专八 · 2021年英语专业八级考试真题

历年真题

满分 75 分 · 时长 125 分钟 · 共 34 题

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一、PART II 阅读 Section A 选择题（11-24）（共 14 小题，每小题 1 分，共 14 分）

(1)The gorilla is something of a paradox in the African scene. One thinks one knows him well. For a hundred years or more he has been killed, captured and imprisoned in zoos. His bones have been mounted in natural history museums everywhere, and he has always exerted a strong fascination upon scientists and romantics alike. He is the stereotyped monster of the horror films and the adventure books, and an obvious (though not perhaps strictly scientific)link with our ancestral past. (2)Yet the fact is we know very little about gorillas. No really satisfactory photograph has ever been taken of one in a wild state; no zoologist, however intrepid, has been able to keep the animal under close and constant observation in the dark jungles in which it lives. Carl Akeley, the American naturalist, led two expeditions to Uganda in the 1920s and now lies buried there among the animals he loved so well; but even he was unable to discover how long the gorilla lives, or how or why it dies, nor was he able to define the exact social pattern of the family groups, or indicate the final extent of their intelligence. All this and many other things remain almost as much a mystery as they were when the French explorer Du Chaillu first described the animal to the civilized world a century ago. The Abominable Snowman who haunts the imagination of climbers in the Himalayas is hardly more elusive. (3)The little that is known about gorillas certainly makes you want to know more. Sir Julian Huxley has recorded that thrice in the London Zoo he saw an eighteen-month-old specimen trace the outline of its own shadow with its finger."No similar artistic initiative,"he writes,"has been recorded for any other anthropoid (类人猿), though we all know now that young chimpanzees will paint'pictures'if provided with the necessary materials.” Huxley speaks too of a traveler seeing a male gorilla help a female up a steep rock-step, and gallantry of that kind is certainly not normal among animals. It is this"human-ness"of the gorilla that is so beguiling. According to some observers he courts and makes love the same way as humans do. Once the family is established it clings together. It feeds in a group in the thick bamboo jungles on the mountainside in the daytime, each animal making a tidy pile of its food—wild celery, bamboo shoots, and other leaves—and squatting down to eat it; and by night each member of the family makes its own bed by bending over and interlacing the bamboo fronds so as to form a kind of oval-shaped nest which is as comfortable and springy as a mattress. The father tends to make his bed just a foot or two from the ground, the mother a little higher, and the children are safely lodged in the branches up above. (4)When he walks the gorilla takes the main weight on his short legs and rests lightly on the knuckles of his hands at the end of his very long arms. When he stands upright a full-grown male rises to six feet, but with that immense chest he is far heavier than any normal man could ever be. Six hundred pounds is not uncommon. His strength is incredible—certainly great enough to take a man in his arms and wrench his head off. (5)Gorillas appear to talk to one another in high-pitched voices, not unlike those of women, or by smacking their lips or striking their cheeks, and the female, if alarmed, will scream. The male is capable of making a frightening demonstration in the face of danger. He stays behind while his family gets away, rising to his feet and uttering a terrifying roar. Sometimes he will drum on his chest and shake the trees around him with every appearance of uncontrollable fury. In extremity he will charge. (6)But all this is no more than shadow boxing as a

general rule, for the gorilla is a gentle, kindly creature, a most forgiving ape who lives at peace with all the other animals, and his reputation for savagery and belligerence is nothing but a myth. When the animal charges, the thing to do is to stand your ground and look him in the eye. Then he will turn aside and slip away through the undergrowth.

1. Which of the following facts about gorillas does mankind know?

A. Lifespan. B. Causes of death. C. Bone structure. D. Family structure.

2. Which of the following words is closer to the meaning of "mystery "in Para.2?

A. Elusive. B. Myth. C. Horror. D. Stereotyped.

3. What does the author mean by saying “But all this is no more than shadow boxing,…” (Para.6)?

A. When gorillas get into fury, they usually attack others.

B. When facing danger, gorillas seldom intend to attack others.

C. When the family is in danger, the male gorilla protects them.

D. When alarmed, the male gorilla is more likely to show fury.

4. We can learn from the passage that the author's attitude towards gorillas is

A. ambiguous B. hostile C. nonchalant D. sympathetic

(1)In the town there were two mutes, and they were always together. Early every morning they would come out from the house where they lived and walk arm in arm down the street to work. The one who always steered the way was an obese and dreamy Greek. In the summer he would come out wearing a yellow or green polo shirt stuffed sloppily into his trousers in front and hanging loose behind. When it was colder he wore over this a shapeless gray sweater. His face was round and oily, with half-closed eyelids and lips that curved in a gentle, stupid smile. The other mute was tall. His eyes had a quick, intelligent expression. He was always immaculate and very soberly dressed. Every morning the two friends walked silently together until they reached the main street of the town. Then when they came to a certain fruit and candy store they paused for a moment on the sidewalk outside. The Greek, Spiros Antonapoulos, worked for his cousin, who owned this fruit store. His job was to make candies and sweets, uncrate the fruits, and keep the place clean. The thin mute, John Singer, nearly always put his hand on his friend's arm and looked for a second into his face before leaving him. Then after this goodbye Singer crossed the street and walked on alone to the jewelry store where he worked as a silverware engraver. In the late afternoon the friends would meet again. Singer came back to the fruit store and waited until Antonapoulos was ready to go home. The Greek would be lazily unpacking a case of peaches or melons, or perhaps looking at the funny paper in the kitchen behind the store where he cooked. Before their departure Antonapoulos always opened a paper sack he kept hidden during the day on one of the kitchen shelves. Inside were stored various bits of food he had collected—a piece of fruit or samples of candy. Usually before leaving Antonapoulos waddled gently to the glassed case in the front of the store where some meats and cheeses were kept. He glided open the back of the case and his fat hand groped lovingly for some particular dainty inside which he had wanted. Sometimes his cousin who owned the place did not see him. But if he noticed he stared at his

cousin with a warning in his tight, pale face. Sadly Antonapoulos would shuffle the morsel from one corer of the case to the other. During these times Singer stood very straight with his hands in his pockets and looked in another direction. He did not like to watch this little scene between the two Greeks. For, except drinking and a certain solitary secret pleasure, Antonapoulos loved to eat more than anything else in the world. (2)In the dusk the two mutes walked slowly home together. At home Singer was always talking to Antonapoulos. His hands shaped the words in a swift series of designs. His face was eager and his gray-green eyes sparkled brightly. With his thin, strong hands he told Antonapoulos all that had happened during the day. (3)When back at home, Antonapoulos sat back lazily and looked at Singer. It was seldom that he ever moved his hands to speak at all—and then it was to say that he wanted to eat or to sleep or to drink. These three things he always said with the same vague, fumbling signs. At night, if he were not too drunk, he would kneel down before his bed and pray awhile. Then his plump hands shaped the words Holy Jesus, or God, or Darling Mary. These were the only words Antonapoulos ever said. Singer never knew just how much his friend understood of all the things he told him. But it did not matter. (4)They shared the upstairs of a small house near the business section of the town. There were two rooms. On the oil stove in the kitchen Antonapoulos cooked all of their meals. There were straight, plain kitchen chairs for Singer and an overstuffed sofa for Antonapoulos. The bedroom was furnished mainly with a large double bed covered with an eiderdown comforter for the big Greek and a narrow iron cot for Singer. (5)Dinner always took a long time, because Antonapoulos loved food and he was very slow. After they had eaten, the big Greek would lie back on his sofa and slowly lick over each one of his teeth with his tongue, either from a certain delicacy or because he did not wish to lose the savor of the meal—while Singer washed the dishes. (6)Sometimes in the evening the mutes would play chess. Singer had always greatly enjoyed this game, and years before he had tried to teach it to Antonapoulos. At first his friend could not be interested in the reasons for moving the various pieces about on the board. Then Singer began to keep a bottle of something good under the table to be taken out after each lesson. The Greek never got on to the erratic movements of the knights and the sweeping mobility of the queens, but he learned to make a few set, opening moves. He preferred the white pieces and would not play if the black men were given him. After the first moves Singer worked out the game by himself while his friend looked on drowsily. If Singer made brilliant attacks on his own men so that in the end the black king was killed, Antonapoulos was always very proud and pleased. (7)The two mutes had no other friends, and except when they worked they were alone together. Each day was very much like any other day, because they were alone so much that nothing ever disturbed them. Once a week they would go to the library for Singer to withdraw a mystery book and on Friday night they attended a movie. Then on payday they always went to the ten-cent photograph shop above the Army and Navy Store so that Antonapoulos could have his picture taken. These were the only places where they made customary visits. There were many parts in the town that they had never even seen. The town was in the middle of the deep South. The summers were long and the months of winter cold were very few. Nearly always the sky was a glassy, brilliant azure and the sun burned down riotously bright. Then the light,

chill rains of November would come, and perhaps later there would be frost and some short months of cold. The winters were changeable, but the summers always were burning hot. The town was a fairly large one. On the main street there were several blocks of two-and three-story shops and business offices. But the largest buildings in the town were the factories, which employed a large percentage of the population. These cotton mills were big and flourishing and most of the workers in the town were very poor. Often in the faces along the streets there was the desperate look of hunger and of loneliness. But the two mutes were not lonely at all. At home they were content to eat and drink, and Singer would talk with his hands eagerly to his friend about all that was in his mind. So the years passed in this quiet way until Singer reached the age of thirty-two and had been in the town with Antonapoulos for ten years.

5. Which of the following pairs of words does NOT indicate contrast?

A. “yellow or green” and “soberly dressed” (Para.1).

B. “burning hot"and “a glassy, brilliant azure” (Para.7).

C. “gentle, stupid smile” and “quick, intelligent expression” (Para.1).

D. "straight, plain kitchen chairs"and “an overstuffed sofa” (Para.4).

6. From the passage we know that Singer seems to

A. like to play ches less

B. like to eat more things

C. be more sympathetic

D. be more"talkative"

7. We learn from the narration in Para.6 that

A. Singer usually had to finish a game of chess by himself

B. both were interested in playing chess in the evening

C. Antonapoulos was quick in learning how to play chess

D. Antonapoulos was pleased when white pieces were attacked

8. Which of the following groups of words BEST sums up the message in Para.7?

A. Booming business and poverty-stricken population.

B. After-work leisure and desperate attempt for survival.

C. Self-contentment and omnipresent desperation.

D. Changeable short winter and hot long summer.

(1)Like many historical films, Amadeus is far from a faithful account of what is known about the period and the people that it portrays. Events are exaggerated, condensed and simplified, and the complexity of real characters is reduced to suit the needs ofa dramatic contrast between good and evil. Such historical liberties are often bemoaned by experts, but few have seemed to mind the wayward story points of Amadeus. This is no doubt partly attributable to the film's high entertainment value: it is an unusually lively and funny historica film. It revels in the boyish humor and high spirits of its main character, the composer Wolfgang Amadeus Mozart(1756-1791), played with jubilant gusto by Tom Hulce. But the film's appeal is also attributable to Mozart's music. The composer's vulgar hijinks(狂欢作乐)serve as a contrast to the transcendent beauty of his music, beautifully performed on the

soundtrack by the Academy of St Martin in the Fields. Thus, even the most stringent historical purists couldn't help but find something to enjoy in Amadeus. (2)For all its liberties, the story is actually based on a real rumor that circulated in Vienna in the 1820s. While gravely ill, the rival composer Antonio Salieri(1750-1825)confessed he had murdered Mozart decades earlier by poisoning him. Salieri was suffering from dementia(痴呆)at the time of this confession, and he later withdrew it, but some—including Mozart's widow Constanze—chose to believe the claim. More than 150 years later, the English playwright Peter Shaffer based the story of Amadeus not just on Salieri's confession but also the idea that Salieri had suffered from a deep and bitter jealousy of Mozart throughout the ten years that they both lived and worked as composers in Vienna. In the fun-loving Mozart, the story goes, Salieri saw a true genius— one who made his own talent and accomplishments appear mediocre —and this drove him on a vendetta(宿怨) that ultimately culminated in murder. (3)Shaffer's story makes for great drama, but it is, of course, biased against Salieri. In fact, at the time, Salieri was regarded as the more accomplished musician and composer. From the 1770s through the 1790s, he composed dozens of operas, many of them proving popular and considered innovative. A mark of his prominence was his appointment to the influential post of Kapellmeister, or musical director, to the court of Holy Roman Emperor Joseph I II .Salieri was also a teacher whose pupils included Ludwig Van Beethoven, Franz Liszt and Franz Schubert. In his private life, he may not have had Mozart's exuberance but nor was he the lonely and celibate man played with such convincing severity by F.Murray Abraham in Amadeus. Salieri was married at the time he knew Mozart, and he fathered no fewer than eight children. (4)If Salieri had little reason to fear or resent Mozart's success, there was naturally a degree of rivalry between two men working in the same profession and in the same city. Salieri(born near Verona)and Mozart (born in Salzburg)belonged to separate musical groups, and Italian and German opera fell into and out of favor during this period. The composers were therefore vying for work, including the prestigious post of musical tutor to the Princess of Würtemberg, which Salieri successfully attained. As composers, they saw their operas'debut side by side, yet there is little evidence of any animosity between them. Mozart did complain in a letter to his father that Joseph II favored Salieri over all other composers, but that observation was an accurate one. Both Mozart and his father suspected that, behind the scenes, Salieri tried to undermine Mozart's success, but these were hardly unusual suspicions in a field so reliant on patronage. In public, fellow composers reported that Mozart and Salieri were friendly with another. Shortly after the premiere of Mozart's The Magic Flute, Salieri attended a performance with Mozart, and applauded warmly and vigorously. Thus, any ill feeling between Mozart and Salieri was borne by the former rather than the latter—contrary to what is strongly depicted in Amadeus—and it stemmedfrom Salieri's status and success rather than his perceived mediocrity. (5)Mozart's resentments were those of a younger man struggling for position in the world. Although he had talent, he spent many years struggling to find a suitable post or patronage. He and his father travelled widely during his youth, seeking a distinguished appointment but finding mainly low pay and occasionally humiliating circumstances. It was in the period after 1781, when Mozart defied his father and decided to live and work independently in Vienna that his career

flourished. In the space of ten years, he found great success with the operas The Abduction from Seraglio(1782), The Marriage of Figaro(1786), Don Giovanni(1787)and The Magic Flute(1791).These were composed alongside his piano concertos, symphonies and chamber music, and together with his work as a performer and teacher, his success brought a high income. Mozart's money troubles were the result of excessive spending, and his volatile temperament, rather than any malicious schemes against him. His death, at the age of 35, was not considered suspicious at the time as he had been ill for weeks with a fever. While it is true that he had a commoner's funeral, in 18th-century Vienna this was not unusual for a man of non-aristocratic standing. It certainly was not a mark of his downfall or ignominy, as implied by the film. At his death, Mozart was second in stature only to Salieri as Vienna's most prominent musician and composer. (6)The drama of Amadeus stems not from historical accuracies, but from our contemporary knowledge that Mozart's music and reputation have survived for centuries—and continued to find new, zesty audiences—while Salieri's name and work quickly faded. Mozart's secondary status during his own lifetime thus appears unjust and unwarranted, and he is invested with the role of the struggling artist and unappreciated genius. This may be shaky history, but the film has enough laughter, conflict, romance and tragedy to please any opera lover, except perhaps for Salieri himself, who undoubtedly would have told the tale in an altogether different key.

9. According to the author, Amadeus's appeal comes from the following EXCEPT

A. depiction of Mozart's character
B. Mozart's music in the film
C. actors'excellent performance
D. a storyline true to history

10. According to the author, which of the following is INCORRECT about the real Salieri?

A. He remained single throughout his life.
B. Some of his pupils later became famous.
C. He was a talented musician and composer.
D. He was once assigned to an important post.

11. There was some rivalry between Mozart and Salieri mainly because they

A. lived in the same city
B. joined different musical groups
C. competed for musical work and post
D. suspected each other on some occasions

12. What does the author think of the cause of ill feeling between the two men (Para.4)?

A. Salieri's attempt to undermine Mozart's success.
B. Salieri's success and status in the musical circle.
C. Mozart's success and status as a musical talent.
D. Mozart's experience of breaking up with his father.

13. Which of the following statements BEST supports “….the complexity of real characters is reduced to suit the needs of a dramatic contrast between good and evil” (Para.1)?

A. It certainly was not a mark of his downfall or ignominy,…(Para.5).

B. For all its liberties, the story is actually based on a real rumor.(Para.2).

C. Mozart's secondary status during his own lifetime thus appears unjust.…(Para.6).

D. In his private life, he may not have had Mozart's exuberance…(Para.3).

14. Throughout the passage, the author attempts mainly to

A. examine how the film appeals to modern audience

B. provide an account of Mozart as a talented musician

C. highlight the entertainment value of the film Amadeus

D. correct some distorted personal details in the film

二、PART II 阅读 Section B 简答题（25-32）（共 8 小题，每小题 2 分，共 16 分）

15. Why does the author call the gorilla “a paradox” (Para.1)?

16. Mention TWO characteristics of gorillas which resemble those of humans.

17. Mention at least TWO differences between the mutes (Para.1).

18. What does “Sadly Antonapoulos would shuffle the morsel from one corner of the case to the other ” tellus (Para.1)?

19. How did the two mutes share cooking and washing?

20. What does "such historical liberties "refer to according to the context (Para.1)?

21. Why does the author say that “Shaffer's story makes for great drama” (Para.3)?

22. What does the author imply by saying “who undoubtedly would have told the tale in an altogether different key" (Para.6)?

三、改错 · 每个标号行各有一处错误（错词填正确词 · 缺词填所缺词 · 多词填多余

Most of us have an image of a standard English in pronunciation, and very commonly in Great Britain this is“Received Pronunciation”, often associated with the public schools and the BBC.Indeed, a pronunciation within this range has great prestige throughout the world, and for English taught as a foreign language it is usually ideal than any other ___23___ pronunciation. At the same time, it must be remembered that, so far as the English-speaking countries are concerned, this “Received Pronunciation"becomes the status of a"standard"almost only in England ___24___ Even in England it is difficult to speak about a standard in pronunciation. ___25___ For one thing, pronunciation is infinitely variable, so that even giving the ___26___ will to adopt a single pronunciation, it would be difficult to achieve. The word dance will be pronounced in a dozen ways even by people who do ___27___ not think of themselves as dialect speakers; there is no a sure way of any two ___28___ people saying the same word with precisely the same sound. In this respect, pronunciation much more closely resembles handwriting than spelling. In spelling, there are absolute distinctions which can be learnt and imitated with completely precision; one can know at once whether a word is spelt in ___29___ a“standard"way or not. But two persons'handwriting and pronunciation may both be perfectly intelligent, yet have obvious differences ___30___ without being able to say which is"better"or more“standard". ___31___ Moreover, with the easy and quick communications of modern times encouraging the spread of a "neutral",“normal”pronunciation, the accompanied sociological changes have reduced the prestige of ___32___ Received Pronunciation.

23. 改正：

24. 改正：

25. 改正：

26. 改正：

27. 改正：

28. 改正：

29. 改正：

30. 改正：

31. 改正：

32. 改正：

四、PART IV 汉译英（共 1 小题，每小题 15 分，共 15 分）

33. 你的青春就是一场远行，一场离自己的童年，离自己的少年，越来越远的远行。你会发现这个世界跟你想象的一点都不一样，你甚至会觉得很孤独，你会受到很多的排挤。度假和旅行，其实都解决不了这些问题，我解决问题的办法，就是不停寻找自己所热爱的一切。

五、PART V 写作（共 1 小题，每小题 20 分，共 20 分）

34. （词数 300-450 • 20 分）

—— 参考答案与逐题解析附于卷末 ——

参考答案

客观题速查表 + 主观题参考范文/译文；逐题解析附后

1. C	2. A	3. B	4. D	5. B
6. D	7. A	8. C	9. D	10. A
11. C	12. B	13. D	14. D	23. better
24. takes	25. Even	26. given	27. do	28. a
29. complete	30. differences	31. without	32. accompanying	

15. Well-known yet little understood.

16. Artistic initiative and gallantry.

17. One is obese and dreamy; the other is tall and intelligent.

18. He was disappointed but couldn't take the food.

19. Antonapoulos cooked; Singer likely washed.

20. Exaggerating, condensing, and simplifying historical events.

21. It creates a dramatic contrast between good and evil.

22. Mozart would have told the story differently.

33. Your youth is a long journey, one that takes you ever further from your childhood and adolescence. You will find that the world is nothing like you imagined. You may even feel lonely and face much exclusion. Vacations and travels, in fact, cannot solve these problems. My way of dealing with them is to keep searching for everything I love.

34. The two excerpts present contrasting perspectives on private tutoring. Excerpt 1, from an educational center, champions tutoring as a vital, personalized support system. It argues that since children learn at different paces, tutoring provides essential, tailored help to bridge gaps, prevent frustration, and build foundational knowledge, ultimately enabling academic excellence. In stark contrast, Excerpt 2 reports on a government crackdown, framing private tuition as an "unhealthy" phenomenon to be prohibited. It details severe penalties, including imprisonment and fines, and outlines a legal campaign to eradicate the practice, suggesting that official educational resources should suffice.

This issue is complex, and my opinion is that a blanket promotion or prohibition is neither practical nor desirable. Instead, a regulated and ethical framework is the most balanced approach.

On one hand, the arguments for tutoring's importance are compelling. The educational system, often designed for the average student, cannot always cater to individual learning styles or pace. A student struggling with calculus or a non-native speaker needing extra language practice can benefit immensely from one-on-one attention. This personalized guidance can boost confidence, prevent students from falling irretrievably behind, and foster a deeper understanding of subjects. To prohibit such support entirely seems punitive to students who genuinely need it and ignores the reality of

diverse learning needs.

On the other hand, the concerns driving prohibition are equally valid. Unregulated private tutoring can exacerbate educational inequality, creating a two-tier system where only the affluent can afford extra help, thereby undermining the principle of equal opportunity. It can also lead to student burnout, turning education into a relentless race. Furthermore, it may undermine the authority and efficacy of classroom teachers if students become overly reliant on external tutors.

Therefore, the solution lies not in outright ban or unchecked promotion, but in thoughtful regulation. Governments and educational bodies should establish clear standards for tutors, ensuring quality and ethical conduct. They could also invest in strengthening public school resources, such as after-school programs and teacher training, to reduce the demand for private tutoring. In essence, private tutoring should be viewed as a supplementary tool, not a replacement for quality public education. Its role should be to support and level the playing field, not to widen the gap. A balanced policy that acknowledges its benefits while mitigating its risks is the path forward.

逐题解析

答案定位与考点精讲

1. 【答案】C

定位段落(1)中关于骨骼的描述 → 识别“bones have been mounted in natural history museums”为已知事实 → 对比选项，排除未提及或明确未知的项

考点：细节定位　事实判断

2. 【答案】A

定位段落(2)中“mystery”所在句 → 分析上下文“remain almost as much a mystery as they were...”及后文“hardly more elusive” → 推断“mystery”在此处强调难以捉摸、难以理解 → 匹配选项A“Elusive”

考点：词义猜测　上下文推断

3. 【答案】B

定位段落(6)中“shadow boxing”比喻 → 结合前文描述大猩猩看似凶猛实则温和（如帮助雌性）的“human-ness” → 推断“shadow boxing”意为虚张声势、无实际攻击意图 → 匹配选项B

考点：比喻理解　推理判断

4. 【答案】D

通读全文，捕捉作者对大猩猩的描述用词（如“beguiling”、“human-ness”、“gallantry”） → 分析作者对“我们知之甚少”的遗憾以及对大猩猩“人性化”特质的欣赏 → 推断作者态度为同情、欣赏 → 匹配选项D

考点：观点态度　情感色彩分析

5. 【答案】B

逐一分析各选项中的词对 → 判断它们在原文语境中是否构成对比关系 → 识别选项B中的“burning hot”与“a glassy, brilliant azure”是并列描述天气，而非对比

考点：逻辑关系判断　细节辨析

6. 【答案】D

定位Singer的描述 → 对比其与Antonapoulos的日常互动细节 → 推断其性格特征

考点：人物性格推断　细节对比

7. 【答案】A

定位第6段关于下棋的描述 → 提取Singer与Antonapoulos下棋的具体细节 → 对比选项与原文信息

考点：细节定位　信息对比

8. 【答案】C

定位第7段 → 概括段落核心内容（Singer的孤独与Antonapoulos的满足） → 匹配最贴切的概括短语

考点：段落主旨概括　抽象概念提炼

9. 【答案】D

定位第1段关于电影吸引力的描述 → 逐一核对选项是否在文中被提及为吸引力来源 → 找出未提及或与原文相悖的选项

考点：细节核对　否定信息定位

10. 【答案】A

定位第3段关于真实Salieri的描述 → 逐一核对选项是否与原文信息一致 → 找出与原文不符的选项

考点：细节核对　信息验证

11. 【答案】C

定位第二段关于两人关系的描述 → 提取‘lived and worked as composers in Vienna’及‘rival composer’信息 → 推断竞争关系

考点：细节定位　同义替换

12. 【答案】B

定位第四段关于‘ill feeling’原因的讨论 → 识别作者对‘jealousy’观点的转折（‘In fact...’） → 推断作者认为真实原因是萨列里的成功地位

考点：推理判断　转折信号词捕捉

13. 【答案】D

定位第一段引文 → 理解其含义（简化真实人物复杂性以服务于善恶对比） → 在选项中寻找能体现‘简化’或‘对比’的具体例证

考点：细节定位　指代与衔接

14. 【答案】D

通览全文结构 → 第一段指出电影对历史的‘自由发挥’ → 第二段介绍电影故事来源 → 第三段开始反驳电影对萨列里的偏见 → 推断全文主旨是纠正电影中的扭曲细节

考点：主旨大意　篇章结构

15. 【答案】Well-known yet little understood.

定位首段对大猩猩的矛盾描述 → 提取‘well-known’与‘little understood’的对比关系 → 得出答案

考点：矛盾关系识别　细节信息提取

16. 【答案】Artistic initiative and gallantry.

定位描述大猩猩与人类相似性的段落 → 提取‘artistic initiative’和‘gallantry’两个具体特征 → 得出答案

考点：细节定位　特征提取

17. 【答案】One is obese and dreamy; the other is tall…

定位描述两个哑巴（mutes）的段落 → 提取对两人外貌与性格的对比描述 → 得出答案

考点：细节定位　对比信息提取

18. 【答案】He was disappointed but couldn't take the…

定位描述Antonapoulos行为的句子 → 分析‘shuffle the morsel’的动作与‘Sadly’的情感 → 推断其失望但无法取食的状态 → 得出答案

考点：动作推断　情感推断

19. 【答案】Antonapoulos cooked; Singer likely washed.

定位描述两人分工的段落 → 提取Antonapoulos负责烹饪、Singer负责清洗的分工信息 → 得出答案

考点：细节定位　分工信息提取

20. 【答案】Exaggerating, condensing, and simplifying…

定位指代对象 → 分析上下文语义 → 识别同义改写

考点：指代关系　语境词义

21. 【答案】It creates a dramatic contrast between good…

定位作者评价句 → 分析评价依据 → 推断深层原因

考点：观点态度　推理判断

22. 【答案】Mozart would have told the story differently.

识别虚拟语气 → 理解与过去事实相反的假设 → 推断言外之意

考点：虚拟语气　言外之意

23. 【答案】better

1 空 根据比较级结构 'than' → 识别比较对象 → 选择形容词比较级形式
2 空 根据主语单复数 → 判断主谓一致 → 选择正确的动词形式
3 空 根据上下文逻辑关系 → 识别让步/递进关系 → 选择连接副词
4 空 分析句子成分 → 识别非谓语动词作状语 → 选择过去分词形式
5 空 识别虚拟语气标志词 → 判断虚拟条件句类型 → 选择正确的助动词形式
6 空 分析句子结构 → 识别先行词与关系词 → 确定关系代词在从句中作定语 → 选择正确关系代词
7 空 分析句子成分 → 判断空格处需非谓语动词 → 根据逻辑主语与动词关系确定形式 → 选择正确非谓语形式
8 空 分析句子主语 → 判断主谓一致关系 → 根据主语单复数确定谓语动词形式 → 选择正确形式
9 空 分析句子语境 → 识别固定搭配结构 → 根据介词搭配规则选择正确介词 → 确定答案
10 空 分析句子结构 → 判断空格处需非谓语动词 → 根据逻辑主语与动词关系确定形式 → 选择正确非谓语形式

考点：形容词比较级　主谓一致　一般现在时　状语从句连接词　过去分词作状语　虚拟语气　省略if的倒装　定语从句关系代词选择　非谓语动词形式选择　固定搭配 take on

24. 【答案】takes

1 空 根据比较级结构 'than' → 识别比较对象 → 选择形容词比较级形式
2 空 根据主语单复数 → 判断主谓一致 → 选择正确的动词形式
3 空 根据上下文逻辑关系 → 识别让步/递进关系 → 选择连接副词
4 空 分析句子成分 → 识别非谓语动词作状语 → 选择过去分词形式
5 空 识别虚拟语气标志词 → 判断虚拟条件句类型 → 选择正确的助动词形式
6 空 分析句子结构 → 识别先行词与关系词 → 确定关系代词在从句中作定语 → 选择正确关系代词
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9 空 分析句子语境 → 识别固定搭配结构 → 根据介词搭配规则选择正确介词 → 确定答案
10 空 分析句子结构 → 判断空格处需非谓语动词 → 根据逻辑主语与动词关系确定形式 → 选择正确非谓语形式

考点：形容词比较级　主谓一致　一般现在时　状语从句连接词　过去分词作状语　虚拟语气　省略if的倒装　定语从句关系代词选择　非谓语动词形式选择　固定搭配 take on

25. 【答案】Even

1 空 根据比较级结构 'than' → 识别比较对象 → 选择形容词比较级形式
2 空 根据主语单复数 → 判断主谓一致 → 选择正确的动词形式
3 空 根据上下文逻辑关系 → 识别让步/递进关系 → 选择连接副词
4 空 分析句子成分 → 识别非谓语动词作状语 → 选择过去分词形式
5 空 识别虚拟语气标志词 → 判断虚拟条件句类型 → 选择正确的助动词形式

6 空 分析句子结构 → 识别先行词与关系词 → 确定关系代词在从句中作定语 → 选择正确关系代词
7 空 分析句子成分 → 判断空格处需非谓语动词 → 根据逻辑主语与动词关系确定形式 → 选择正确非谓语形式
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9 空 分析句子语境 → 识别固定搭配结构 → 根据介词搭配规则选择正确介词 → 确定答案
10 空 分析句子结构 → 判断空格处需非谓语动词 → 根据逻辑主语与动词关系确定形式 → 选择正确非谓语形式

考点：形容词比较级　主谓一致　一般现在时　状语从句连接词　过去分词作状语　虚拟语气　省略if的倒装　定语从句关系代词选择　非谓语动词形式选择　固定搭配 take on

26. 【答案】given

1 空 根据比较级结构 'than' → 识别比较对象 → 选择形容词比较级形式
2 空 根据主语单复数 → 判断主谓一致 → 选择正确的动词形式
3 空 根据上下文逻辑关系 → 识别让步/递进关系 → 选择连接副词
4 空 分析句子成分 → 识别非谓语动词作状语 → 选择过去分词形式
5 空 识别虚拟语气标志词 → 判断虚拟条件句类型 → 选择正确的助动词形式
6 空 分析句子结构 → 识别先行词与关系词 → 确定关系代词在从句中作定语 → 选择正确关系代词
7 空 分析句子成分 → 判断空格处需非谓语动词 → 根据逻辑主语与动词关系确定形式 → 选择正确非谓语形式
8 空 分析句子主语 → 判断主谓一致关系 → 根据主语单复数确定谓语动词形式 → 选择正确形式
9 空 分析句子语境 → 识别固定搭配结构 → 根据介词搭配规则选择正确介词 → 确定答案
10 空 分析句子结构 → 判断空格处需非谓语动词 → 根据逻辑主语与动词关系确定形式 → 选择正确非谓语形式

考点：形容词比较级　主谓一致　一般现在时　状语从句连接词　过去分词作状语　虚拟语气　省略if的倒装　定语从句关系代词选择　非谓语动词形式选择　固定搭配 take on

27. 【答案】do

1 空 根据比较级结构 'than' → 识别比较对象 → 选择形容词比较级形式
2 空 根据主语单复数 → 判断主谓一致 → 选择正确的动词形式
3 空 根据上下文逻辑关系 → 识别让步/递进关系 → 选择连接副词
4 空 分析句子成分 → 识别非谓语动词作状语 → 选择过去分词形式
5 空 识别虚拟语气标志词 → 判断虚拟条件句类型 → 选择正确的助动词形式
6 空 分析句子结构 → 识别先行词与关系词 → 确定关系代词在从句中作定语 → 选择正确关系代词
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9 空 分析句子语境 → 识别固定搭配结构 → 根据介词搭配规则选择正确介词 → 确定答案
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考点：形容词比较级　主谓一致　一般现在时　状语从句连接词　过去分词作状语　虚拟语气　省略if的倒装　定语从句关系代词选择　非谓语动词形式选择　固定搭配 take on

28. 【答案】a

1 空 根据比较级结构 'than' → 识别比较对象 → 选择形容词比较级形式
2 空 根据主语单复数 → 判断主谓一致 → 选择正确的动词形式
3 空 根据上下文逻辑关系 → 识别让步/递进关系 → 选择连接副词
4 空 分析句子成分 → 识别非谓语动词作状语 → 选择过去分词形式
5 空 识别虚拟语气标志词 → 判断虚拟条件句类型 → 选择正确的助动词形式
6 空 分析句子结构 → 识别先行词与关系词 → 确定关系代词在从句中作定语 → 选择正确关系代词
7 空 分析句子成分 → 判断空格处需非谓语动词 → 根据逻辑主语与动词关系确定形式 → 选择正确非谓语形式
8 空 分析句子主语 → 判断主谓一致关系 → 根据主语单复数确定谓语动词形式 → 选择正确形式
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29. 【答案】complete

1 空 根据比较级结构 'than' → 识别比较对象 → 选择形容词比较级形式
2 空 根据主语单复数 → 判断主谓一致 → 选择正确的动词形式
3 空 根据上下文逻辑关系 → 识别让步/递进关系 → 选择连接副词
4 空 分析句子成分 → 识别非谓语动词作状语 → 选择过去分词形式
5 空 识别虚拟语气标志词 → 判断虚拟条件句类型 → 选择正确的助动词形式
6 空 分析句子结构 → 识别先行词与关系词 → 确定关系代词在从句中作定语 → 选择正确关系代词
7 空 分析句子成分 → 判断空格处需非谓语动词 → 根据逻辑主语与动词关系确定形式 → 选择正确非谓语形式
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9 空 分析句子语境 → 识别固定搭配结构 → 根据介词搭配规则选择正确介词 → 确定答案
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考点：形容词比较级　主谓一致　一般现在时　状语从句连接词　过去分词作状语　虚拟语气　省略if的倒装　定语从句关系代词选择　非谓语动词形式选择　固定搭配 take on

30. 【答案】differences

1 空 根据比较级结构 'than' → 识别比较对象 → 选择形容词比较级形式
2 空 根据主语单复数 → 判断主谓一致 → 选择正确的动词形式
3 空 根据上下文逻辑关系 → 识别让步/递进关系 → 选择连接副词
4 空 分析句子成分 → 识别非谓语动词作状语 → 选择过去分词形式
5 空 识别虚拟语气标志词 → 判断虚拟条件句类型 → 选择正确的助动词形式
6 空 分析句子结构 → 识别先行词与关系词 → 确定关系代词在从句中作定语 → 选择正确关系代词
7 空 分析句子成分 → 判断空格处需非谓语动词 → 根据逻辑主语与动词关系确定形式 → 选择正确非谓语形式
8 空 分析句子主语 → 判断主谓一致关系 → 根据主语单复数确定谓语动词形式 → 选择正确形式
9 空 分析句子语境 → 识别固定搭配结构 → 根据介词搭配规则选择正确介词 → 确定答案
10 空 分析句子结构 → 判断空格处需非谓语动词 → 根据逻辑主语与动词关系确定形式 → 选择正确非谓语形式

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31. 【答案】without

1 空 根据比较级结构 'than' → 识别比较对象 → 选择形容词比较级形式
2 空 根据主语单复数 → 判断主谓一致 → 选择正确的动词形式
3 空 根据上下文逻辑关系 → 识别让步/递进关系 → 选择连接副词
4 空 分析句子成分 → 识别非谓语动词作状语 → 选择过去分词形式
5 空 识别虚拟语气标志词 → 判断虚拟条件句类型 → 选择正确的助动词形式
6 空 分析句子结构 → 识别先行词与关系词 → 确定关系代词在从句中作定语 → 选择正确关系代词
7 空 分析句子成分 → 判断空格处需非谓语动词 → 根据逻辑主语与动词关系确定形式 → 选择正确非谓语形式
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9 空 分析句子语境 → 识别固定搭配结构 → 根据介词搭配规则选择正确介词 → 确定答案
10 空 分析句子结构 → 判断空格处需非谓语动词 → 根据逻辑主语与动词关系确定形式 → 选择正确非谓语形式

考点：形容词比较级　主谓一致　一般现在时　状语从句连接词　过去分词作状语　虚拟语气　省略if的倒装　定语从句关系代词选择　非谓语动词形式选择　固定搭配 take on

32. 【答案】accompanying

1 空 根据比较级结构 'than' → 识别比较对象 → 选择形容词比较级形式
2 空 根据主语单复数 → 判断主谓一致 → 选择正确的动词形式
3 空 根据上下文逻辑关系 → 识别让步/递进关系 → 选择连接副词
4 空 分析句子成分 → 识别非谓语动词作状语 → 选择过去分词形式
5 空 识别虚拟语气标志词 → 判断虚拟条件句类型 → 选择正确的助动词形式
6 空 分析句子结构 → 识别先行词与关系词 → 确定关系代词在从句中作定语 → 选择正确关系代词
7 空 分析句子成分 → 判断空格处需非谓语动词 → 根据逻辑主语与动词关系确定形式 → 选择正确非谓语形式
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9 空 分析句子语境 → 识别固定搭配结构 → 根据介词搭配规则选择正确介词 → 确定答案
10 空 分析句子结构 → 判断空格处需非谓语动词 → 根据逻辑主语与动词关系确定形式 → 选择正确非谓语形式

考点：形容词比较级　主谓一致　一般现在时　状语从句连接词　过去分词作状语　虚拟语气　省略if的倒装　定语从句关系代词选择　非谓语动词形式选择　固定搭配 take on

33. 【答案】Your youth is a long journey, one that takes…

将中文长句拆解为多个英文分句，运用定语从句、并列结构和固定搭配进行翻译，确保句式多样且逻辑连贯。

考点：一场离自己的童年，离自己的少年，越来越远的远行（定语从句/分词结构）　take on（承担/呈现，此处引申为'面对'）　度假和旅行，其实都解决不了这些问题（主谓一致与否定表达）

34. 【答案】The two excerpts present contrasting…

考生需先准确概括两篇材料的核心观点，再构建清晰的议论文结构（引言-正文-结论）表达个人立场，并运用多样化的句式和恰当的词汇进行论证。

考点：谋篇布局　句式变化与复杂句构建　语境选词