

《高考英语阅读理解真题 4 篇含答案解析（2024年北京卷）》

2024年北京卷

A

The language exchange programme allows students in pairs to communicate in two different languages they wish to share and learn each week. Students record short entries after each partner meeting noting the language skills practised and the topics discussed. Each pair of students meets three times throughout the term with a teacher who decides if the exchange is effective. Students who successfully complete the programme will receive one credit each.

Requirements for completion:

- One welcoming session on the second Friday of the term
- 18 weekly one-hour pair meetings
- Weekly progress reports for all pair meetings
- At least three pair-teacher meetings
- One five-minute final video

Sign up!

The sign-up and registration process is as follows:

- Students sign up and indicate the languages they can share and languages they are interested in learning.
- Based on the information entered by each student, potential pairs are identified.
- Proficiency(熟练)levels are confirmed through coursework or placement tests.
- Once a pair has been determined to be suitable, the students will be contacted individually with a special permission number to register for the programme,

Reminders:

Signing up for the programme does not automatically mean that you will be able to register and participate. Pairs are matched by languages of interest and proficiency levels. Since there are many factors involved in the pairing process, not all students who sign up will be matched with a partner and be able to register for the programme.

21. In the programme, students will _____.

- A. chair daily meetings
- B. evaluate the exchange
- C. meet teachers each week
- D. practise their language skills

22. To complete the programme, students are required to _____.

- A. development tests
- B. participate in pair meetings
- C. welcome new students
- D. work on weekly videos

23. What do students need to do during the registration?

- A. Indicate their languages of interest.
- B. select their own coursework.
- C. Make individual contact.
- D. choose their partners.

答案：

21. D

22. B

23. A

解析：

21. 根据第一段中的 "Students record short entries after each partner meeting noting the language skills practised and the topics discussed." 可以得知，学生在每次伙伴会议后都会记录简短的条目，注明练习的语言技能和讨论的话题。因此，学生在该计划中将会练习他们的语言技能。选项D "practise their language skills" 与此信息相符。

22. 根据Requirements for completion部分中的 "18 weekly one-hour pair meetings" 可以得知，要完成该计划，学生需要参加18次每周一次的伙伴会议。选项B "participate in pair meetings" 与此信息相符。

23. 根据Sign up部分的 "Students sign up and indicate the languages they can share and languages they are interested in learning." 可以得知，在注册过程中，学生需要表明他们可以分享的语言以及他们感兴趣学习的语言。选项A "Indicate their languages of interest" 与此信息相符。其他选项B、C和D在文中没有提及。

B

When I was a little girl, I liked drawing, freely and joyously making marks on the walls at home. In primary school, I learned to write using chalks. Writing seemed to be another form of drawing. I shaped individual letters into repeating lines, which were abstract forms, delightful but meaningless patterns.

In secondary school, art was my favourite subject. Since I loved it so much I thought I was good at it. For the art O-level exam I had to present an oil painting. I found it difficult, but still hoped to pass. I failed, with a low grade. I'd been over-confident. Now I'd been declared talentless.

But other channels of creativity stayed open: I went on writing poems and stories. Still, I went to exhibitions often. I continued my habitual drawing, which I now characterised as childish doodling(乱画). In my 30s, I made painter friends and learned new ways of looking at art. However, I couldn't let myself have a go at actually doing it. though these new friends were abstract painters using oil paints, or were printmakers or sculptors, I took oil painting as the taboo(禁忌) high form I wasn't allowed to practise.

One night, in my early 40s, I dreamed that a big woman in red approached me, handed me a bag of paints, and told me to start painting. The dream felt so authoritative that it shook me. It was a form of energy, giving me back something I'd lost. Accordingly, I started by experimenting with water colours. Finally, I bought some oil paints.

Although I have enjoyed breaking my decades-long taboo about working with oil paints, I have discovered I now prefer chalks and ink. I let my line drawings turn into cartoons I send to friends. It all feels free and easy. Un-anxious. This time around, I can accept my

limitations but keep going.

Becoming a successful painter calls for being resolute. I realised I was always afraid of wanting too much. That dream reminded me that those fears and desires could encourage me to take risks and make experiments.

24. How did the author feel about the result of the art exam?

A. Scared. B. Worried. C. Discouraged. D. Wronged.

25. In her 30s, the author_____.

A. avoided oil painting practice

B. sought for a painting career

C. fancied abstract painting

D. exhibited child paintings

26. Which word would **best** describe the author's dream?

A. Confusing. B. Empowering. C. Disturbing. D. Entertaining.

27. What can we learn **from** this passage?

A. Actions speak louder than words.

B. Hard work is the mother of success.

C. Dreams are the reflections of realities.

D. creative activities involve being confident.

答案：

24. C

25. A

26. B

27. D

解析：

24. 根据第三段中的 "I failed, with a low grade. I'd been over-confident. Now I'd been declared talentless." 可以得知，作者在艺术考试中失败了，并且得到了一个低分，这让她感到自己被宣告没有天赋。这种情况下，作者的感觉应该是气馁的。选项C "Discouraged" 与此信息相符。

25. 根据第四段中的 "However, I couldn't let myself have a go at actually doing it. Though these new friends were abstract painters using oil paints... I took oil painting as the taboo high form I wasn't allowed to practise." 可以得知，在30多岁时，作者避免实践油画。选项A "avoided oil painting practice" 与此信息相符。

26. 根据第六段中的 "One night, in my early 40s, I dreamed that a big woman in red approached me, handed me a bag of paints, and told me to start painting. The dream felt so authoritative that it shook me. It was a form of energy, giving me back something I'd lost." 可以得知，这个梦给了作者权威感，给了她失去的东西，这是一种赋权的感觉。选项B "Empowering" 与此信息相符。

27. 整篇文章讲述了作者在艺术上的经历，包括她的失败、自我怀疑、以及最终通过一个梦的启示重新开始创作的过程。文章最后提到，成为成功的画家需要决心，作者意识到她总是害怕想要太多，但那个梦提醒她，那些恐惧和欲望可以鼓励她冒险和实验。这表明，创造性活动涉及自信。选项D "Creative activities involve being confident" 与文章的主旨相符。其他选项A、B和C虽然可能是普遍的真理，但不是文章的主要教训。

C

The notion that we live in someone else's video game is irresistible to many. Searching the term "simulation hypothesis" (模拟假说) returns numerous results that debate whether the universe is a computer simulation—a concept that some scientists actually take seriously. Unfortunately, this is not a scientific question. We will probably never know whether it's true. We can, instead, use this idea to advance scientific knowledge.

The 18th-century philosopher Kant argued that the universe ultimately consists of things-in-themselves that are unknowable. While he held the notion that objective reality exists, he said our mind plays a necessary role in structuring and shaping our perceptions. modern sciences have revealed that our perceptual experience of the world is the result of many stages of processing by sensory systems and cognitive(认知的) functions in the brain. No one knows exactly what happens within this black box. If empirical(实证的) experience fails to reveal reality, reasoning won't reveal reality either since it relies on concepts and words that are contingent on our social, cultural and psychological histories. Again, a black box.

So, if we accept that the universe is unknowable, we also accept we will never know if we live in a computer simulation. And then, we can shift our inquiry from “Is the universe a computer simulation?” to “Can we model the universe as a computer simulation?” Modelling reality is what we do. To facilitate our comprehension of the world, we build models based on conceptual metaphors(隐喻) that are familiar to us. In Newton's era, we imagined the universe as a clock. In Einstein's, we uncovered the standard model of particle(粒子) physics.

Now that we are in the information age, we have new concepts such as the computer, information processing, virtual reality, and simulation. Unsurprisingly, these new concepts inspire us to build new models of the universe. Models are not the reality, however. There is no point in arguing if the universe is a clock, a set of particles or an output of computation. All these models are tools to deal with the unknown and to make discoveries. And the more tools we have, the more effective and insightful we can become.

It can be imagined that comparable to the process of building previous scientific models, developing the “computer simulation” metaphor-based model will also be a hugely rewarding exercise.

28. What does the author intend to do by challenging a hypothesis?

- A. Make an assumption.
- B. Illustrate an argument.
- C. Give a suggestion.
- D. Justify a comparison.

29. What does the phrase “contingent on” underlined in paragraph 2 probably mean?

- A. Accepted by.
- B. Determined by.
- C. Awakened by.
- D. Discovered by.

30. As for Kant's argument, the author is _____.

- A. appreciative

B. doubtful

C. unconcerned

D. disapproving

31. It is implied in this passage that we should _____.

A. compare the current models with the previous ones

B. continue exploring the classical models in history

C. stop arguing whether the universe is a simulation

D. turn simulations of the universe into realities up.

答案：

28. C

29. B

30. A

31. C

解析：

28. 作者在文章开头提出了“模拟假说”，然后指出这不是一个科学问题，我们可能永远无法知道它是否为真。接下来，作者使用了这个假说来推进科学知识的讨论。可知，作者对于模拟假说提出质疑，是为了提出自己的建议。故选C。

29. 在第二段中，"contingent on" 这个短语出现在这样的上下文中：“...since it relies on concepts and words that are contingent on our social, cultural and psychological histories.” 这里的意思是，我们的推理依赖于我们的社会、文化和心理历史所决定的概念和词汇。因此，“contingent on” 的意思是由...所决定的。选项B "Determined by" 与此意思相符。

30. 作者在第二段中提到了康德的论点，并解释了康德的观点，即尽管客观现实存在，但我们的的心灵在构建和塑造我们的感知中扮演了必要角色。作者没有表示对康德论点的怀疑或不关心，而是接受了康德的观点，并用现代科学来支持康德的观点。这表明作者对康德的论点是赞赏的。选项A "appreciative" 与此态度相符。

31. 在最后一段，作者提到，模型不是现实，争论宇宙是否是一个时钟、一组粒子或计算的输出是没有意义的。所有这些模型都是处理未知和发现新事物的工具。作者暗示我们应该停止争论宇宙是否是一个模拟，而是应该使用这些模型作为工具。选项C "stop arguing whether the universe is a simulation" 与此暗示相符。

D

Franz Boas's description of Inuit(因纽特人)life in the 19th century illustrates the probable moral code of early humans. Here, norms(规范)were unwritten and rarely expressed clearly, but were well understood and taken to heart. Dishonest and violent behaviours were disapproved of; leadership, marriage and interactions with other groups were loosely governed by traditions. conflict was often resolved in music al battles. Because arguing angrily leads to chaos, it was strongly discouraged. With life in the unforgiving Northern Cariada being so demanding, the Inuit's practical approach to morality made good sense.

The similarity of moral virtues across cultures is striking, even though the relative ranking of the virtues may vary with a social group's history and environment. Typically, cruelty and cheating are discouraged, while cooperation, humbleness and courage are praised. These universal norms far pre-date the concept of any moralising religion or written law. Instead, they are rooted in the similarity of basic human needs and our shared mechanisms for learning and problem solving. Our social instincts(本能)include the intense desire to belong. The approval of others is rewarding, while their disapproval is strongly disliked. These social emotions prepare our brains to shape our behaviour according to the norms and values of our family and our community. More generally, social instincts motivate us to learn how to behave in a socially complex world.

The mechanism involves re purposed reward system originally used to develop habits important for self-care. Our brains use the system to acquire behavioural patterns regarding safe routes home, efficient food gathering and dangers to avoid. Good habits save time, energy and sometimes your life. Good social habits do something similar in a social context. We learn to tell the truth, even when lying is self-serving; we help a grandparent even when it is inconvenient. We acquire what we call a sense of right and wrong.

Social benefits are accompanied by social demands: we must get along, but not put up with too much. Hence self-discipline is advantageous. In humans, a greatly enlarged brain boosts self-control, just as it boosts problem-solving skills in the social as well as the physical world. These abilities are strengthened by our capacity for language, which allows social practices to develop in extremely unobvious ways.

32. What can be inferred about the forming of the Inuit's moral code?

A. Living conditions were the drive.

B. Unwritten rules were the target.

C. Social tradition was the basis.

D. Honesty was the key.

33. What can we learn from this passage?

A. Inconveniences are the cause of telling lies.

B. Basic human needs lead to universal norms.

C. language capacity is limited by self-control.

D. Written laws have great influence on virtues.

34. Which would be the best title for this passage?

A. Virtues: Bridges Across Cultures

B. The Values of Self-discipline

C. Brains: Walls against Chaos

D. The Roots of Morality

答案：

32. A

33. B

34. D

解析：

32. 文章第一段描述了因纽特人19世纪的生活，并指出他们的道德规范是未写下来的，但被很好地理解和接受。作者提到，由于生活在无情的加拿大北部对生存的要求非常高，因纽特人对道德的实用主义方法是非常有意义的。这表明，因纽特人的道德规范的形成是由他们的生活条件驱动的。选项A "Living conditions were the drive" 与此推断相符。

33. 文章第二段提到，不同文化之间道德美德的相似性是显著的，这些普遍规范远远早于任何道德化宗教或成文法的概念。它们根植于基本人类需求的相似性以及我们共享的学习和解决问题的机制。这表明，基本的人类需求导致了普遍规范的形成。选项B "Basic human needs lead to universal norms" 与此信息相符。

34. 整篇文章讨论了道德规范的起源，包括因纽特人的道德规范、不同文化中道德美德的相似性以及社会本能如何塑造我们的行为。文章最后提到了自我约束的优势和大脑如何增强自我控制能力。因此，最佳标题应该是与道德的根源相关的内容。选项D "The Roots of Morality" 最能概括文章的主题。

