发挥,并未提及创造力建立的基础,故排除 C)。

47. 【定位】由题干中的 conclusion 和 a recently-published report 定位到第二段第一、二句。

B) 【精析】事实细节题。文章第二段第一句提到了 a recently-published report,接着第二句提到,创造力不应该只存在于与戏剧、音乐、艺术和其他明显具有创造性的学科有关的学校课程中,创造性思维应该贯穿于整个学校生活,渗透到人文和自然科学的学习方法中。由此可知,培养创造力应该使其渗透到整个学校课程中去,故答案为 B)。

【避错】第二段第二句提到人文和自然科学的学习也应该包含创造力的培养,而并没有提到自然科学应该像人文学科一样学习,A)项混淆概念,故排除;该段提到现在创造力体现在学校的艺术课程中,但没有呼吁将艺术课程列为必修课,因此排除 C)项;第二段第二句提到 obviously creative subjects,但文章指的是创造力不应该只存在于与明显具有创造性的学科有关的学校课程中,说明学生已经在学习明显具有创造性的学科,D)项与文章意思不符,故排除。

48. 【定位】由题干中的 the fostering of creativity 及题文同序原则定位到第三段。

C) 【精析】推理判断题。文章第三段第二句后半句指出,当教师的唯一目标是指导孩子们应付考试时,创造力也不会发展。由此可知,以考试为导向的教学不利于创造力的培养,故答案为 C)。

【避错】第三段第一句提到 alleviate the

uninspiring and fact-based approach to education,指的是“弱化无法引起学生兴趣且只基于事实的教育方法”,并未提到关于减轻压力的问题,故排除 A);杜伦创意与教育委员会提出的建议是建立一个由教师主导的“创造力合作”网络,这是有利于创造力培养的,而题干中间的是不利于创造力培养的方面,故排除 B);文章只在第四段提到了 independent education sector “私立教育部门”,并未提及 independent learning “自主学习”,故排除 D)。

49. 【定位】由题干中的 private schools 定位到第四段第二、三句。

B) 【精析】事实细节题。第四段第一至三句提到,最能明显地促进创造力的是艺术学科,私立教育部门对它的重视是显而易见的,我们只需看看英国顶级私立学校非凡的艺术设施就能明白这一点。由此可见,英国私立学校非常重视学校艺术教育,故答案为 B)。

【避错】第四段第四句的后半部分提到,公立学校预算的减少意味着课外活动的减少,并未提及私立学校课外活动的安排,故排除 A);由第四段第四句的前半部分可知,公立学校对数学和科学比对艺术学科的重视程度更高,但文章并未提及私立学校对这些学科的关注程度,故排除 C);D)项在文章中并未提及,故排除。

50. 【定位】由题干中的 future challenges 定位到最后一段倒数第二句。

C) 【精析】推理判断题。最后一段前几句指出公立和私立教育之间在艺术教育方面的差异及不平等现象。倒数第二句指出,人类生活受到各种挑战,比以往任何时候都更需要创造性思维。最后一句就此给出了作者的建议:为了我们所有人的利益,必须优先考虑教育中的创造力,以及所有人的创造力。综合推断可知,作者是在呼吁为所有的孩子提供接受艺术教育的平等机会,培养他们的创造力来应对未来的挑战,故答案为 C)。

【避错】文章中并没有提及政府应该加大对学校教育的投资,故排除 A);原文主要讲的是公立学校与私立学校在艺术教育上的差距,而不是宽泛的贫富差距问题,选项 B)意思与原文不符,故排除;文中提到的主要是上公立学校与私立学校的学生间的差异,提出的是创造平等的机会,D)项表述与文章意思不符,故排除。



你看不到它,闻不到它,也听不到它,人们对如何精确地定义它或它到底来自哪里意见不一。它不是一门学校科目或学术学科,但却可以被学习。它是艺术家必备的一种品质,但也存在于科学家和企业家的生活中。(46)我们所有人都受益于它,当我们能够拥有并运用它时,我们的心智和精神都会茁壮成长。它非常娇弱,很容易被扼杀;事实上,当人们像孩童般活泼时,它能得到最充分的发展。与此同时,在与深层知识和专业特长共同作用时,它能得到最好的发挥。

(47)这种神秘但可教的品质就是创造力,它也是杜伦创意与教育委员会最近发表的一份报告的主题。该报告总结道,创造力不应该只存在于与戏剧、音乐、艺术和其他明显具有创造性的学科有关的学校课程中,创造性思维应该贯穿于整个学校生活,渗透到人文和自然科学的学习方法中。

作者以英格兰的教育为重点,提出了一些合理的建议。其中,部分建议试图弱化近年来逐渐渗透到教育政策中的一些无法引起学生兴趣且只基于事实的教育方法。(48)当孩子们被当作用来装满事实真相的容器时,创造力就不会蓬勃发展;当教师的唯一目标是指导孩子们应付考试时,创造力也不会发展。该委员会的一项建议是按照现有的数学中心的模式,建立一个由教师主导的“创造力合作”网络,目的是通过学校课程支持创造力教学。

(49)然而,最能明显地促进创造力的是艺术学科。私立教育部门对它的重视是显而易见的。我们只需看看英国顶级私立学校非凡的艺术设施就能明白这一点。但在公立学校中,对英语、数学和科学的过度关注有可能压制艺术学科发展;同时,学校预算的减少意味着课外活动的减少。最近学习艺术和设计的学生人数有所增长,这点令人高兴,但是自2014年以来,在高中学习创造性科目的学生数量下降了28.1%。

公立和私立教育之间的这种差异是一个社会公平性的问题。大多数孩子进入合唱团、管弦乐队、艺术工作室和戏剧表演的机会非常少,而比他们更有特权的同龄人却享有这些机会,这简直大错特错、太不公平了。(50)随着人类生活受到的挑战迫在眉睫——气候危机、工作场所的自动化——人类将比以往任何时候都更需要创造性思维。为了我们所有人的利益,必须优先考虑教育中的创造力,以及所有人的创造力。

Passage Two

【文章来源】本文选自2017年8月31日刊登在 *medium.com* 上一篇标题为“The Surprising Truth About Why We Tend to Imitate Others”(《关于我们为什么倾向于模仿他人的惊人事实》)的文章。

【结构框图】

文章主要分析了模仿他人这种人类常见行为的背后原因及其可能带来的问题。

- ① 第1、2段介绍了“镜像”现象,并说明了模仿他人这种行为出现的原因。
- ② 第3—6段转而分析模仿他人所带来的益处,同时也分析了可能带来的社会问题,例如抄袭,并介绍了抄袭甄别技术的发展情况。
- ③ 第7—9段提出建议,说明如何正确地模仿,并避免抄袭。

答案详解

51. 【定位】由题干中的 *tend to* 和 *conversation* 定位到第一段第一、二句。

C) 【精析】事实细节题。第一段第一句指出,所谓的“镜像”,就是模仿谈话对象行为的一种常见的人类行为,随后的第二句进一步明确指出,这是指我们下意识地模仿我们所喜欢的人的手势,可见选项C)是对该句的同义转述,故为答案。

【避错】原文只提到了模仿,尤其是模仿手势,而不是重复话语,故排除选项A);根据第二段,选项B)所述的情况发生在产生镜像现象时,而不是指所

有的交谈状况,故排除D)项是根据第一段第二句设置的干扰,但原文所说的是模仿,而不是观察。

52. 【定位】由题干中的 *mirroring* 和 *conversation* 定位到第二段。

B) 【精析】推理判断题。第二段指出,镜像意味着交谈者喜欢他们的沟通,并且他们之间达成了一定程度的共识。双方都觉得讨论的话题有趣,而且他们知道彼此兴趣相投。概括可知,当交谈双方共同点较多时会发生镜像现象,故答案为B)。

【避错】第三段第一句提到,镜像不是因为怀有同



情心,故排除 A);C)是对第二段第二句的曲解,原文的意思是交谈双方对讨论的话题均有同样的兴趣,故排除 C);第二段第一句提到发生镜像时,交谈双方之间达成了一定程度的共识,而并未提到这种共识需要双方去寻求,故排除 D)。

53. 【定位】由题干中的 popular culture 定位到第三段第三句。

A) 【精析】事实细节题。第三段第三句提到,流行文化使人们想看起来受欢迎,并像受欢迎的人一样说话做事,由此可知,这种文化鼓励人们去模仿,故答案为 A)。

【避错】B)和 C)是根据第三段第二句中的 big names 和 idols 设置的干扰项,而该句提到这两类人想要表述的意思是这种天才沟通者具有重复别人行为的天分,故排除这两项;由后文可知,对认知方式有影响的是模仿,而不是流行文化,D)项混淆了对象,故排除。

54. 【定位】由题干中的 copy from two, it's research 定位到第七段第二、三句。

A) 【精析】事实细节题。第七段第二句指出,避免抄袭的第一条经验就是:“复制一个人的作品,是剽窃;复制两个人的作品,那是研究。”随后进一步说明,对这句话的正确解释是,写作不在于复制;而

在于创造出你自己的风格,选项 A)的意思与此一致,故为本题答案。

【避错】根据第六段,有助于保护知识产权的是研究识别个人写作模式并确定作者的新方法,故排除 B);C)是根据第七段开头的 writing 和 professional 设置的干扰,但该项与对文章的理解无关,故排除;第七段最后一句提到了给故事写续集,但原文是介绍研究专业人士写作,创造出自己风格的一种方法,而不是其结果,故排除 D)。

55. 【定位】由题干中的 imitation 和 paradoxical 定位到文章第八段第一句。

D) 【精析】推理判断题。定位句提到,模仿是相当矛盾的。随后两句解释说,作为学习的一个组成部分,它带来积极的变化,使人发展和成长,但另一方面,它也可能造成很多伤害,故答案为 D)。

【避错】选项 A)是利用原文中的 interpretation 设置的干扰,但与此词有关的原文只是在探讨对“复制一个人的作品,是剽窃;复制两个人的作品,那是研究”这条经验的解释,与模仿是否矛盾无关,故排除;根据定位段,模仿未必一定是坏事,因此也谈不上是 a necessary evil(难免的坏事),故排除 B);原文第四段提到了抄袭所引发的争执,但模仿不同于抄袭,故排除 C)。

参考译文

(51)模仿谈话对象的行为是一种常见的人类行为,被归类为“镜像”,心理学家已经了解并对其研究了多年。我们都会下意识地模仿我们所喜欢的人的手势。但我们为什么会有这样的举动呢?

(52)通常,镜像意味着交谈者喜欢他们的沟通,并且他们之间达成了一定程度的共识。双方都觉得讨论的话题有趣,而且他们知道彼此兴趣相投。

重复别人的行为是天才沟通者典型的特征,这不总是因为这个人有同情心,而是因为他要实现某个目标。通过这种方式,新的偶像被带到了舞台上:政治家、名人和其他成功人士。(53)流行文化使人们看起来受欢迎,像受欢迎的人一样说话做事。

如今,明星们互相窃取歌词,与侵犯版权的指控作斗争,或者直接声称自己是作者,尽管所有的作品都是别人做的。

在明星中,像政治家一样使用自己的演讲稿作者是时下的潮流。所谓的“幽灵写作”可以采取各种形式:书籍、文章、自传,甚至社交媒体帖子。

谁是真正的抄袭者,而谁是被抄袭的?有时,没有专家的帮助是很难确定的。但是,基于识别个人写作模式而保护作者的新方法已经出现了。其目的在于保护知识产权。一些科学的方法,确定作者的准确率能达到 85%。

写作不是一门容易掌握的技艺。(54)如果你想像专业人士一样写作而不抄袭,要借鉴几条经验。第一条:“复制一个人的作品,是剽窃;复制两个人的作品,那是研究。”对这句话的正确解释是,写作不在于复制,而在于创造出你自己的风格。当你研究作家的写作风格时,不要只停留在一种风格上,而要探索多种风格。研究他们使用的句子类型,注意他们的隐喻,多留意那些你觉得可以写出很酷的续集的故事上。

(55)模仿是相当矛盾的。作为学习的一个组成部分,它带来积极的变化,会使人发展和成长。然而,它可能会造成很多伤害。抄袭某人的思维、观点或发明是完全不能接受的,这侵犯了他人的知识产权。

尽管如此,我们做的很多事情都是以这样或那样的方式复制他人。因此,如果你想称赞某人所做的工作并加以模仿,只要确保你做的方式正确以避免抄袭即可。



参考译文与难点注释

Yunnan is a province located in the southwest of China with an average altitude of 1,500 meters. Yunnan has a long history, beautiful scenery and pleasant climate. Endowed with a superior ecological environment and a wide variety of living creatures, Yunnan is known as a paradise for wild animals and plants. Yunnan also has a variety of mineral resources and adequate water resources, which provide favorable conditions for the sustainable development of the whole province's economy.

Yunnan is inhabited by 25 ethnic minorities, most of whom have their own languages, customs and religions. With unique natural scenery and rich ethnic culture, Yunnan has been made into one of the most popular tourist destinations in China, attracting large numbers of domestic and foreign tourists each year.

1. 翻译第一句时,“位于”可以直接用介词短语翻译,所以第一个分句可译为:Yunnan is a province in the southwest of China;“位于”也可以译为分词结构作后置定语或定语从句,所以第一个分句还可译为:Yunnan is a province (which is) located in the southwest of China。“平均海拔1 500米”常译为 with 引导的介词短语。
2. 翻译第二句时,可以像参考译文那样,译为“云南有悠久的历史、秀丽的风景和宜人的气候”。此外,本句还可以意译为“云南以悠久的历史、秀丽的风景和宜人的气候为特色”,即“Yunnan features a long history, beautiful scenery and pleasant climate.”。
3. 翻译第三句时,根据上下文逻辑可知,“生态环境优越,生物多种多样”是“(云南)被誉为野生动植物的天堂”的原因,因此可以翻译为表示因果关系的句子,即全句可译为“Yunnan is known as a paradise for wild animals and plants for its superior ecological environment and a wide variety of living creatures.”。另外一种翻译方式是像参考译文那样,将“云南生态环境优越,生物多种多样”译为非谓语结构表示原因。
4. 翻译第四句时,“云南还有……”可以直译为“Yunnan also has...”,也可以使用 There be 句式,即“There are also a variety of mineral resources and adequate water resources in Yunnan...”。为全省经济的可持续发展提供了有利条件”为上半句带来的影响或结果,可以像参考译文那样翻译为定语从句,也可以翻译为结果状语,即 providing favorable conditions for the sustainable development of the whole province's economy.
5. 翻译第五句时,可以像参考译文那样将“云南”译为主语,也可以将“少数民族”作为主语,译为 25 ethnic minorities dwell in Yunnan。“他们大多有自己的语言、习俗和宗教”可以翻译为前半句的并列句,即 and most of them have their own languages, customs and religions,也可以像参考译文那样,翻译为“少数民族”的定语从句。
6. 翻译第六句时,可以按照原文语序,将“云南独特的自然景色和丰富的民族文化”翻译为主语,将“使其成为”翻译为谓语,即“Yunnan's unique natural scenery and rich ethnic culture make it one of the most popular tourist destinations in China...”;还可以像参考译文那样采用意译法,把“云南”作为主语,把谓语意译为“被变为中国最受欢迎的旅游目的地之一”,将“(具有)独特的自然景色和丰富的民族文化”译为 with 引导的短语。“每年都吸引着大批国内外游客前往观光旅游”为上半句内容带来的结果,因此可以翻译为结果状语。

话题词汇

south of the colorful clouds 彩云之南
border 与……接壤
the Torch Festival 火把节
temperature between day and night 昼夜温差
UV radiation 紫外线辐射

underdeveloped region 欠发达地区
the canyon region 峡谷地区
farming economy 农业经济
the ancient city of Lijiang 丽江古城
historical and cultural city 历史文化名城

