# **第二单元 中国革命传统作品研习——苦难与新生**

##### **单元目标**

1.学习中国革命传统作品，深刻认识革命历程，思考中国革命的意义，理解革命文化的精神内涵。

2.把握作品的主要内容，理解作者表达的情感，品析文中的典型人物形象，获得审美体验。

3.了解纪实作品和虚构作品各自的特点和表现手法，欣赏作家塑造艺术形象的深刻功力和富有个性的创作风格。

4.从艺术形象中获得熏陶与感染，汲取人生营养，激发奋发向上的精神力量，坚定继承和发扬革命传统的志向，形成正确的世界观、人生观和价值观。

## **第6课 记念刘和珍君 \*为了忘却的记念**

**课时目标：**

1.理解文中重要语句的深刻含意，揣摩其语言特色，梳理文章的情感发展脉络。

2.概括刘和珍的有关事迹，品析文中的典型人物形象，体会鲁迅在字里行间表达的“至情”，以及对烈士牺牲意义的理性思考。

3.学习两篇文章记叙、议论、抒情相结合的表达方式，感受其表达效果。

4.深刻认识革命传统，体会革命烈士巨大的奉献和牺牲精神，形成正确的世界观、人生观和价值观。

### **课时1 记念刘和珍君**

#### **自主学习·悟新知**

###### **一、作者名片**

鲁迅（1881—1936），字豫才，原名周树人，浙江绍兴人，中国现代伟大的文学家、思想家和革命家，中国现代文学的奠基人之一，被称为“民族魂”。1918年5月，首次以“鲁迅”为笔名发表了中国现代文学史上第一篇白话小说《狂人日记》，奠定了新文化运动的基石。“五四”运动前后，参与《新青年》的编辑工作，成为新文化运动的伟大旗手。鲁迅对“五四”运动以后的中国社会思想文化发展具有重大影响，蜚声世界文坛。



代表作品：小说集《呐喊》《彷徨》《故事新编》，散文集《朝花夕拾》，散文诗集《野草》，文学研究论著《中国小说史略》，杂文集《坟》《热风》《华盖集》《华盖集续编》《南腔北调集》《二心集》《而已集》，等等。

###### **二、写作背景**

1926年3月，奉系军阀在日本帝国主义支持下进兵关内，冯玉祥率领的国民军与之作战。日本帝国主义公开援助奉军，派军舰驶入大沽口，炮击国民军。国民军开炮还击。日本帝国主义便向当时的北洋军阀段祺瑞执政府提出抗议。又纠合英、美、法、意、荷、比、西等国驻北京公使，借口维护《辛丑条约》，提出种种无理条件，并且在天津附近集结各国军队，准备武力进攻。1926年3月18日，北京各界民众为了反对帝国主义侵犯我国主权，在天安门前集会抗议，会后到段祺瑞执政府前请愿，不料遭到执政府卫队施暴屠戮，死伤二百余人，史称“三一八”惨案。惨案发生后，各界哗然，中外震惊。段祺瑞为了推卸罪责，反而污蔑死难群众是“暴徒”。一些走狗文人也制造流言，诬陷爱国学生。鲁迅于4月1日写下了这篇悼念遇害青年的《记念刘和珍君》。

###### **三、知识链接**

**杂 文**

现代散文的一种，是直接而迅速地反映社会现实的文艺性论文。杂文短小、活泼，现实性十分强烈，倾向性十分鲜明，语言犀利，论证有力，风格多样，不拘一格。因此，人们称它为“攻守的手足”，又称它为“匕首”“投枪”。杂文的内容广泛，形式多样，有关社会生活、文化动态及政治事件等的杂感、随笔都可归入这一类。鲁迅的杂文，内涵丰富，具有批判性，语言犀利泼辣，表达了对社会和人生的思考。

###### **四、语言基础**

1．**读准字音**

①攒射（ ） ②寥落（ ）

③桀骜（ ） ④赁屋（ ）

⑤屠戮（ ） ⑥绯红（ ）

⑦浸渍（ ） ⑧菲薄（ ）

⑨尸骸（ ） ⑩不惮（ ）

⑪长歌当哭（ ）

【答案】cuán； liáo； jié； lìn； lù； fēi； zì； fěi； hái； dàn； dànɡ

2．**写对字形**

【答案】喋； 牒； 碟； 殒； 陨； 勋

3．**辨析词义**

（1） 爆发·暴发

辨析 二者都有突然发生之意，但是二者有很大区别。①使用对象不同。“爆发”可以用于具体的事物，也可以用于抽象的事物，比如爆发革命、爆发起义，为中性词。“暴发”多用于人和具体事物。用于人时，常表示突然发财或得势（多含贬义）。②侧重点不同。“爆发”指的是某一种能量超过限值或者情绪超过一定限度而发生的迅猛动作。“暴发”侧重形容事件发生的突然性和不可预见性。

应用 很多网友认为，太阳耀斑\_ \_ 意味着阳光变强，辐射增加，要注意防晒。这种说法没有依据。

（2） 目不忍视·不忍卒读

辨析 二者都有“不忍心看”的意思。目不忍视：形容景象十分凄惨，使人不忍心看。不忍卒读：不忍心读完，多形容文章悲惨动人。

应用 看着那些被战争摧毁的家园和无辜受害的孩子们，他心如刀绞，\_ \_ \_ \_ \_ \_ \_ \_ 。

【答案】（1） 爆发

（2） 目不忍视

4．**积累成语**

请根据词义，在横线上填写恰当的课内成语。

①\_ \_ \_ \_ \_ \_ \_ \_ ：牺牲生命也在所不惜。陨，死亡。恤，顾虑。

②\_ \_ \_ \_ \_ \_ \_ \_ ：用写文章来当作哭泣。长歌，引吭高歌，这里指写文章。当，当作。

③\_ \_ \_ \_ \_ \_ \_ \_ ：形容使人感受很深，震动很大。④\_ \_ \_ \_ \_ \_ \_ \_ ：无论受多少挫折都不退缩，形容意志坚强。

【答案】殒身不恤； 长歌当哭； 惊心动魄； 百折不回

5．**赏析反语的表达效果**

第五节中“中国军人的屠戮妇婴的伟绩，八国联军的惩创学生的武功，不幸全被这几缕血痕抹杀了”运用了反语的修辞手法，试简要分析其表达效果。

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】“伟绩”“武功”正话反说，用了反语的修辞手法，揭露了杀人者的罪恶行径，表达了作者万分悲痛的心情。

**语用知识**

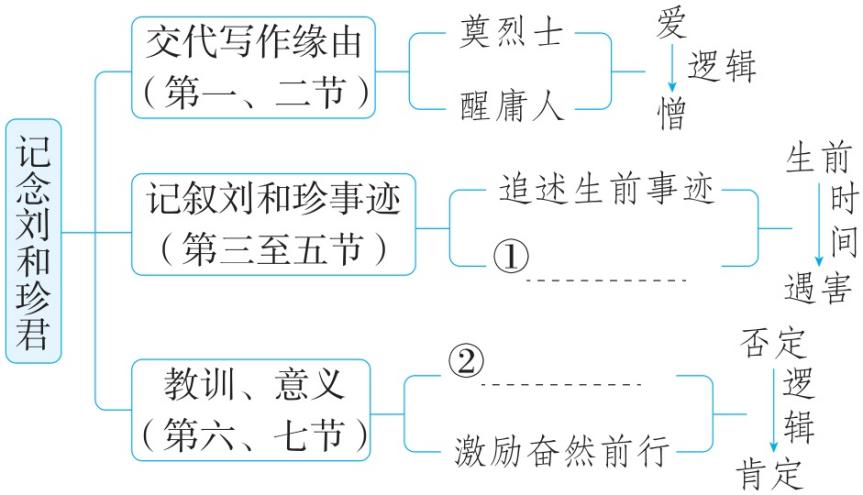
赏析反语的表达效果

反语，即“说反话”，是一种带有强烈感情色彩的修辞手法，用和本义相反的词语来表达本义，含有讽刺、嘲弄的意味。

根据说话者的对象不同、说话者的感情不同，反语可分为讽刺反语和风趣反语两类。运用反语可以揭露、批判、讽刺和嘲弄消极方面，增强语言的战斗力；可以鲜明地表示说话者的态度和立场；可以使语言有变化，不死板，生动有趣。

###### **五、文意梳理**

1．**厘清结构**



【答案】详写遇难经过； 劝诫徒手请愿

2．**概括主旨**

本文以①\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ 为线索，愤怒控诉②\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ 的暴行，痛斥③\_ \_ \_ \_ \_ \_ \_ \_ 的卑劣言论，悼念以④\_ \_ \_ \_ \_ \_ 为代表的“为了中国而死的中国的青年”，赞颂革命青年尤其是革命女性的斗争精神，深刻总结惨案的教训，激励人们在革命道路上继续前行。

【答案】痛斥反动派、悼念烈士的悲愤感情； 军阀政府屠戮爱国青年； 无耻文人； 刘和珍

#### **合作探究·提能力**

**情境探究**

惟独革命家，无论他生或死，都能给大家以幸福。

——鲁迅

在苦难深重的旧中国，中国青年勇担历史使命，为捍卫国家正义，蹈死不顾，拆下自己的肋骨当火把，照亮了黑暗中的中国，唤醒了愚昧的民众，推动了历史车轮向着光明前途前进。正值“五四”青年节，学校开展“我是红色宣讲员”主题活动，请你围绕课文题目中的“记念”二字，讲述刘和珍的红色事迹，为刘和珍写一副挽联，以寄哀思。

**任务一 “记念”中走近人物**

1．文章写了刘和珍的哪些事迹？从中可以看出刘和珍是怎样的人？请简要分析。（6分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】①预定“《莽原》全年”，体现其追求真理的品格。②“风潮”领袖，体现其敢于反抗的品格。③虑及母校，体现其有远见、有责任感。④府门喋血，体现其勇敢坚强、敢于抗争的品格。（每点2分，答出三点即可）

2．本文除了写刘和珍，还写了哪些人？表现了作者怎样的态度和情感？请简要分析。（6分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】①一类是爱国青年，如：沉勇而友爱的杨德群、沉勇而友爱的张静淑等请愿的猛士。作者表达了对其沉痛的悼念、高度的敬佩。②第二类是反动势力，包括段祺瑞执政府、流言家等，作者对其表达了深深的厌恶和痛恨。③第三类是处在中间状态的所谓“庸人”，作者对其表达了“哀其不幸，怒其不争”的态度。（每点2分）

3．文中的“中国人”“庸人”“无恶意的闲人”“苟活者”和“真的猛士”分别指代什么人？（5分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】①“中国人”指所有的中国人。②“庸人”指平庸之人。他们对反动派的暴行有所不满，对烈士的死难有所哀痛，但是他们不敢“直面惨淡的人生”，不敢“正视淋漓的鲜血”，他们特别容易忘却历史的教训，他们的苟且偷生在客观上起着维持这“似人非人的世界”的作用。③“无恶意的闲人”指一般庸俗的市民。这种人尽管在政治上同反动派及学者文人（“有恶意的闲人”）有着根本的区别，但是他们对世界的态度极端冷漠，甚至把烈士的鲜血当作他们茶余饭后的谈资。对这种人，作者几乎不抱希望。④“苟活者”指有一定的是非观念但还没有行动起来（觉醒）的人们。⑤“真的猛士”指“敢于直面惨淡的人生,敢于正视淋漓的鲜血”的人。（每点1分）

4．本文是一篇以写人记事为主的纪念性散文。作者没有详写刘和珍的生平，也没有详写惨案本身，但是其中的人物形象仍然富有个性。作者是如何写出人物的个性的？请简要分析。（6分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】①选取有意义的小事来表现人物。如写刘和珍在生活艰难时，毅然预定了《莽原》全年，表现了她追求真理、自强上进的形象特点。②善于抓住细节来抒发感慨。如反复强调刘和珍“微笑着”“态度很温和”，表现了她善良、平和的形象特点。③运用反衬手法。如用反动派的凶残和反动文人的卑劣反衬刘和珍的善良、可爱。（每点2分）

5．作者为何反复写刘和珍“微笑着”和“态度很温和”?请简要分析。（5分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】①为下文写刘和珍被反动统治者残忍杀害进行铺垫。②丰富人物形象。“微笑着”“态度很温和”与上文刘和珍不畏强暴、敢于斗争的精神及下文关心母校前途的责任感对照,说明了刘和珍立场坚定、爱憎分明。③揭露反动统治者以及所谓学者文人凶残卑劣的行径。刘和珍这样一位“始终微笑着”的和蔼可亲的爱国女青年,却被反动统治者诬蔑为“暴徒”并杀害。④激起人民群众对反动统治者镇压革命、屠杀爱国青年的罪行的愤慨。⑤给读者留下深刻的印象,表达作者对刘和珍的悼念之情。（每点1分）

**任务二 “记念”中体会悲愤**

6．鲁迅说：“真的猛士，敢于直面惨淡的人生，敢于正视淋漓的鲜血。这是怎样的哀痛者和幸福者？”作者为什么既说他们是“哀痛者”又说他们是“幸福者”？（4分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】①他们不回避残酷的现实，不逃避凶残的斗争，不惧怕血腥的屠杀，不吝惜捐躯牺牲；②他们为国家和民族的前途、人民的悲惨命运而哀痛，以挽救祖国和民族为己任，以勇往直前、奋斗献身为最大的幸福。（每点2分）

7．请结合课文内容，分析下列语句的深刻含意。（16分）

（1） 我向来是不惮以最坏的恶意，来推测中国人的，然而我还不料，也不信竟会下劣凶残到这地步。（4分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

（2） 人类的血战前行的历史，正如煤的形成，当时用大量的木材，结果却只是一小块，但请愿是不在其中的，更何况是徒手。（6分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

（3） 苟活者在淡红的血色中，会依稀看见微茫的希望；真的猛士，将更奋然而前行。（6分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】（1） ①“向来”一词强调了这种认识的深刻性和一贯性。②“不料”和“不信”，说明现实的黑暗远远超出了作者的想象，从而突出了段祺瑞执政府杀害爱国青年的极端“下劣凶残”。（每点2分，抓住重点词语分析，意思对即可）

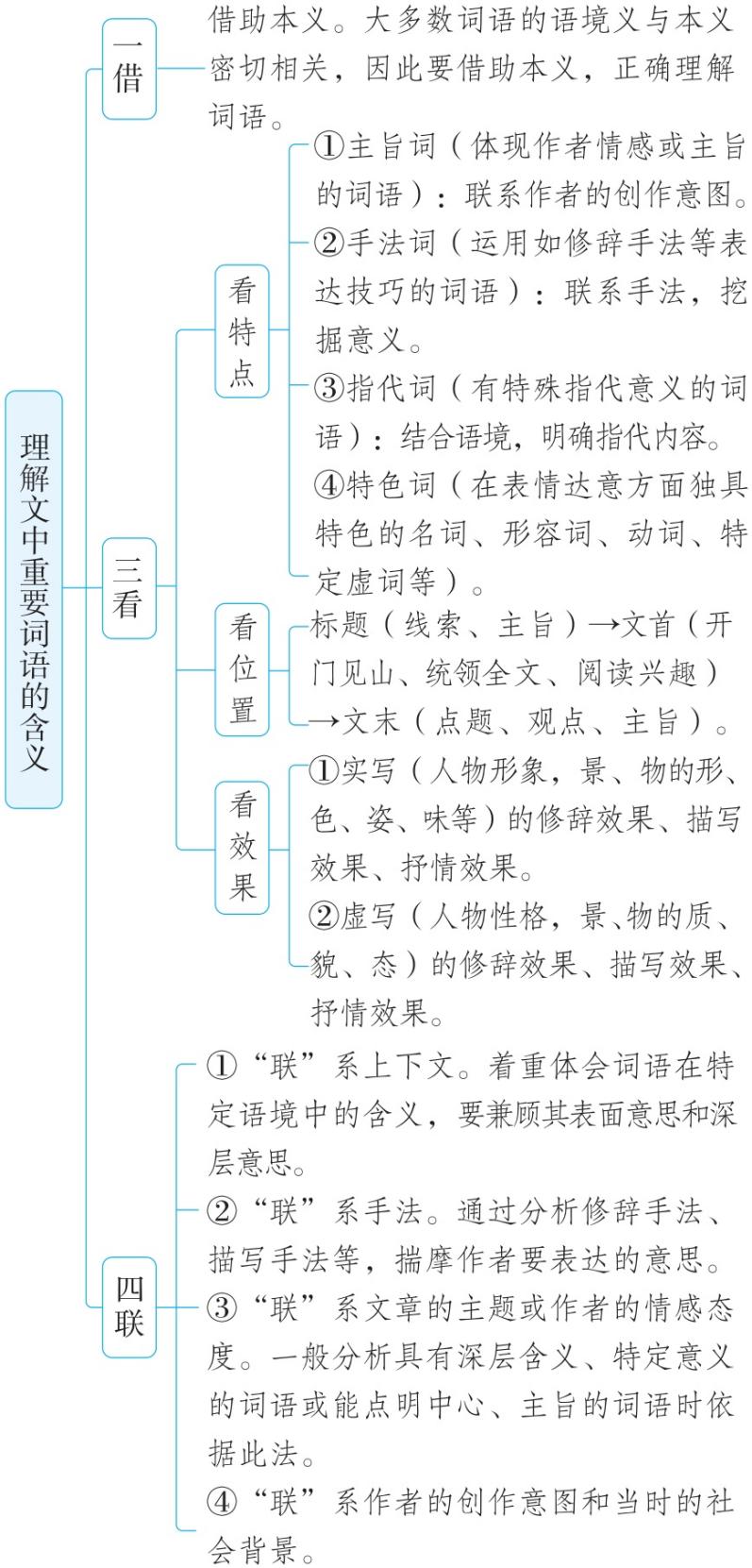
（2） ①作者将人类的血战前行的历史比作煤的形成；用“大量的木材”比喻代价巨大的流血斗争；木材变成煤要付出很大代价，那么，人类前行也需要做出很大牺牲。②“但请愿是不在其中的”，表明向反动派请愿难以换来人类历史的前行，请愿不是一种行之有效的斗争方式，因而没有必要为请愿流血。③在作者看来，应当集中革命力量，以有限的代价去换取更大的胜利，不要做无谓的牺牲。（每点2分）

（3） ①一般的民众，会从中国女子的英勇斗争、相互救助、殒身不恤的事实中，多少看到一些改变黑暗现实的希望；而真正的革命者，将因受到激励而更加奋勇前进。②会有越来越多的人看到希望，奋然前行，希望虽然“微茫”，但“真的猛士”将越来越多，先驱者的精神将激励、鼓舞他们更加坚定地斗争、前进。③这是从烈士死难对于将来的影响的角度高度评价其牺牲的意义。（每点2分）

**素养必备**

理解文中重要词语的含义

一个词语一般有两种意义：一是本义，即词典上的含义；二是语境义，即词语在语境中所具有的临时意义。高考主要考查语境义。理解词语含义，要“一借三看四联”。



8．文中写了一些看似矛盾的话，其原因是什么？体现了作者怎样的情感变化？请完成表格。（8分）

|  |  |  |
| --- | --- | --- |
| **句子** | **原因** | **情感变化** |
| “有写一点东西的必要” | 纪念烈士，揭露段祺瑞执政府的罪行，痛斥反动文人的卑劣 | ④\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_  ↓  愤怒  ↓  ⑤\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ |
| “可是我实在无话可说” | ① \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ |
| ② \_ \_ \_ \_ \_ \_ \_ \_ | “惨象，已使我目不忍视了；流言，尤使我耳不忍闻”，“我”只能“沉默” |
| “呜呼，我说不出话” | ③ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ |

【答案】烈士的牺牲使“我”极度悲痛，学者文人的阴险论调使“我”非常愤怒。这是个非人间的社会（2分）； “我还有什么话可说呢？”（2分）； “我”极度悲痛、愤怒，没有更好的办法来纪念这些为国而死的青年（2分）； 悲痛（1分）； 出离愤怒（1分）

9．文中是怎样综合运用记叙、议论、抒情等表达方式的？请以第三至五节为例进行分析。（4分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】①这三节，记叙、议论、抒情，交错融贯又各有所重，感情起伏回荡，激昂而又深沉。②第三节以刘和珍与“我”的师生关系的议论为发端，转入记叙。“我”的感情也从前两节的愤激，转为舒缓。③第四节由记叙进入议论、抒情，连用“但”“然而”等转折语，层层递进，感情再次迸发。④在第五节开头用“但是”一转，由上节的议论转到记叙刘和珍等人的遇难经过，结尾再用“但是……”一句揭示杀人者的狰狞面目。对中外杀人者的愤恨已经到了无法遏制的地步。（每点1分）

**任务三 “记念”中寄托哀思**

10．学完本文，请你为刘和珍写一副挽联，以寄哀思。（2分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】

（示例1）赴国难真猛士显真精神 悼芳魂小女子铸大勇毅（2分）

（示例2）直面惨淡身可死 正视鲜血志不渝（2分）

###### **思维发展与提升**

11．“有一千个读者,就有一千个哈姆莱特。”通过前面的学习，我们已经认识到，本文绝不是“为了记念而记念”，那么，鲁迅这篇文章是写给谁的呢？请谈谈你的看法。（4分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】

（示例1）写给每一个活着的中国人。鲁迅一向认为人死了就是死了，纵使有灵魂也与活着的人处在不同的世界了，只有活着的人还需要“我”再写点什么，以点醒他们。

（示例2）写给忘却惨痛、暂得偷生的每一个中国人，呼吁他们不要忘却，不要忘却！“沉默呵，沉默呵！不在沉默中爆发，就在沉默中灭亡。”

（示例3）写给如刘和珍一样勇敢正义却徒手请愿的青年，告诫他们徒手请愿在当时的中国是行不通的。

（示例4）写给被封建传统压抑了数千年的女性，表达了对挣脱牢笼、刚强勇毅的反抗旧势力、旧传统、黑暗政府的女性的敬佩与赞美，以此鼓励更多女性站起来。（表明观点1分，说明理由3分）

### **课时2 \*为了忘却的记念**

#### **自主学习·悟新知**

###### **一、写作背景**

土地革命战争时期，国民党反动派配合反革命的军事“围剿”，疯狂地进行反革命的文化“围剿”。他们一方面利用反动文人对抗革命文艺运动，另一方面大肆逮捕、拘禁、秘密杀害革命作家。1931年1月17日，柔石、白莽等“左联”的五位革命青年作家被捕；同年2月7日，他们被秘密杀害于国民党反动派设在上海龙华的特务机关淞沪警备司令部。大批“左联”作家被通缉，鲁迅也面临被捕的危险。但鲁迅没有畏惧反动派的淫威和屠刀，在闻知柔石、白莽等五位革命青年作家遇难的消息后，发表了《中国无产阶级革命文学和前驱的血》《黑暗中国的文艺界的现状》等文章，深刻揭露国民党反动派的罪行。国民党反动派杀害革命青年的暴行，激怒了国内外广大人民。在烈士遇难两周年的日子里，即1933年2月7日至8日，鲁迅先生怀着无限悲愤写下了这篇纪念文章。

###### **二、知识链接**

**中国左翼作家联盟**

中国左翼作家联盟简称“左联”，1930年3月2日在上海成立，主要发起人有鲁迅、沈端先、冯乃超等，是由中国共产党领导、以鲁迅为旗手的无产阶级革命文学团体。“左联”的成立，形成了比较广泛的革命文学统一战线，推动了左翼文艺运动迅猛发展，从而粉碎了国民党的文化“围剿”。“左联”倡导无产阶级革命文学，主张“对旧社会和旧势力的斗争必须坚持、持久，而且要注重实力”。

“左联”重视理论批评，开展马克思主义文艺理论的传播工作，开展文艺大众化运动，文学创作十分繁荣。“左联”还重视培养青年文学作者。白莽、柔石、冯铿、李伟森、胡也频均参加了这一进步组织。1936年春，为了建立文艺界抗日民族统一战线而自动解散。

**“左联”五烈士**

1931年2月7日，白莽、柔石、冯铿、李伟森、胡也频五位“左联”作家被国民党反动派秘密杀害于上海龙华，牺牲的这五位革命青年作家，史称“‘左联’五烈士”。五位烈士作为“革命文学”的代表，成为中国文坛中的一支新锐力量，积极促进了无产阶级革命文学的初期发展。他们虽然人生短暂，却以自己沸腾的热血，谱写了光辉的历史，也写出了“革命文学”的历史篇章。

“左联五烈士”出身不同，经历不同，但有着同样的抱负。他们的文章诗作，在中国文学史上留下了浓墨重彩的一笔，“是东方的微光，是林中的响箭，是冬末的萌芽”“是对于前驱者的爱的大纛，也是对于摧残者的憎的丰碑”。

###### **三、语言基础**

1．**读准字音**

①惴惴（ ） ②吮血（ ）

③冯铿（ ） ④涅槃（ ）

⑤轻率（ ） ⑥模样（ ）

【答案】zhuì； shǔn； kēnɡ； pán； shuài； mú

2．**写对字形**

【答案】竦； 悚； 缁； 锱

3．**辨析词义**

（1） 扶植·扶持

**辨析** 二者都有“扶助”的意思。“扶植”还有“培植”的意思，以某种手段培养人才或使某种势力壮大。对象可以是人，也可以是社会团体或某种势力，一般用于上对下或强对弱的培植。“扶持”还有“搀扶、护持”的意思，以出钱、出力或出主意等方式帮助别人。为某个人或集体提供支持和帮助，对象可以是人，也可以是企业等。

应用 在国家持续出台创业\_ \_ 政策的大背景下，不少高校鼓励在校学生投身大众创业、万众创新热潮，积极参加社会创新创业项目。

（2） 郑重其事·一本正经

辨析 二者都有“严肃、认真”的意思。但二者的感情色彩不同：“郑重其事”是褒义词，形容对待事情非常严肃认真；“一本正经”形容很规矩，很庄重，有时含有讽刺意味。

应用 今天上午8点钟，小轩、小辉、小玲三名同学在党旗前举起右拳，\_ \_ \_ \_ \_ \_ \_ \_ 地宣誓：“我志愿加入中国共产党，拥护党的纲领……”

【答案】（1） 扶持

（2） 郑重其事

4．**积累成语**

请根据词义，在横线上填写恰当的课内成语。

①\_ \_ \_ \_ \_ \_ \_ \_ ：思想感情随着情况的变迁而发生变化。

②\_ \_ \_ \_ \_ \_ \_ \_ :比喻珍贵的东西落入不识货的人手里，得不到赏识和珍爱；也比喻有才能的人得不到重用或误入歧途。

③\_ \_ \_ \_ \_ \_ \_ \_ ：彼此向来就不认识。

④\_ \_ \_ \_ \_ \_ \_ \_ ：形容说话、写文章躲躲闪闪，不明说。

⑤\_ \_ \_ \_ \_ \_ \_ \_ :做事急于求成。

【答案】情随事迁； 明珠投暗； 素不相识； 隐约其辞； 急于事功

5．**正确使用标点符号——书名号**

下列各句中的书名号，和“有一篇林莽先生作的《白莽印象记》”中的书名号，作用相同的一项是（ ）

A. 在一次“诗人之教育”的主题演讲中，露易丝·格丽克的演讲展示了《露易丝·格丽克诗选》中所蕴含的深度和人文关怀。

B. 《少男少女》杂志不但是少男少女的专用读物，而且是父母了解孩子的一面镜子，为父母、孩子融洽相处提供有效的参考资料。

C. “大凡物不得其平则鸣”出自唐代文学家韩愈《送孟东野序》一文，意思是人如果遇到不公平的待遇，就会表达自己的思想和主张。

D. 1958年2月11日，第一届全国人民代表大会第五次会议批准颁布《汉语拼音方案》。

【答案】C

【解析】C项和题干中的书名号都标示篇名。A项，标示书名。B项，标示刊物名。D项，标示文件名。

**语用知识**

书名号的常见用法及注意点

1.常见用法

①标示书名、篇名、报纸名、刊物名等。示例：

《三国演义》（书名）

《为了忘却的记念》（篇名）

《人民日报》（报纸名）

《大众电影》（刊物名）

②标示法律、规章、规定、合同等文书的标题。示例：

《新闻出版统计管理办法》

《汉语拼音方案》

③标示文化产品（电影、戏剧、绘画、歌曲、舞蹈、摄影、邮票等）的名称。示例：

影片《红高粱》

小提琴协奏曲《梁祝》

舞蹈《月光下》

④标示报纸、杂志的栏目名称与电台、电视台的节目名称。示例：

该报《人民子弟兵》专栏

中央电视台《体育沙龙》

⑤标示作品名的简称。示例：

我读了《念青唐古拉山脉纪行》一文（以下简称《念》），收获很大。

2.注意点 ①当书名号中还需要书名号时，里面一层用单书名号，外面一层用双书名号。示例：

《教育部关于提请审议〈高等教育自学考试试行办法〉的报告》

②书名后面表示该作品所属类别的普通名词不标在书名号内。示例：

《我们》杂志

③书名有时带有括注。如果括注是书名、篇名等的一部分，应放在书名号之内，反之则应放在书名号之外。示例：

《中华人民共和国民事诉讼法（试行）》

《人民日报》（海外版）

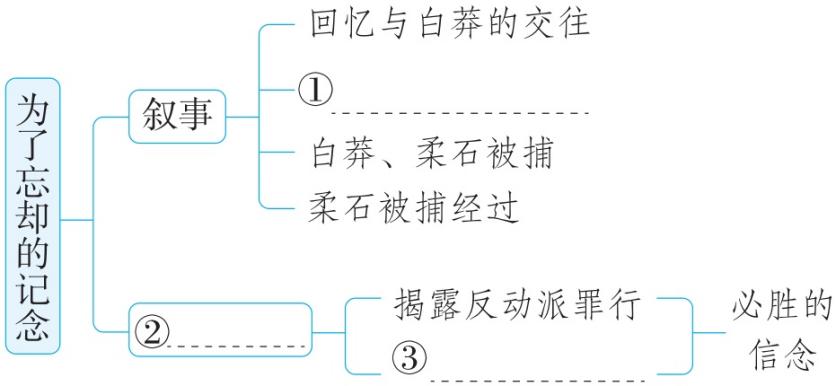
④书名、篇名末尾如有叹号或问号，应放在书名号之内。示例：

《日记何罪！》

《如何做到同工又同酬？》

###### **四、文意梳理**

1．**厘清结构**



【答案】回忆与柔石的交往； 抒情； 悼念赞扬烈士

2．**概括主旨**

文章通过回忆与白莽、柔石等人的交往，热情讴歌了五位青年作家纯朴、善良、①\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ 的高贵品质，抒发了对烈士们的无限②\_ \_ 和③\_ \_ 之情，也无情地揭露和批判了反动派的④\_ \_ \_ \_ \_ \_ \_ \_ ，表达了反动派必然灭亡、革命必然胜利的坚定信念。

【答案】追求光明与进步； 崇敬； 怀念； 残酷、卑鄙

#### **合作探究·提能力**

**情境探究**

“天若有情天亦老，人间正道是沧桑。”在旧中国救亡图存的斗争过程中，有这么一群青年，他们不畏强权、不畏牺牲，以鲜血铺就了新中国的明天。今天，让我们一起跟随鲁迅先生，走进《为了忘却的记念》，看看文章抒发了作者怎样的感情。

**任务一 抓情节，析形象**

1．作者叙述了同白莽的三次交往，通过哪些具体生动的材料，表现了白莽的什么性格特点？请完成表格。（6分）

|  |  |  |
| --- | --- | --- |
| **交往** | **会面概况** | **白莽的性格特点** |
| 第一次交往 | ① \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ | ② \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ |
| 第二次交往 | ③ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ | ④ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ |
| 第三次交往 | ⑤ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ | ⑥ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ |

【答案】白莽翻译《彼得斐传》并亲自给作者送来原文； 富有才华，热爱文学； 白莽写信说后悔相见时话太多； 纯朴、敏感、率真、坦诚； 白莽出狱，穿着厚棉袍来见作者，彼此都不禁失笑； 积极乐观、坚强，信念坚定（每点1分）

2．柔石的“硬气”和“迂”表现在哪些方面？作者为何要写柔石的“迂”？（8分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】

（1）①柔石的“硬气”，表现为知难而进和勇于奉献、担当的精神：没有钱，借钱也要做印本；朝华社倒闭，他借钱还债。②柔石的“迂”，表现为善良、单纯和保守，对社会的黑暗、人心的险恶缺乏清醒而深刻的认识：“会这样的么？”“真会这样的么？”等疑问，走路扶着“我”，入狱后的第一封信，跟女性一同走路过分拘谨，等等。（每点2分）

（2）①写柔石的“迂”，并非为了批评他思想性格的保守和他对时代、社会缺乏洞察力，而是为了着力表现他的单纯、质朴、善良、忠厚、执着等品质。②写柔石的“迂”，笔端一面饱含着浓浓的喜爱之情，写出了柔石的可爱；一面又毫不留情地指向反动政府：残害这样单纯、善良、忠厚的青年，这样的政府该是多么黑暗、残暴的政府啊！（每点2分）

**任务二 赏语言，明技巧**

3．请分析下列语句的深刻含意。（20分）

（1） 无论从旧道德，从新道德，只要是损己利人的，他就挑选上，自己背起来。（4分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

（2） 我又沉重的感到我失掉了很好的朋友，中国失掉了很好的青年。（6分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

（3） 不是年青的为年老的写记念，而在这三十年中，却使我目睹许多青年的血，层层淤积起来，将我埋得不能呼吸，我只能用这样的笔墨，写几句文章，算是从泥土中挖一个小孔，自己延口残喘，这是怎样的世界呢。（4分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

（4） 夜正长，路也正长，我不如忘却，不说的好罢。（6分）

答：

【答案】（1） ①“旧道德”指旧有的、在人民群众中长期形成的道德。②“新道德”指无产阶级新思想指导下的道德。③“损己利人”指为了别人的利益，宁可牺牲自己的利益。④这一段议论性的文字是作者对柔石崇高的思想品德的评价和赞扬。（每点1分）

（2） ①这几位遇难的青年不仅是作者的朋友，更是无产阶级战士，他们的殉难与民族的命运联系在一起。②作者由失去朋友而产生的沉痛之情，因为民族的损失而加重了。③文中两次写到这句话，前后构成反复，强化了歌颂烈士和控诉国民党反动派的感情。（每点2分）

（3） ①“许多青年的血，层层淤积起来”形象地揭露了三十年来反动统治者残酷屠杀革命者的罪行。②“从泥土中挖一个小孔”“延口残喘”表明斗争的艰难。③“这是怎样的世界”是对黑暗社会的控诉。④全句表现了作者对反动派的痛恨及其顽强斗争的精神。（每点1分）

（4） ①“夜正长”象征着黑暗统治还正严酷，需要用战斗去驱散浓重的黑暗。②“路也正长”象征革命斗争的道路还很漫长，需要不懈斗争，夺取胜利。③“我不如忘却，不说的好罢”照应开头，再次强调要摆脱悲痛，化悲痛为力量，改变那似人非人的世界。（每点2分）

4．阅读文章第二节，请简要分析作者塑造柔石这一人物形象时是如何运用夹叙夹议的技巧的，并简要分析其作用，完成表格。（6分）

|  |  |  |
| --- | --- | --- |
| **叙述** | **议论** | **作用** |
| 作者“决不邀投稿者相见”，“故意回避”文学青年。 | ① \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ | 充分说明作者与柔石相知之深。 |
| ② \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ | “无论从旧道德，从新道德，只要是损己利人的，他就挑选上，自己背起来。” | 高度评价柔石的崇高品质。 |
| 柔石“转换作品的内容和形式”的决心和作者对冯铿的“隔膜”。 | 连用了三个“疑心”发表议论，否定了冯铿的“急于事功”和柔石的受人影响。 | ③ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ |

【答案】柔石是当时作者“惟一的不但敢于随便谈笑，而且还敢于托他办点私事的人”。； 柔石在朝华社工作的种种表现。； 谦虚剖析自己“偷懒的主张”，凸显柔石的进取精神。（每点2分）

**素养必备**

夹叙夹议

夹叙夹议，是在叙述的过程中插入议论，以表明对所写人物或事件的认识、态度和评价的一种表达方式。叙是议的基础，议是叙的深化。夹叙夹议可以使文章笔法灵活多变，生动活泼，还可以起到总起、提示、过渡和总结等作用。

夹叙夹议主要有先议后叙（概括式）、先叙后议（总结式）、边叙边议（包容式）三种形式。先议后叙，议论往往出现在篇首，主要作用是提示和点题；先叙后议，议论往往出现在文章的结尾或一段文字的结尾，其作用是总结全文、深化主题、画龙点睛、启迪思维等；边叙边议，即边叙述事实，边进行议论，以发表对所叙事实的看法。

运用夹叙夹议，要注意叙与议有机有序结合，注意叙事的连贯性，议论插入要自然。

5．作者在文中运用了哪三个典故？运用这三个典故的用意分别是什么？这三个典故的运用有什么作用？（8分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】①典故一：方孝孺宁死不起草诏书。用意：突出柔石“硬气”和“迂”的性格特点；用明成祖朱棣惨无人道、滥杀无辜的暴行，来暗示国民党反动派杀害革命青年作家的罪行，是对国民党反动派的批判和控诉。②典故二：《说岳全传》中高僧坐化。用意：揭露滥杀无辜的国民党反动派与奸相秦桧没什么两样；表明自己不会像《说岳全传》中的高僧那样束手待毙，而是会“逃走”，以保存实力，继续战斗。③典故三：向子期作《思旧赋》纪念亡友。用意：揭露反动派的黑暗腐朽，用以说明在黑暗统治下，正直的人是没有言论自由的。④作用：这三个典故的运用强化了叙事的深度和广度，较为含蓄地表达了对烈士们的深沉悼念和对黑暗统治的强烈不满。（每点2分）

**任务三 析内涵，悟情感**

6．第二节的第十段中，作者连用三个“疑心”，分别指什么？（6分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】①第一个“疑心”指作者对冯铿的印象；②第二个“疑心”指柔石可能受到冯铿的影响，但这个“疑心”又被第三个“疑心”否定；③第三个“疑心”是作者以自己的“偷懒”来反衬柔石的“斩钉截铁”，突出了柔石不畏艰难的精神。（每点2分）

7．文中“惯于长夜过春时”一诗中的许多内容在课文中多处地方有所表述，试举出有关语句加以印证。（6分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】①“惯于长夜过春时，挈妇将雏鬓有丝”中“挈妇将雏”指文中“这一夜，我烧掉了朋友们的旧信札，就和女人抱着孩子走在一个客栈里”，写“我”为保存实力而“逃走”。②“梦里依稀慈母泪，城头变幻大王旗”中“慈母泪”指文中“不几天，即听得外面纷纷传我被捕，或是被杀了”“连母亲在北京也急得生病了”，写母子情。③“忍看朋辈成新鬼，怒向刀丛觅小诗”中的“朋辈成新鬼”指文中“柔石和其他二十三人，已于二月七日夜或八日晨，在龙华警备司令部被枪毙了”，写烈士遭难。④“吟罢低眉无写处，月光如水照缁衣”中的“无写处”指文中“在中国，那时是确无写处的，禁锢得比罐头还严密”的黑暗统治。（每点2分，答出三点即可）

8．得知柔石等人被害的消息后，作者写道：“原来如此！……”这表达了他怎样的情感？（4分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】①“原来如此”四个字独立成段，有字字千钧、含蓄深沉的表达效果，表达出作者对国民党反动派卑劣凶残地杀害革命青年的愤慨。②叹号表现出作者强烈的愤怒与震惊，省略号则包含了难以尽述的愤恨以及对死者的无尽痛惜与怀念。（每点2分）

9．标题中的“忘却”与“记念”是两个意思相反的词，放在一起看似矛盾，实则蕴含深刻的意义，请简要分析。（8分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】①“忘却”与“记念”看似矛盾，但实际上寄寓着深刻的含义。②所谓“忘却”实际上是“摆脱”“搁置”的同义语，也就是将因战友牺牲而带来的悲痛暂时搁置一边，把情绪从始终支配着自己的悲痛中摆脱出来，化悲痛为力量，以更有效的战斗来纪念死者，而对于反动派杀害烈士的这笔血债，对于战友为革命而献身的光辉业绩，作者是永远不会忘记的。③“为了忘却”实际是为了战斗，而唯有战斗，才是对烈士的最有价值的纪念。④题目反映了作者深切的感情、坚强的斗志和必胜的信念。（每点2分）

###### **思维发展与提升**

10．几十年的时光逝去，社会环境已发生巨变，军阀混战、政治黑暗早已远离我们。当鲁迅的思想脱离了它产生和存在的时代，当我们开始讲究和谐、追求享受的时候，鲁迅的思想或精神还有现实意义吗？请谈谈你的看法。（6分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】

（示例1）鲁迅的思想是时代的产物，不再具有现实意义。如今我们生活的时代已非鲁迅生活的时代那样贫弱、黑暗。新时代，我们要讲究和谐。“皮之不存，毛将焉附”，鲁迅的思想脱离了它产生和存在的时代，有助于我们了解过去但于现实社会无助益。

（示例2）鲁迅的思想或精神还有现实意义，要常读、多读鲁迅的作品。鲁迅是一个反愚昧、反专制的斗士，只要我们还需要睁着眼睛看现实，只要我们的生活中还有愚昧或专制的现象，鲁迅的思想就永远不会过时，仍然具有现实意义。

（表明观点2分，说明理由4分）

#### **文本联读·拓思维**

1．《记念刘和珍君》中以讽刺的口吻说“忘却的救主快要降临了罢”，《为了忘却的记念》中则说“我不如忘却，不说的好罢”，这两处的“忘却”表达的情感是否相同？请谈谈你的看法。（5分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】不相同，（1分）《记念刘和珍君》中的“忘却”意在警醒人们，也提醒自己，不要忘记烈士的鲜血，要总结教训，“更奋然而前行”。（2分）《为了忘却的记念》中的“忘却”实际上是“摆脱”“搁置”的同义语，也就是将因战友牺牲而带来的悲痛暂时搁置一边，把情绪从始终支配着自己的悲痛中摆脱出来，化悲痛为力量，以更有效的战斗来纪念死者。（2分）

2．《记念刘和珍君》和《为了忘却的记念》是同一作者的两篇以写人记事为主的纪念性散文，这两篇文章在主题、写法上有哪些相同和不同的地方呢？联系两篇文章的写作背景谈谈其不同的原因。（9分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】

相同之处：①两篇文章主题相近，都是为悼念革命青年而作；②情感相通，都赞颂了革命青年的英勇，悲痛于他们的牺牲，憎恨反动势力的残暴，表现出悲与痛、爱与恨的情感交织；③写法相似，都选取零散的片段勾勒人物形象，并呈现出记叙、议论、抒情三者水乳交融的特点。（每点1分）

不同之处：虽然两篇文章都带有很强的抒情性，但《记念刘和珍君》直露显豁，情感浓厚炽烈，《为了忘却的记念》则内敛深沉，使用了不少曲折隐晦的笔法。（2分）

原因：①《记念刘和珍君》写于刘和珍遇害后两星期，作者参加刘和珍追悼会后，悲愤难抑，不能自已，故而抒情浓烈直露，字字血泪；《为了忘却的记念》写于五个青年作家遇害两周年，激烈的情感沉淀在内心深处，故而情感虽然沉痛但内敛深沉。②抒情从直露恣肆到曲折隐晦，也和社会环境有关。20世纪30年代前期，国民党反动派倾力“围剿”革命，大肆逮捕、杀害革命群众，在白色恐怖方面，比段祺瑞执政府有过之而无不及，这也是“当时上海的报章都不敢载这件事”的主要原因，作者的革命斗争经验在某种程度上限制了他的抒情姿态。（每点2分）

##### **读写结合**

###### **一、课内积累**

**直面血的教训**

1926年3月12日，日本军舰驶入我国大沽口挑衅，继而集结各国军队向中国政府发出最后通牒，进行无理要挟。北京各界无比愤慨。3月18日，北京各界民众在天安门前集会抗议，反对帝国主义侵犯中国主权，会后前往段祺瑞执政府前请愿，刘和珍等热血青年倒在了执政府的枪口下。鲁迅先生不惧反动势力和白色恐怖，写下了《记念刘和珍君》，喊出了“真的猛士，敢于直面惨淡的人生，敢于正视淋漓的鲜血”的宣言。

**运用角度**

爱国精神 勇者无畏 为民请命 为国牺牲

**素材运用**

我们热爱祖国，是因为祖国给了我们更为珍贵的东西。没有祖国，我们就没有做人的尊严；没有祖国，我们就没有安定的生活；没有祖国，我们就会失去所拥有的一切！

祖国与个人命运息息相关，因此无数仁人志士用自己的热血和生命书写了爱国史。因为爱国，谭嗣同可以不惧生死，以身报国；孙中山可以百折不回，上下求索；刘和珍可以不畏压迫，殒身不恤……循着历史的足迹，我们不难发现，一部中国史，其实就是一部仁人志士抛头颅、洒热血的爱国史！

###### **二、课外拓展**

**鲁迅诗歌赏析**

惯于长夜过春时，挈妇将雏鬓有丝。

梦里依稀慈母泪，城头变幻大王旗。

忍看朋辈成新鬼，怒向刀丛觅小诗。

吟罢低眉无写处，月光如水照缁衣。

二十世纪三十年代初期，战斗的左翼文艺运动蓬勃发展。“统治者也知道走狗的文人不能抵挡无产阶级革命文学,于是一面禁止书报，封闭书店，颁布恶出版法，通缉著作家，一面用最末的手段，将左翼作家逮捕，拘禁,秘密处以死刑。”

一九三一年一月十七日,“左联”的李伟森、柔石、殷夫、胡也频、冯铿和其他革命者在上海被捕，于二月七日被秘密杀害于龙华淞沪警备司令部。由于柔石身上带了一张鲁迅和北新书局签订的合同，国民党反动派还企图加害鲁迅。鲁迅被迫于一月二十日带领全家避居日本人开的“花园庄”旅馆。在获悉柔石等同志被害的消息后，鲁迅以极其悲愤的心情吟成了这感人肺腑的不朽诗篇。

后来，他在《为了忘却的记念》一文中，曾提到写诗时的情景：“在一个深夜里，我站在客栈的院子中，周围是堆着的破烂的什物；人们都睡觉了，连我的女人和孩子。我沉重的感到我失掉了很好的朋友,中国失掉了很好的青年,我在悲愤中沉静下去了，然而积习却从沉静中抬起头来，凑成了这样的几句:‘惯于长夜过春时……’。”

这首诗反映了三十年代思想文化战线上“围剿”与反“围剿”的尖锐斗争，对国民党反动派的血腥屠杀表示无比的愤慨，对死难的战友寄托了深切的哀思，表现了鲁迅顽强不屈的战斗精神。

诗的头两句，从当时的处境写起，真实地反映了鲁迅携家避难的实际情况,也鲜明地再现了他在黑暗社会里长期战斗的生涯。鲁迅在漫漫“长夜”里，度过一个又一个春天，度过一生中最美好的青春岁月，曾因屡遭反动派的迫害而外出避难;而今再次经历这种生活，又时值春天，怎能不勾起“长夜过春时”的无限感慨!所不同的是，这次并非孑身出走，而是“挈妇将雏”，鬓角也有了丝丝白发，这只能增添他对敌人的憎恨。“惯于”二字，是说对“长夜”般的恶劣环境，早已司空见惯;这种视等闲的态度，表现了坚强的革命者对黑暗势力的轻蔑。三、四两句,抒写痛切的感受，控诉祸国殃民的反动派。“慈母泪”，是对盛传鲁迅被捕而使“老母饮泣”的真实写照;更主要的是形象地概括了烈士母亲的悲痛心情。柔石牺牲不久，鲁迅曾给《北斗》杂志寄去珂勒惠支的木刻《牺牲》，画面是一个母亲悲哀地献出自己的儿子，以纪念柔石。革命者的心是相通的，鲁迅深切理解柔石的“失明的母亲的眷眷的心,柔石的拳拳的心”，并把这种真挚的感情，精炼为“梦里依稀慈母泪”的感人至深的诗句。

“城头变幻大王旗”，笔锋直指统治中国的反动军阀。他们争权夺利，战争频仍，今天这一派的地盘,明天落入另一派手中。而随着城头每一变幻旗号，革命人民就遭遇一次新的浩劫，这就深刻地揭示了灾难的根源。

五、六两句，悼念死难战友。对暴虐杀人者的痛恨和对青年罹难者的哀悼，在鲁迅心中荡起的感情浪花，凝成“忍看朋辈成新鬼”的诗句。所以说“忍看”，一是反动派秘密杀害革命者的手段极为卑劣、凶残；二是为“我（鲁迅——编者）失掉了很好的朋友，中国失掉了很好的青年”深感痛惜;三是“见青年之死的悲伤”甚于见同辈之死。于是用“忍看”这一愤激的反诘语，倾吐胸中的爱而悲，悲而恨的感情。

如果说上一句诗是愤怒的控诉,那么下一句就是战斗的回答，“怒向刀丛觅小诗”，展现一个无畏的战士，向着刀林剑树冲锋陷阵的雄姿。“怒向”榫连“忍看”，由“忍”而“怒”，破闸而出的怒涛巨澜，顿时奔腾澎湃。这一出自胸臆的感情，全部倾注在“小诗”中。“小诗”，实指这首诗，泛指鲁迅其他战斗诗文。“觅”自“刀丛”的“小诗”，是特定环境的产物，集中体现了鲁迅的硬骨头精神。烈士牺牲不久，鲁迅冒着生命危险，为秘密刊物《前哨》撰写《中国无产阶级革命文学和前驱的血》，继而又写了《黑暗中国的文艺界的现状》，请史沫特莱译成英文寄到美国《新群众》杂志发表;史沫特莱担心发表这篇揭露国民党法西斯暴行的文章将对鲁迅不利,但鲁迅坚持说:“这几句话,是必须说的。中国总得有人出来说话，拿出去发表好了！”鲁迅诗文就是这样地“觅”自“刀丛”，在“刀丛”中进行艰苦卓绝的斗争。这联诗是“对于前驱者的爱的大纛”，也是“对于摧残者的憎的丰碑”。它蔚成全诗高潮，集中体现了诗篇的主题。把这首诗写进《为了忘却的记念》文中时，鲁迅改“眼看”为“忍看”，“刀边”为“刀丛”，这，正如许广平所说：“虽然两字之差，但是更深刻地表达了鲁迅当时的愤怒心情和对敌人的刻骨仇恨。”

结尾两句，是诗人心潮的余波。夜深人静，冷月清光，凄怆的环境气氛，烘托哀悼亡友的悲愤之情。诗已吟成，心犹不静。诗人独自徘徊庭院，“低眉”沉思，百感交集，然而此时此地向谁诉说呢?“在中国,那时是确无写处的，禁锢得比罐头还严密。”且不说诗一时无处发表，就连题赠给友人也是困难的。既痛失战友，尤愤“无写处”，对反动派剥夺言论自由，虽没有作声色俱厉的呵斥，也已是强有力的控诉了。作为全诗的收结，诗人如弹奏一曲乐章，于尾声处“弦弦掩抑声声思”，令人回味无穷。

这一感人肺腑的诗篇发表后，广为传诵。郭沫若赞扬它“大有唐人风韵，哀切动人，可称绝唱”而为之心折,曾先后步这首诗韵写了两首诗。周恩来同志生前接见一个外国代表团时，也满怀深情地朗诵起这首诗。

唱出人民心声的诗，将永远活在人民心中。

（有删改）

###### **三、读写结合**

“惯于长夜过春时”一诗表达了鲁迅先生不屈的战斗精神，请谈谈你对鲁迅先生的认识。要求：中心明确，语言简明、连贯，200个字左右。（10分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】（示例）鲁迅，这位中国现代文学的巨匠，以其犀利的笔触和深邃的思想，成为旧社会黑暗和封建残余的批判者。他坚信文学应该为社会的进步服务，强调文学的启蒙和批判功能。鲁迅的作品，充满了对人性的深刻洞察和对社会不公的强烈抗议，展现了他坚定的革命精神和不屈的斗争意志。他的革命精神，不仅体现在文学创作上，更体现在他的生活态度和行动上。鲁迅一生都在为国家和民族的命运而奋斗，他的精神是我们永远的财富。（中心明确4分，语言简明、连贯4分，符合字数要求2分）

## **第7课 包身工**

**课时目标：**

1.把握报告文学新闻性与文学性有机统一的特点。

2.鉴赏文中的细节描写和点面结合的手法，体会语言的艺术感染力。

3.了解旧社会劳动人民悲惨的生活，分析造成底层人民苦难的根本原因，体会作者“灵魂的震动”。

#### **自主学习·悟新知**

###### **一、作者名片**



夏衍（1900—1995），原名沈乃熙，字端轩，笔名沈端先，浙江杭州人，剧作家、电影艺术家、社会活动家。1920年留学日本，1927年回国后加入中国共产党，后参加组织艺术剧社，筹建左联、左翼剧联，为左翼文艺运动主要领导者之一。1934年起创作话剧，其作品反映各个时期的社会生活，追求思想性和艺术性的统一。从简单平凡的小人物身上反映出激荡的时代特征，显示社会政治和革命的主题。1994年被国务院授予“国家有杰出贡献的电影艺术家”称号。

代表作品：说剧剧本《赛金花》《秋瑾传》《上海屋檐下》《心防》《法西斯细菌》等，电影剧本《狂流》《春蚕》《祝福》《林家铺子》《革命家庭》等。

###### **二、写作背景**

二十世纪二三十年代，中国农村在帝国主义加紧侵略、各种黑暗势力残酷压迫下日益破产。靠近上海的苏北地区，每年有大量无法生存的农村姑娘被“带工”老板诱骗走，到上海的日本纱厂做包身工。包身工完全丧失了人身自由，被当作“机器”“罐装了的劳动力”，过着人间地狱的生活。从“一·二八”事变以后，中国人民抗日情绪高涨，上海的工人运动重新抬头，日本资本家为了减少工人罢工的威胁，需要用包身工来代替“外头工人”，因此这一时期的包身工人数突然增加了。夏衍亲赴上海，进行了长达几个月的实地考察，目睹包身工的非人生活，用饱含血泪的笔墨，撰写了这篇报告文学。

###### **三、知识链接**

**报告文学**

报告文学指以现实生活中具有典型意义的真人真事为题材，经过适当的艺术加工而写成的文学作品。它兼有新闻报道的特点，能够迅速生动地反映现实生活，被誉为文学创作中的“轻骑兵”。它是散文的一类，是文艺通讯、特写、速写等的总称。新闻性、文学性是其主要特征。

新闻性：含有新闻报道的特点，不仅具备及时性，而且具备新闻报道意义上的真实性。

文学性：不同于一般新闻报道的简单实录，通过选择提炼，在保证真实性的前提下突出反映对象的典型意义，形象化地加以表现，并体现出作者的思想情感倾向，从而使之具有较高的可读性、感染力和说服力。

报告文学可以写人，可以写事，也可以写问题。《包身工》属于写问题。

###### **四、语言基础**

1．**读准字音**

①蠕动（ ） ②籼米（ ）

③揩地板（ ） ④谄媚（ ）

⑤簿子（ ） ⑥弄堂（ ）

⑦荤腥（ ） ⑧胆怯（ ）

⑨水门汀（ ） ⑩褴褛（ ）（ ）

⑪五卅（ ） ⑫皮辊（ ）

⑬轧票处（ ）

【答案】rú； xiān； kāi； chǎn； bù； lònɡ； hūn； qiè； tīng； lán； lǚ； sà； gǔn； gá

2．**写对字形**

【答案】拗； 窈； 坳； 黝； 契； 锲； 挈； 楔

3．**辨析词义**

（1） 营利·盈利

**辨析** 营利，动词，谋求利润，重在“谋求”。盈利，名词，扣除成本后获得的利润。

**应用** 未经著作权人许可，以\_ \_ 为目的复制发行其文学作品的行为，属于侵权行为。

（2） 横七竖八·乱七八糟

**辨析** 二者都有“杂乱无章”的意思。横七竖八：形容纵横杂乱。乱七八糟：形容混乱;乱糟糟的。但二者又有所不同，“横七竖八”用来形容具体的事物,所指对象有局限性；“乱七八糟”所指对象可以是具体的事物,也可以是抽象的事物。

**应用** 大家东一嘴,西一嘴,每个人都说了很多,\_ \_ \_ \_ \_ \_ \_ \_ 的,讨论的内容也渐渐偏离了主题。

【答案】（1） 营利

（2） 乱七八糟

4．**积累成语**

请根据词义，在横线上填写恰当的课内成语。

①\_ \_ \_ \_ \_ \_ \_ \_ ：外面攻打，里面接应。

②\_ \_ \_ \_ \_ \_ \_ \_ ：用不着想，形容说话做事迅速。

【答案】里应外合； 不假思索

5．**分析引号的用法及表达效果**

蓬头、赤脚,一边扣着纽扣,几个睡眼惺忪的“懒虫”从楼上冲下来了。自来水龙头边挤满了人,用手捧些水来浇在脸上。

在行文中，使用引号，有时会有独特的效果。文中画横线部分使用了引号，请分析其用法及表达效果。

答：\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】文中画横线部分的引号标示讽刺。“懒虫”指懒惰的人，多含贬义。但在此处，作者将这个词加上引号，实际上是为了说明这些所谓“懒虫”并非真的懒惰。这些被剥削和压榨的包身工一大早便匆忙起床，在极其艰苦的条件下生活和工作，根本谈不上懒惰。通过这种讽刺的手法，表达了作者对包身工悲惨遭遇的同情，以及对当时社会不公的强烈批判。

**语用知识**

引号的常见用法及表达效果

1.标示语段中直接引用的内容。 例如：后来他对于我那“人心惟危”说的怀疑减少了。 表达效果：增强文本的真实性和权威性，保留原汁原味的表达。

2.标示需要着重论述或强调的内容。 例如：这里所谓的“文”，并不是指文字，而是指文采。 表达效果：突出关键内容，强化作者的表达意图。

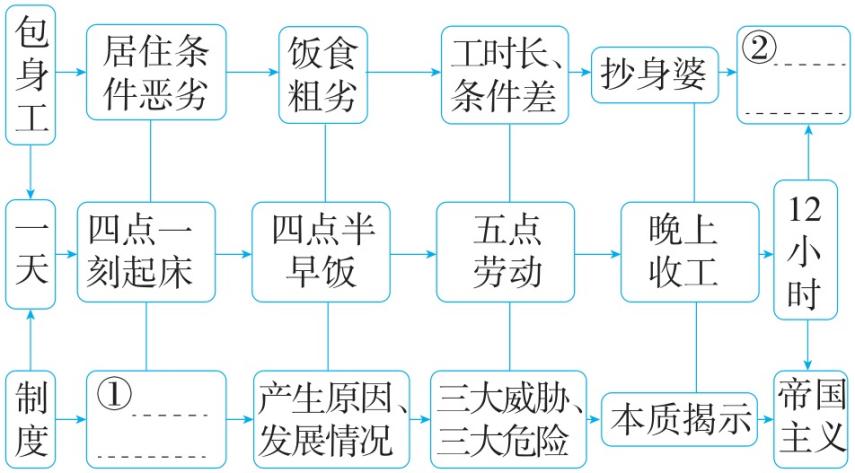
3.标示特殊含义。 例如：她们是顺从地替带工赚钱的“机器”。 表达效果：暗示词语的深层含义，增强语言的灵活性和表现力。

4.标示特定称谓。 例如：“芦柴棒”着急地要将大锅里的稀饭烧滚。 表达效果：明确词语的特殊身份，区分常规表达。

5.标示讽刺或否定。 例如：有几个“慈祥”的老板到小菜场去收集一些莴苣的菜叶，用盐一浸，这就是她们难得的佳肴。 表达效果：委婉表达批判性观点，引发读者思考。

###### **五、文意梳理**

1．**厘清结构**



【答案】包身工的来历； 命运悲惨

2．**概括主旨**

本文通过对包身工①\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ 三个场面的描写，全方位地展现了包身工的悲惨生活，揭露了②\_ \_ \_ \_ \_ \_ \_ \_ 的罪恶以及产生这一制度的社会根源，控诉了日本帝国主义勾结封建势力压榨、虐待中国工人的罪行，表达了作者对包身工的③\_ \_ \_ \_ \_ \_ \_ \_ ，并指出了黑暗必将过去，光明必将来临的历史趋势。

【答案】住宿、饮食和劳动； 包身工制度； 深切同情

#### **合作探究·提能力**

**情境探究**

松冈环，一百多次往返于中日两国之间，寻访300余名南京大屠杀幸存者和250名侵华日军老兵，搜集和南京大屠杀有关的证人证言，出版书籍，拍摄纪录片，传播南京大屠杀真相。在中国，曾经也有一位具有强烈的社会责任感的作家，冒着生命危险混进包身工的工房，终于完成了报告文学《包身工》。

《包身工》真实地揭露了二十世纪二三十年代一群十五六岁的女孩遭受的种种非人的待遇。今天，让我们共同走进夏衍的《包身工》，来共同了解这个被称为“猪猡”的特殊群体。

**任务一 探究包身工制度，品味报告文学的新闻性**

1．通读全文，明确包身工的相关信息。（12分）

|  |  |
| --- | --- |
| **包身工** | |
| 年龄：\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ | 性别：\_ \_ \_ \_ \_ \_ \_ \_ |
| 来历：\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ | 绰号：\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ |
| 工作单位：\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ | 工作时间：\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ |
| 饮食： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ | 穿着： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ |
| 居住： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ | 出行： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ |
| 工作：  三大威胁：\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_  三大危险：\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ | 劳动待遇： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ |

【答案】十几岁。（1分）； 女。（1分）； 贫苦农村。（1分）； 芦柴棒、猪猡、懒虫、娼妓等。（1分）； 上海杨树浦福临路东洋纱厂。（1分）； 12小时。（1分）； 两粥一饭。（籼米、锅焦、碎米和较多的乡下人用来喂猪的豆腐渣熬成的稀粥和烂菜叶）（1分）； 穿着短衣，上面是褪色和油脏了的湖绿乃至莲青的短衫，下面是玄色或者条纹的裤子，破脏的粗布鞋。（1分）； 十六七个人挤在蜂房般的格子铺。（1分）； 她们没有自由，只能在严密监视下往来于工房和工厂之间，两点一线。（1分）； 音响、尘埃、湿气。； 殴打、罚工钱、停生意。（1分）； 不及男工三分之一。（1分）

2．请阅读课文，深入探究包身工制度。（11分）

（1） 请阅读第8—10段，用一句话概括“包身工”是从哪里来的,是怎么来的。（2分）

答：\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

（2） 请阅读第8—10段，指出资本家为什么要雇佣“包身工”。（3分）

答：\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

（3） 请结合时代背景，分析包身工制度产生的原因。（6分）

答：\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】（1） 带工到家乡或灾区，（1分）诱拐快要饿死的孩子。（1分）

（2） 包身工没有人身自由，（1分）易于管理，（1分）工价低廉。（1分）

（3） 直接原因：①带工用欺骗的方式让那些无路可走的女孩签订包身契，从而沦为包身工；②遇到水灾、旱灾等自然灾害，社会底层的贫苦农民无法维持生活，只好让女儿到上海当包身工；③包身工可靠（没有“做”或者“不做”的自由）、安全（罐装了的劳动力，与外界隔绝，不受外界工潮的影响）、价廉（工资不及男工的三分之一）。（3分）

历史原因：日本帝国主义对我国的侵略步步深入，我国人民的抗日情绪不断高涨，上海工人运动十分活跃；日本资本家为了避免罢工的威胁，大量地雇佣包身工来代替普通的劳动者。（2分）

根本原因：包身工制度是帝国主义国家对生产落后国家的一种最残酷、最野蛮的剥削。（1分）

3．《包身工》是一篇报告文学，本文是如何体现报告文学的新闻性的？（8分）

答：\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】①选择典型人物。选择了“芦柴棒”进行重点刻画，并贯穿全文。读者从“芦柴棒”瘦小的身体上看到的是每一个包身工的可怜形象。②选择典型细节。刻画出了包身工们起床的场面、早晨吃粥的情景，把包身工悲惨的生活揭示得入木三分。③选择典型场面。文章开始，作者简明地指出了时间、地点之后，就写了一个穿着一身和时节不相称的拷绸衫裤的男子在大声地呼喊，接下去就写了在“七尺阔、十二尺深的工房楼下”这个环境中，包身工们的各种活动，真实地再现了当时的情景。④选择典型数据。在说明包身工居住条件恶劣、工人中包身工惊人的比例等情况时，作者运用了大量的数据，以无可辩驳的事实，有力地揭露了包身工制度的罪恶，具有雄辩的力量。（每点2分）

**任务二 赏形象析语言，品味报告文学的文学性**

4．阅读描写包身工吃饭场面的相关文段，分析作者运用了什么描写手法，有什么作用。（6分）

答：\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】

（1）细节描写。“一窝蜂地抢”表现的是饥不择食的惶急，是人多粥少的恐惧；“歪着头用舌舔着”“捧着一只空碗”表现了包身工们食不果腹的辛酸；“四散地蹲伏或者站立在路上和门口”则写出了她们乞丐般的生活；老板娘“刮”“锅焦、残粥”，“冲”“清水”，用油手“搅拌”，“气哄哄地放”等动作和神态描写，表现了老板娘视包身工如同“机器”的极端可恶。（4分）

（2）这些细节描写写出了女孩子们的可怜，衬托出了那些黑心老板的可恨，透露出作者对包身工的同情。（2分）

5．本文主旨在于展现包身工这个群体的生活，从而表现包身工制度的黑暗、残酷，那么作者重点描写“芦柴棒”有什么作用？（4分）

答：\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】①遭毒打、受折磨的“芦柴棒”，是经常遭受虐待和折磨的包身工的缩影;“芦柴棒”的“做到死”，也是多数包身工都不能逃脱的厄运。②文章通过对“芦柴棒”的悲惨遭遇的描述，具体而深入地反映了包身工被压榨、被摧残的悲惨命运。（每点2分）

6．为准确而深刻地表现包身工制度的黑暗与残酷，作者巧妙安排，运用点面结合的手法，描写了包身工这个群体，以及“芦柴棒”“小福子”等个体一天的生活和工作状况。仔细阅读全文，根据自己的理解，谈谈对文中运用这种手法的认识。（6分）

答：\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】①文中概括介绍包身工的悲惨遭遇，简略描写包身工的群体形象。如作者在记叙时集中写了包身工起床、吃早餐、上工、放工四个场面，在“面”上概括了包身工一天的生活和劳动状况。②文中着力表现“芦柴棒”“小福子”的形象及其遭遇。通过描写“芦柴棒”生病被打、被泼冷水、被抄身，“小福子”被“拿莫温”毒打、被“东洋婆”惩罚，真切反映了包身工的不幸遭遇，在“点”上展现了包身工的悲惨生活和命运。③这种点面结合手法的运用，使读者对包身工悲惨遭遇的认识既全面、详细，又真切、深刻。（每点2分）

**素养必备**

点面结合

所谓“点”，指的是最能显示人、事、景物的形象、状态、特征的详细描写；所谓“面”，指的是对人、事、景物的叙述或概括性描写。点面结合就是“点”的详细描写和“面”的叙述或概括性描写的有机结合。点面结合有三种形式：

1.视角笔触横向化：就是要把观察的视线向横的方向展开。要看到整个场面在同一个时间里发生的各种事，不能只集中看一点。

2.一面带多点：就是既要有整体的概括，又要有具体的描写。一般采用先总述再分述的方法。

3.多面带一点：就是以某种活动为面，以“我”的所见所感为点，将整个动态的场面贯穿起来。

7．夏衍为了刻画出这个特殊群体，在语言上下了不少功夫，请分析下面句子中加点词语的表达效果。（6分）

（1） 有几个“慈祥”的老板到小菜场去收集一些莴苣的菜叶，用盐一浸，这就是她们难得的佳肴。（3分）

答：\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

（2） 看着这种饲养小姑娘营利的制度，我禁不住想起孩子时候看到过的船户养墨鸭捕鱼的事了。（3分）

答：\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】（1） ①运用反语。②句中的“慈祥”“佳肴”本是褒义词,这里褒词贬用,老板提供的这些菜叶,对包身工而言已是难得的美食,反衬包身工的饮食条件之恶劣。③这样就形象地表达了作者对包身工的悲惨遭遇的同情和对老板残酷剥削包身工的愤慨。（每点1分）

（2） ①“饲养”,运用了比拟的修辞手法。②作者由包身工联想到了墨鸭,说明资本家根本不把包身工当人看待,这样更能揭露包身工所受的非人待遇和包身工制度的野蛮残酷。③通过联想，把包身工和墨鸭进行比较,指出墨鸭养活船户,包身工养活资本家,但船户没有虐待墨鸭,资本家却残酷压迫包身工,一点温情也没有,揭示了包身工受压迫的惨重,以及她们人不如禽的命运。（每点1分）

8．“在这千万被饲养者中间，没有光，没有热，没有温情，没有希望……没有法律，没有人道。这儿有的是20世纪的烂熟了的技术、机械、体制和对这种体制忠实服役的16世纪封建制度下的奴隶！”这段话运用了什么手法？有什么表达效果？（4分）

答：\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】①这是作者对包身工制度的控诉，运用了排比的修辞手法。②以排山倒海的气势指斥包身工制度的罪恶。③“20世纪的烂熟了的技术、机械、体制”代表了人类技术文明的进步，这同“16世纪封建制度下的奴隶”形成巨大反差，却同时反映在包身工身上。④揭露了包身工遭受的压迫之深。（每点1分）

**任务三 探究时代背景，体悟作者丰富的思想感情**

9．本文是一篇震撼人心的报告文学。文章渗透着哪几方面的感情？请结合文章内容简要分析。（6分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】①全篇文字都渗透着作者对包身工及其家庭的深切同情。从对她们的衣、食、住、做、行的描写，到对她们有病不能休息、累死方可停息的悲惨命运的表现，无不表达出作者对她们深深的同情。可以说，作者是流着泪写的，我们是流着泪读的。②对帝国主义资本家、“带工”老板及其走狗的憎恨。在文中，作者除了通过正面描写来刻画他们贪婪、冷酷、毫无人性的嘴脸，还用了很多反语对他们进行鞭笞。③深深的悲哀之情。这种悲哀之情很复杂，既有对包身工及其家庭不幸的悲哀，也有对包身工之间、包身工与“外头工人”之间关系冷漠的悲哀，还有对整个民族的悲哀。（每点2分）

###### **思维发展与提升**

10．《包身工》以铁的事实、精确的数据、精辟的分析和评论把劳动强度最重、地位最低、待遇最差、痛苦最深的奴隶一样做工的女孩们的遭遇公之于众。学完了这篇报告文学，你认为造成包身工悲惨命运的罪魁祸首是谁?（4分）

答：\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】

（示例1）我认为应该是带工,他们是一伙骗子。包身工是被带工凭着“将一根稻草讲成金条的嘴巴”从农村骗来的,是“顺从地替带工赚钱的‘机器’”,包身工的身体是属于带工的,她们根本就没有“做”或者“不做”的自由。

（示例2）我认为工厂老板们才是罪魁祸首,包身工固然是带工骗来的,但看问题要看实质,带工是替工厂老板们做事的，对包身工殴打、罚工钱、“停生意”、饿饭、吊起、关黑房间等种种惩罚归根结底是维护工厂老板们的利益。

（示例3）我认为造成包身工悲惨命运的是压榨中国人民的反动统治者,包身工制度是当时黑暗社会的产物,受到国民党反动政府“特殊优惠”的保护,是伴随中国农村经济衰败生长出来的一颗毒瘤。

（表明观点1分，说明理由3分）

#### **文本联读·拓思维**

阅读下面的文字，完成题目。

**端午节**

振 鹏

一

“明天不准停工。”

这是端午节的前一天。在下午将要放工的时候，C厂一间机器隆隆的屋子外面，庄严的写字间的对面墙上——叫工人发抖的布告处，张贴了这样一张新的布告。

拿着血汗去兑换工银的工人，经过长时间劳作之后，面色都呈现银灰如死的惨容，凝滞无光的双目更是冷涩不堪。他们疲乏不支的躯体，一个个都被棉花灰裹着，远看去就好像都穿了白花飞絮的衣服。悲鸣的汽笛第三次拉放之后，这些流血冒汗的动物（从他们的生活状况上想，根本就不能说是“人”），都陆续从棉絮飞舞、浊气蒸发的车间（工人工作的地方）里面没精打采、很狼狈地走出。出了车间，首先呈现在他们眼前的，就是厂主新贴的布告，在“不准停工”的字样之前，放工的伴侣们都不知不觉地呆立着。一些教育权在先天就被褫夺了的工人，张望了一会儿，不觉就一致发出了“又是什么？”的疑问。少数略微认得几个字的看后，即垂头丧气地发出了微微的叹息，从这叹息声中，可以听出“明天——不准停——工！”的断句。一切探看亲友、打牌、休息的幻想和计划，都在这“明天——不准停——工！”的断续声中化为轻烟——缥缈而不可触摸了。这些被榨取了血汗的工人，现在心坎里都起了异样的感触。他们失望而又沉默地经过管门的挨次严厉的搜查之后，各自回到自己的暗淡而又简陋且不经风雨的贫民窟里去了。

二

“隆隆……”“隆……隆……隆……”常动不息的机器，仍旧不断地旋转着。

“呜——”早晨第一次的汽笛响了，提了饭篮，拿了衣包，一个个工人依然照例陆续走进那数千劳动者的总压榨机关内去拼滴血汗。

棉絮依旧飞舞着，浊气依旧蒸发着，机器依旧转动着……这正是“不准停工”的“明天”——旧历端午节。又是汽笛一声，上午十二时放工的信号悲鸣了。

车间里的机器，不停地转动；棉絮不停地飞舞，工人们在车轮转动棉絮飞舞中，各自拿了饭篮，在机器旁的气管中吸取那黄色的带有强性锈质的水，将饭泡热，用他们的午餐。棉絮不时地落入碗内，随之就进了他们的口腔；纱头不时地断脱，手便时常离开饭碗而去工作。——这是每日的经常情形；不过在今天，各车间里都似乎表现出一种异样的哀怨、悲愤、沉闷、凄惨……的情景来。

沉默着……只有机器转动声……

一张字数较多的布告，又出现在黑色的魔鬼似的牌子上了：

“王阿三、张小毛、李定国、胡小妹、余国祥、朱长富、卫炳生、刘阿桂、张翠芝九人，不服命令，擅自停工，着即开除，以警将来，此布。”

第三次汽笛呜咽了，工人们机械似的又走出车间，拥挤到黑牌子旁边张望。

只有“唉……唉……”“王阿三、张小毛……开除了！”“开除了九个”的低微叹息声，在死的沉默中颤动着……

一切依然继续着——飞絮的白花，出门时严密的搜查，疲乏躯体的挣扎……

（有删改）

《端午节》和《包身工》同属于报告文学，这两篇文章既有相同点，又有不同点，请分别找出来并加以分析。（6分）

答：\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】

相同点：二者都属于报告文学，两篇文章的思想内容是一致的，作者都以饱蘸血泪的笔触描绘了旧中国劳苦大众的悲惨生活，控诉和声讨了半殖民地半封建社会吃人的罪恶。（2分）

不同点：①《包身工》在写作上的主要特点是将横断面的描写与一般情况介绍相结合，综合运用记叙、议论、抒情等多种表达方式，既具有文学性，又具有新闻性；《端午节》以时间的推移为线索，连缀了一系列场面，并注意对环境氛围的渲染烘托。②《包身工》截取包身工从清晨起身到夜晚放工这样一个横断面，即所谓“包身工一日”；《端午节》以时间的推移为线索，描写了纺织工人端午节前一天下午及端午节这天的主要生活与劳动过程，即所谓“纺织工一日半”。（每点2分）

##### **读写结合**

###### **一、课内积累**

**天下兴亡，匹夫有责**

“天下兴亡，匹夫有责。”夏衍为揭露帝国主义对中国的经济侵略和封建势力对劳动者的残酷压榨，亲自深入日本纱厂进行实地考察，做了两个多月的“夜工”，写作了《包身工》一文。正如夏衍先生在《从〈包身工〉引起的回忆》中写的那样“为了今天的幸福，为了更幸福的将来，爱党、爱社会主义、为社会主义——共产主义的新中国而贡献出自己的力量，应该是我们青年一代的责任”。

**运用角度**

爱国精神 奉献精神 天下兴亡，匹夫有责

**素材运用**

夏衍直面黑暗，揭露劳动人民的悲惨生活，富有社会责任感。石光银将治沙与致富相结合，在荒漠中筑起了一条长百余里的绿色长城，体现了他的济世情怀和高度的社会责任感。我们每个人都应该肩担铸造民族辉煌的重任，关心国家大事，为了国家和民族，接续奋斗，谱写中华民族伟大复兴的凯歌。

###### **二、课外拓展**

**以有温度的文字探索光明**

**——读夏衍的《包身工》有感**

**曾 散**

夏衍的报告文学作品《包身工》主要反映了1932年“一·二八”事变到抗日战争爆发前夕国民党统治区的社会黑暗情况。作品中所描述的社会生活虽然已经远去，但是其中蕴含的人性光辉、人文关怀，如今读来依旧使人震撼，发人深思。

好的文学作品能真正触及社会的灵魂。在特殊的年代，要写出伟大的作品，作者需要巨大的勇气。20世纪30年代，社会环境极为特殊，作家要深入生活现场，所付出的艰辛与惊险，所需要面对的现实问题可想而知。夏衍凭借强烈的社会责任感和悲悯情怀，在黑暗中探索光明。

《包身工》充满感情，带有温度，其旋律是积极向上的博爱。这种爱积蓄了力量，震撼读者的心灵，点燃读者的情感火焰。作者对女工有着深切的同情，对她们的悲惨命运进行了直接揭露。他的笔像是一把锋利的手术刀，划破那个时代的“脓疮”，对那个社会进行“刮骨疗毒”，把他的所见、所闻、所感、所想以形象的方式记录下来，他要告诉世人，那里的世界究竟是怎样的世界，真相是怎样的，进而呼唤善良的人们起来抗争。

报告文学创作，如果不是基于对社会的真情实感，不是基于发自内心的召唤，那么作品就是苍白无力的。在今天，中国社会发生了翻天覆地的变化，无数或激动人心或发人深省的事件不断上演，作家也需要拥有属于自己的“火眼金睛”。无论是讴歌时代，还是记录社会，报告文学作家都要为社会的进步贡献文学力量，以有温度的作品感动读者，进而凝聚人心，激发更大的前行动力。

（有删改）

**名师赏评**

这篇读后感，强调了要写出“有温度”的作品必须有真情，而真情来源于作者的社会责任感、悲悯情怀，而这情感的产生也必须是建立在真实社会生活的基础之上的。《包身工》的作者夏衍就是一位具有强烈的社会责任感和悲悯情怀的作家，他深入实地考察，真实地了解包身工的悲惨遭遇，在这个过程中，他付出了艰辛。正是这样，他的创作才能建立在真实社会生活的基础之上，才能对那个社会进行“刮骨疗毒”。

###### **三、读写结合**

现代社会，虽然包身工制度已经不存在了，但有些落后国家和偏僻地区还存在“现代包身工”。对此你怎么看？请结合《包身工》这篇课文，写一个文段。要求：观点明确，语言简明、连贯，不超过200个字。（10分）

答：\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】（示例）包身工制度是旧中国工厂中实行的一种定期卖身的雇佣制度。包身工在厂里受资本家和工头的欺压，劳动繁重，过着人间地狱的生活。而如今，在市场经济大潮中，有些工厂为了牟取更多的利润，竟然置劳动法规于不顾，出现了使用童工、延长劳动时间、增大劳动强度以及减少劳动报酬等丑恶现象。身处新时代的我们，应警惕包身工的悲剧重演。（观点明确3分，结合课文3分，语言简明、连贯2分，符合字数要求2分）

## **第8课 荷花淀 \*小二黑结婚（节选） \*党费**

**课时目标：**

1.把握文章通过对话描写、细节描写塑造人物、表达情感的特点。

2.体味《荷花淀》的诗化语言，《小二黑结婚》（节选）的口语化语言。

3.体会作者深入生活、讴歌人民的创作追求及创作风格。

4.了解战争时期中国人民的斗争生活，感受革命者的情怀及劳动人民对美好生活的向往和追求。

### **课时1 荷花淀**

#### **自主学习·悟新知**

###### **一、作者名片**

孙犁（1913—2002），原名孙树勋，河北安平人，中国小说家、散文家，“荷花淀派”的创始人。“七七事变”前，曾在河北省安新县同口镇小学教书。1937年参加抗日，主要在中国共产党领导的冀中区从事革命文化工作，后在晋察冀通讯社工作。1944年去延安，在鲁迅艺术文学院学习和工作。中华人民共和国成立后，到《天津日报》工作，注重发现和培养文学新人，并坚持写作。他的作品富有诗情画意，语言清新自然、朴素洗练，显示出成熟而独特的艺术风格。他的小说被称为“诗体小说”。



代表作品：长篇小说《风云初记》、中篇小说《铁木前传》、小说与散文集《白洋淀纪事》等。

###### **二、写作背景**

抗日战争时期，中国共产党领导的抗日武装力量不断发展壮大，根据地的广大群众在共产党的教育和领导下，奋起抗敌，为保卫祖国、维护民族的独立与尊严作出了重大贡献。孙犁参加抗日后，在平汉路西的山里工作，从冀中平原来的同志向他讲过两个战斗故事，其中一个是白洋淀人民组成雁翎队的故事，这个素材触发了孙犁的创作灵感。1945年春，孙犁“在延安的窑洞里一盏油灯下，用自制的墨水和草纸写成”《荷花淀》，最初发表在延安《解放日报》的副刊上。

###### **三、知识链接**

**荷花淀派**

荷花淀派又称“白洋淀派”，是以孙犁为代表的一个当代文学的流派。主要作家还有刘绍棠、从维熙、韩映山等。荷花淀即白洋淀，这一流派的得名，不但源于白洋淀这个地方，也源于孙犁的短篇小说《荷花淀》。该派作品，根植于水乡泥土，带着自然的清新纯朴，充满诗情画意，一般都充满浪漫主义气息和乐观精神，有“诗体小说”之称。

###### **四、语言基础**

1．**读准字音**

①缠绞（ ） ②虾篓（ ）

③泅水（ ） ④菱角（ ）

⑤凫水（ ） ⑥噘着嘴（ ）

⑦膝盖（ ） ⑧吆喝（ ）

⑨围剿（ ）

【答案】jiǎo； lǒu； qiú； línɡ； fú； juē； xī； yāo； jiǎo

2．**写对字形**

【答案】惦； 掂； 踮； 梭； 唆； 竣； 悛

3．**辨析词义**

（1） 精致·精细

辨析 二者都有“细致”的意思。“精致”侧重精巧，多形容器物；“精细”侧重精密或精明，既可用于物，也可用于人。

应用 白洋淀的苇席，洁白\_ \_ ，深受广大用户的喜爱。

（2） 聚精会神·全神贯注

辨析 二者都有“精神很集中，注意力不分散”的意思。聚精会神：集中精神；集中注意力。全神贯注：全副精神高度集中。“全神贯注”侧重于把全部精神集中到一处，一点也不分散。

应用 各级领导干部要继续坚持以人民为中心的发展思想，\_ \_ \_ \_ \_ \_ \_ \_ 做好改革发展稳定各项工作。

【答案】（1） 精致

（2） 全神贯注

4．**积累成语**

请根据词义，在横线上填写恰当的课内成语。

①\_ \_ \_ \_ \_ \_ \_ \_ ：比喻表面上好像已断了关系，实际上仍然挂牵着（多指爱情上的）。

②\_ \_ \_ \_ \_ \_ \_ \_ ：比喻十分坚固、不可摧毁的事物。

③\_ \_ \_ \_ \_ \_ \_ \_ ：形容非常欢喜。

【答案】藕断丝连； 铜墙铁壁； 欢天喜地

5．**分析倒装句的表达效果**

“水生笑了一下。女人看出他笑得不像平常。‘怎么了，你？’”水生嫂的话使用了什么句式？具有怎样的表达效果？

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】

（1）主谓倒装句式。

（2）谓语“怎么了”前置，使得询问更加急切，反映了水生嫂心情的急切，表现了她对丈夫的关心。

**语用知识**

倒装句的表达效果

1.强调：倒装句可以根据需要，将要强调的部分置于句首，从而突出该部分的信息。例如，“多么美丽的花儿啊！”这句话，将“多么美丽的”置于句首，强调了花儿的美丽。

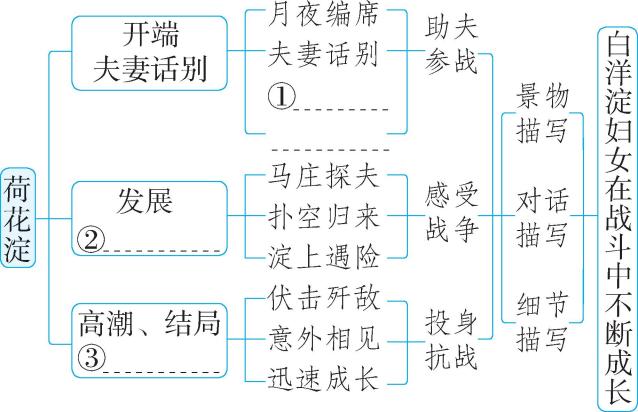
2.表达情感：倒装句常用于表达强烈的情感，如惊讶、喜悦、愤怒等。例如，“怎么了，你？”这句话，运用倒装表达了急切的情感。

3.调整语气：倒装句可以调整句子的语气，使其更加生动、有力。例如，“去吧，你！”这句话，运用倒装表达了强烈的建议或命令的语气。

4.增强节奏感：倒装句能打破语言的平铺直叙，形成跌宕起伏的节奏感，尤其适用于诗歌、散文。例如，“晴川历历汉阳树，芳草萋萋鹦鹉洲”两句，运用倒装增强了语言的节奏感。

###### **五、文意梳理**

1．**厘清结构**



【答案】送夫参军； 探夫遇敌； 助夫杀敌

2．**概括主旨**

本文叙述了以①\_ \_ \_ \_ \_ \_ 为代表的冀中农村妇女送夫参军，自己也成长为勇敢的战士的故事，刻画了②\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ 崭新的精神面貌，表现了③\_ \_ \_ \_ \_ \_ \_ \_ 在党的领导下④\_ \_ \_ \_ \_ \_ \_ \_ 的爱国热忱和革命乐观主义精神。

【答案】水生嫂； 冀中根据地女性； 冀中儿女； ④奋起抗日

#### **合作探究·提能力**

**情境探究**

学校在本学期拟开展红色研学旅游活动，向同学们推荐了几处红色研学旅游景点，我们班选择的是迷人的水乡白洋淀。在研学旅游活动开始前，我们要对白洋淀进行一定的了解。让我们随着孙犁先生的诗化小说《荷花淀》，品味白洋淀的人物美、景物美和人情美。

**任务一 感受人物美**

1．水生嫂这一人物形象既体现了中国妇女的传统美德，又体现了解放区妇女的进步特点。请结合课文简要分析其形象特点。（4分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】①勤劳善良，心灵手巧。她编席子又快又好，可以看出她的心灵手巧；丈夫忙于革命，大部分家务劳动都由她承担，可以看出她的勤劳善良。②温柔体贴，善解人意。丈夫晚归，她首先“站起来要去端饭”；丈夫参军没几天，她心里思念丈夫，偷偷和伙伴去探望。③深明大义，识大体,顾大局。丈夫参军，她虽然不想让丈夫走，但并没有拖后腿，还担起照顾家里的“千斤的担子”。④忠贞爱国。她支持丈夫参军，丈夫说“不要叫敌人汉奸捉活的。捉住了要和他们拼命”，她“流着眼泪答应了他”，体现了她高尚的爱国主义情操。（每点1分）

2．课文中几个青年妇女商量探夫的对话写得个性鲜明，生动有趣。分别展现了她们怎样不同的个性？请结合课文内容分析，完成表格。（5分）

|  |  |
| --- | --- |
| **青年妇女的话** | **不同的个性** |
| “听说他们还在这里没走。我不拖尾巴，可是忘下了一件衣裳。” | ① \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ |
| “我有句要紧的话，得和他说说。” | ② \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ |
| “听他说，鬼子要在同口安据点……” | ③ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ |
| “哪里就碰得那么巧，我们快去快回来。” | ④ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ |
| “我本来不想去，可是俺婆婆非叫我再去看看他——有什么看头啊！” | ⑤ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ |

【答案】委婉含蓄，明明是想丈夫，又不好意思直说。； 含蓄，不说自己想念丈夫，而是说有要紧的话得和丈夫说。； 谨慎、稳重、考虑问题周密，水生嫂提醒她们途中不安全，为下文埋下伏笔。； 探夫心切，有点冒失。； 害羞委婉，假话里寓有真情。（每点1分）

3．用生动传神的对话描写来塑造人物是本文的一个突出特点，试举例分析对话的作用。（6分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】①深入细致地刻画人物丰富复杂的内心活动。“你总是很积极的”，短短一句话，看似平常，其实内涵极为丰富：既透露出水生嫂舍不得丈夫离开的绵绵情意，又表现出她为丈夫积极投身革命而感到骄傲。②揭示各个人物不同的性格特征，推动情节发展。商量探夫的对话描写是相当精彩的。妇女们都想去看看自己的丈夫，可是在语言表达上却迥然不同，充分表现了她们不同的性格特征。同时，这一段描写又为下面她们突遇敌船的情节埋下了伏笔。③注重表现人物思想性格的发展变化，深化小说的主题。回家途中的对话，表现了水生嫂等人经过战斗，思想觉悟都有了一定的提高。她们也渴望参加战斗，对话中充满了战斗的激情，同时也认识到妇女并不比男人弱，从而提出了“我们也成立队伍”的号召，深化了小说的主题。（每点2分）

4．用诗化的语言来写小说，是孙犁创作的一个特点，试根据自己的理解，赏析下面的文字。（4分）

幸亏是这些青年妇女，白洋淀长大的，她们摇得小船飞快。小船活像离开了水皮的一条打跳的梭鱼。她们从小跟这小船打交道，驶起来就像织布穿梭、缝衣透针一般快。

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】①这个场面写得非常简洁生动，是一幅形象逼真的图画。②语言富有诗意，运用了比喻的修辞手法：用打跳的梭鱼形容飞快行驶的小船；用织布穿梭形容人物动作的熟练。这些比喻既清新脱俗，又含蓄隽永，切合当时的情景，也切合青年妇女的身份。（每点2分）

**素养必备**

诗化的语言

诗化的语言,即具有诗的韵味、诗的意趣、诗的风格的语言。它通常具备以下特点：一是语言形象、生动、含蓄、凝练；二是感情丰富，内涵深刻；三是句式灵活，运用排偶，整散结合。 运用诗化语言要注意以下三个方面。

1.巧用诗体。采用与古典诗词相仿的句式使语言诗化，或用排偶句式，注意整散结合。

2.创设诗境。构筑情感丰富、富含哲理的画面，营造出自由、宁静、闲适、飘逸、超脱、淡泊等意境。

3.追求诗韵。诗化语言要追求诗韵，使文章如诗般旋律优美，读来朗朗上口。

**任务二 赏析景物美**

5．《荷花淀》一文描绘了哪几幅具有诗情画意的画面？试分别对其加以概括。（8分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】《荷花淀》描绘了三幅具有诗情画意的画面，让人感受到了诗画一般的自然之美。（2分）①第一幅——“月下之景”。描绘的景物有皎洁的月色、洁白的苇席等，展示了荷花淀的地域风貌。（2分）②第二幅——“水上之景”。是“女人们”探夫未果后回家路上的一段景物描写，描写了中午时分寂静而辽阔的水面风光，烘托出平静、轻快的气氛。（2分）③第三幅——“淀里之景”。作者用一个明喻写密密层层的大荷叶就像“铜墙铁壁”一样，用一个暗喻写荷花箭是“哨兵”，给人一种力量感。这幅图画的特点是情景交融、刚柔相济。（2分）

6．课文中的景物描写有什么作用？（6分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】①为人物活动提供背景，烘托人物形象。渲染了一种清新宁静的气氛，水生嫂就在这样的背景里生活、劳动，烘托了水生嫂勤劳纯朴、温顺善良的形象。②情景相生，展现人物的精神面貌。在水生嫂等人的眼里，家乡的一切都是那么美好，这样美好的家乡岂能容忍外国强盗来侵犯?她们由对祖国美好河山的热爱，对幸福生活的热爱，激起对日本帝国主义的无比仇恨，也因此送夫参军，组织队伍，参加战斗。③为情节的展开进行铺垫。对小院子及白洋淀夜景的描写，不仅点明了“话别”的时间和地点、烘托了和谐的氛围，而且也为下文荷花淀伏击战进行铺垫。（每点2分）

**任务三 体味人情美**

7．分析水生与水生嫂之间的爱情故事，探讨他们的爱情是如何在战争与离别中得以升华的。（6分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】①水生嫂深明大义，支持丈夫抗日：水生为了抗日事业，很少有时间与家人团聚，但水生嫂始终支持丈夫抗日。她不仅独自承担起家庭的重担，还积极关注前线战事，体现了她高度的民族责任感和顾全大局的高尚情怀。这种精神力量成为他们爱情的重要支柱。②水生嫂的坚韧不拔与顽强毅力：在水生离家的日子里，水生嫂独自面对生活的艰难，同时积极学习射击，参加战斗，与丈夫并肩作战。这种坚韧不拔的精神和不断成长的勇气，使他们的爱情在离别中得以升华。③夫妻间的关切：在战争中，水生和水生嫂虽然身处不同的战场，但他们的心始终紧紧相连。水生回家时，对妻子深深关切和嘱咐，而水生嫂也含泪答应了丈夫的一切要求；在伏击战中，他们互相投递衣裳、食品。这种夫妻间的关切，使他们的爱情在战争与离别中得以升华。（每点2分）

8．孙犁先生说过：“看到真善美的极致，我写了一些作品。”《荷花淀》一文便呈现出多角度、多层次的美，请结合课文探讨这篇小说呈现了怎样的美。（8分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】①乡土美。作者对水上遭遇战的战斗经过，用简笔带过，而对于荷花淀的风光，却不惜用浓墨重彩加以渲染。无论是夫妻话别时月下的荷花淀，还是探夫路途中水上的荷花淀，都是那么优美迷人，充满诗情画意。小说中对乡土的描写，既饱含着作者强烈的爱国情感，又为人物的活动提供了典型环境。②爱情美。水生嫂与丈夫在战争中深情关切;青年妇女牵挂丈夫，冒着敌人的炮火去探夫。这就是白洋淀青年男女之间淳朴而忠贞的爱情。③亲情美。如“爹哩?”“小华哩?”表明战士关心家人，梦萦故乡。④家国情美。为了保卫家乡，打退敌人，男人积极上前线，女人支持丈夫，乡亲支持战士。忠贞的爱情、浓郁的亲情，都统一在高尚的爱国情中。（每点2分）

###### **思维发展与提升**

9．战争是残酷的,战场上硝烟弥漫,血肉横飞,而本文却为我们描绘了一幅诗情画意的水乡图画,如何理解这样的景物描写?（6分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】

（示例1）①作品所反映的是残酷的战争年代，但从作品所描写的背景中，我们却看不出断壁残垣，看不到硝烟烈火，看不到血污泪痕。②我们看到的是明月、清风、银白的湖水、粉色的荷花……一切都是那么的清新、明朗、美丽,充满了诗情画意。③这是由作品表现主题的角度决定的——并不是为了渲染战争的残酷，而是通过描写人们对家乡的爱、对生活的爱，着重表现革命乐观主义精神，从而歌颂爱国主义和革命英雄主义。

（示例2）①荷花淀的景色是美好的，月明风清，凉风习习，无不明丽清纯，让人心醉。这么美丽的水土，当然会养育一方英雄儿女。②“反衬”，更能体现出反战主题，也能使主题更深刻。他们平时有多少温情,战时就会有多少勇气。③正因为对家乡的热爱，以水生嫂为代表的白洋淀妇女才毅然决然地送丈夫上战场，而她们自己也经过血雨腥风的洗礼而成长起来,成为白洋淀的战士,勇敢地投身到抗日的洪流中去。作者正是通过这种纯美意境的铺垫,深刻地揭示了作品的主题。

（示例3）①《荷花淀》这篇小说文中有画、文中有诗，是一幅被作者充分诗化了的如同人间仙境般的荷花图。②文章具有散文式的格调、诗歌般的意境，既清新脱俗，又含蓄隽永，这正是作品的真正魅力。③本文用诗意的笔法写战争,集中体现了孙犁追求美的极致的创作风格,是一篇真正的纯美小说。（每点2分）

### **课时2 \*小二黑结婚（节选）**

#### **自主学习·悟新知**

###### **一、作者名片**



赵树理（1906—1970），原名赵树礼，山西沁水人，中国现代著名作家，是中国现代文学大众化、通俗化的“旗手”。1925年考入山西省立第四师范学校，对“五四”新文艺极感兴趣。1943年发表短篇小说《小二黑结婚》，蜚声文坛。他是“山药蛋派”的开创者之一，以其巨大的文学成就被誉为描写农村生活的“铁笔”“圣手”。他的小说以二十世纪四五十年代华北农村为背景，用现实主义手法反映农村社会的变迁和存在的矛盾斗争，塑造了农村各式人物形象。他的作品运用大众化的民族形式，乡土气息浓厚，新鲜活泼，受到广大读者的喜爱。他所实践与倡导的“贴近生活、反映现实，与下层人民同呼吸共命运”的创作态度，直到今天都有强烈的现实意义。

代表作品：长篇小说《三里湾》，中篇小说《李有才板话》，短篇小说《孟祥英翻身》《登记》，文学评论集《三复集》，等等。

###### **二、写作背景**

1943年，赵树理被调到中共北方局党校工作。他在当地调研时，听到一个真实的故事：村里的民兵队长岳冬至，因为与一个叫智英祥的女子自由恋爱，结果被几个把持村政权的坏人杀害。经过县政府的几番侦讯，案情终于大白，凶手被依法惩办了。

赵树理认为青年自由恋爱、结婚应当得到支持和保护，为了解决这个普遍存在的社会问题，提高人民群众的思想觉悟，他决心以岳冬至为原型进行创作。赵树理从小就生长在山西这片沃土上，有着丰富的农村生活积淀。他经过精心构思，写出了《小二黑结婚》。

###### **三、知识链接**

**山药蛋派**

山药蛋派是一个以小说创作为主体的文学流派，它发端于20世纪40年代,以赵树理为代表。主要作家还有西戎、李束为、马烽、胡正、孙谦,人称“西李马胡孙”。他们都是山西农村土生土长的作家,有比较深厚的农村生活基础。“山药蛋派”继承和发展了我国古典小说和说唱文学的传统,以叙述故事为主,将对人物、情景的描写融于故事叙述之中,结构顺当,层次分明。人物性格主要通过语言和行动来展示,善于选择和运用内涵丰富的细节描写。语言朴素、凝练,作品通俗易懂,具有浓厚的民族风格和地方色彩。

###### **四、语言基础**

1．**读准字音**

①罗睺星（ ） ②胆怯（ ）

③镶边（ ） ④赔偿（ ）

⑤晌午（ ） ⑥卖弄（ ）

【答案】hóu； qiè； xiānɡ； chánɡ； shǎnɡ； nong

2．**写对字形**

①

②

【答案】① 挤；侪；跻

② 磕；瞌；嗑

3．**辨析词义**

（1） 期间·其间

**辨析** 二者都有“某段时间”的意思。“期间”是表时间的名词，表示“（某段）时期里面”，一般处于定中结构的中心语的位置，即“××期间”。“其间”是方位词，意为“那中间，其中；某一段时间”，可以表示“某段时间之内”，还可以表示“某个空间之内”。

**应用** 这段山路很长，\_ \_ 有几个山洞，可以避雨。

（2） 顺水推舟·见风使舵

**辨析** 二者都有“根据某种情势办事”的意思。“顺水推舟”侧重于顺应趋势办事，为中性词。“见风使舵”侧重于投机取巧，左右摇摆，没有原则，多用作贬义。

**应用** 学校领导发现李老师虽然是数学老师，却酷爱书法，并且有一定造诣，就\_ \_ \_ \_ \_ \_ \_ \_ ，任命他为书法辅导小组的组长。

【答案】（1） 其间

（2） 顺水推舟

4．**积累成语**

请根据词义，在横线上填写恰当的课内成语。

①\_ \_ \_ \_ \_ \_ \_ \_ ：仗势胡作非为，蛮不讲理。

②\_ \_ \_ \_ \_ \_ \_ \_ ：装扮成鬼神（骗人）；比喻故弄玄虚。

③\_ \_ \_ \_ \_ \_ \_ \_ ：脸色像泥土的颜色一样，形容惊恐到了极点。

④\_ \_ \_ \_ \_ \_ \_ \_ ：死过去又醒过来，形容极度悲哀或疼痛。

【答案】横行霸道； 装神弄鬼； 面色如土； 死去活来

5．**辨析并修改病句**

某人从赵树理《小二黑结婚》（节选）一文中摘抄了一段话，其中有一处表述不当，请指出其序号并进行修改，使语言表达准确流畅，逻辑严密。可适当增删个别字词，但不得改变原意。

①饭还没有吃罢，区上的交通员来传她。②她好像很得意，嗓子拉得长长地说：“③闺女大了咱管得了，④就去请区长替咱管教管教!”

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】③句，修改为“咱管不了”。

【解析】③句，自相矛盾，前面说“管得了”，后面又说“替咱管教管教”，语意矛盾，可将“管得了”改为“管不了”。

**语用知识**

辨析并修改病句——不合逻辑

1.概念混乱。互相并列的概念,应该是按同一标准划分的,如果标准混乱,就会出现概念间包含或交叉的错误现象。如：这类食品深受广大客户和年轻人的喜爱。（广大客户就包含了年轻人）

2.自相矛盾。同一个句子,应该保持语意逻辑前后的一致性。否则,就会自相矛盾。如：蓝藻是灭绝生物中幸存的一个物种。（“灭绝生物”与“幸存”自相矛盾）

3.否定失当。为了增强表达效果,多次运用否定,结果把原意弄反了。如：没有一个人不否认，他的成功是必然的。（没有、不、否认，三重否定表否定，而原意应是表肯定的）

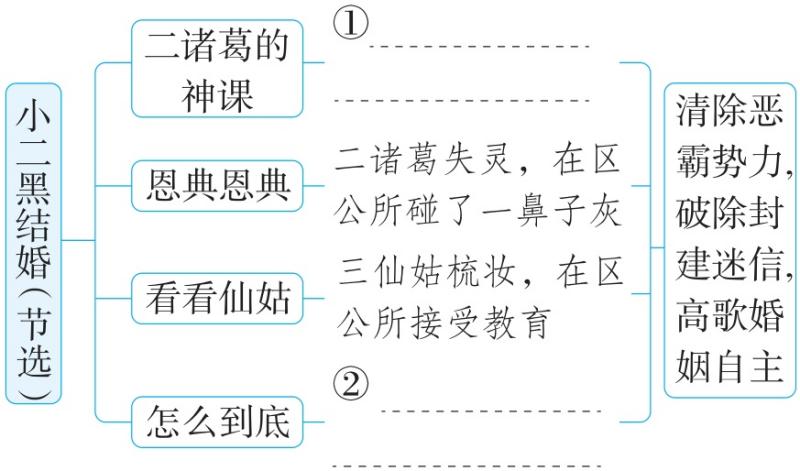
4.不合事实。语句陈述的事情或表述的观点不符合生活的常理或人们普遍认同的公理。如：万里无云，繁星满天，我们在一轮明月的照耀下漫步花园。（月明则星稀，“繁星满天”与“一轮明月”同时出现不合常理）

5.主客体颠倒。陈述的主体（陈述对象）与客体（被陈述的对象）的位置相互颠倒。如：红色对中国人有着与生俱来的情结，它流动在民族的血脉里，潜藏在民族的基因中。（“红色”不能对“中国人”有情结）

6.数词使用不当。使用数词要注意与语境相合，否则不合逻辑。如：自从狠抓节约意识以后，生产所消耗的原材料比以前减少了一倍。（“倍数”只能用于增加，不能用于减少）

###### **五、文意梳理**

1．**厘清结构**



【答案】二诸葛占卦，两个女人滚成一团； 恶霸受到惩罚，两个青年终成夫妻

2．**概括主旨**

文章通过讲述小二黑和小芹在中国共产党的领导下反抗封建势力、争取婚姻自由的故事，塑造了在历史变革中①\_ \_ 的各类群像。反映了当时农村中②\_ \_ \_ \_ \_ \_ \_ \_ 与旧的封建思想及恶霸势力的尖锐矛盾，抨击了农村的封建残余势力，批判了人民群众中的③\_ \_ \_ \_ \_ \_ \_ \_ ，表达了对青年男女自由恋爱的赞美，歌颂了民主改革、人民政权。

【答案】农民； 新生力量； 封建思想

#### **合作探究·提能力**

**情境探究**

历经风风雨雨、克服重重困难的小二黑和小芹终于要结婚啦！他们给我们发来了婚礼请帖，邀请我们去参加婚礼并担任婚礼“见证人”，让我们一起走进婚礼现场吧!

**任务一 认识人物**

1．作品塑造了哪几类人物形象？各有什么特点？（6分）

答：\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】①以二诸葛和三仙姑为代表的老一代农民形象。他们深受封建势力压迫和封建思想毒害，以旧观念处世，但最终有所转变。②以小二黑和小芹为代表的新一代农民形象。他们已经不像他们的父辈那样浑浑噩噩地求生，而是要求掌握自己的命运，执着地追求婚姻自由。他们不仅敢于同破坏他们婚姻自由的反动势力进行斗争，而且也毅然决然地同老一辈的封建传统和迷信观念彻底决裂。③以兴旺、金旺为代表的农村封建残余势力的形象。他们横行霸道、祸害乡里。乡亲们没有人不恨他们，但又因为长期受到他们的压迫而惧怕他们。最终，在民主政权的支持下，金旺、兴旺受到了应有的惩罚。金旺、兴旺失败的结局，宣告了旧势力必然灭亡的历史命运。（每点2分）

2．本文运用了哪些方法塑造人物形象？请以二诸葛和三仙姑为例进行分析。（8分）

答：\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】①让人物在矛盾冲突中，用行动展现自己的性格。如在小二黑、小芹被抓走后，二诸葛忧心忡忡之际，三仙姑竟气势汹汹地找上门来的描写，形象地刻画出三仙姑无赖的形象特点。②运用典型化的细节刻画人物。如对二诸葛，只用了“不宜栽种”和“恩典恩典”两个细节，就把他那迷信、迂腐、怯懦而又老实的形象表现得十分鲜明。而对三仙姑，则通过“米烂了”的细节和她精心打扮等情节，表现了她装神弄鬼、轻浮放浪的特征。③个性化的人物语言。如二诸葛开口“罗睺星照运”，闭口“命相不对”等，这些话本身就带有“职业特点”。而在区长面前，二诸葛说“请区长恩典恩典”，三仙姑则说“区长老爷，你可要给我做主”，不同的语言表现出人物不同的身份和形象特点。④运用白描手法，如三仙姑“换上新衣服、新首帕、绣花鞋、镶边裤，又擦了一次粉，加了几件首饰”，体现了她的爱慕虚荣，不合时宜。（每点2分）

**任务二 赏析语言**

3．小说的语言富有地方特色，朴实自然、生动有趣，请你结合课文内容分析。（4分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】①作者描写的对象是山西农村的劳动人民，人物语言高度个性化，叙述语言也独具风格，朴实而又生动幽默。如写二诸葛面对小二黑和小芹被带走的困境，他一会儿说“唉！反正是时运，躲也躲不过”，一会儿又念叨“了不得呀了不得”。这些语言既符合二诸葛的形象特点，又体现了地方语言特色，展现出浓厚的乡土气息和生活气息。再如“怎么到底”一节补写小二黑和小芹由区上回来后结婚的情况，全部使用日常话语，没有一点堆砌辞藻的痕迹；就连“顺水推舟”这个成语，也是群众在口头上经常使用的。②此外，作者还吸收了通俗易懂的口语，这类语言同山西的风俗民情融合在一起，构成别具一格的语言风格。（每点2分）

4．对课文中的“她趴下就磕头，连声叫道：‘区长老爷，你可要给我做主！’”该如何理解？（6分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】①磕头的举动表现了三仙姑试图引起区长的同情，以便达到自己的目的。②称解放区的区长为老爷，表明她的封建思想意识根深蒂固。③这些都表现了三仙姑的狡猾和落后。（每点2分）

5．对课文中“二诸葛摸了摸脸，取出三个制钱占了一卦，占出之后吓得他面色如土。他说：‘了不得呀了不得！丑土的父母动出午火的官鬼，火旺于夏，恐怕有些危险了。’”该如何理解？（4分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】①占卦后二诸葛吓得面色如土，并发出“了不得呀了不得”的惊呼，显示出他对占卦结果的极度恐惧和不安。②这体现了他的迷信思想。（每点2分）

**素养必备**

语言的口语化

小说用语言摹写人生百态，小说语言口语化，是优秀小说的重要特征。在语言的运用上，赵树理说过：“我们在写作的时候，要注意口语化，要使用劳动人民所喜爱的语言，我们不仅要从书本上学习语言，还要去向群众学习语言。”口语化，是赵树理在语言上的追求，是赵树理小说语言的最大特色。

小说语言口语化能使小说人物生动鲜活，突出人物个性，同时使语言显得质朴真实，容易令读者产生共鸣。在创作过程中，要注意人物语言的口语化符合人物的性格、客观场景和读者的心理感受。

**任务三 探究主题**

6．本文是怎样表现和歌颂民主改革、人民政权这一主题的？（8分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】①小说通过描写小二黑和小芹为争取婚姻自由而进行斗争的过程，表现和歌颂了民主改革、人民政权这一主题。②小二黑和小芹在与封建家长二诸葛、三仙姑和恶霸兴旺、金旺的斗争中，把人民政权作为坚强后盾，勇敢无畏，最终在人民政府的支持下取得了胜利。③二诸葛、三仙姑在人民政府的教育下，终于转变了思想，开始了新的生活。④恶霸兴旺、金旺受到了人民政府的惩办，以彻底失败告终，显示了人民政权的巨大威力。（每点2分）

7．小二黑、小芹二人美满结局说明了什么?（6分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】①人民政府的支持使解放区青年男女冲破旧的婚姻观念的束缚，勇敢地为争取婚姻自主而斗争。②小二黑、小芹为争取婚姻自主的斗争已不单是“个性解放”的范畴，更是解放区人民反霸除暴的民主改革的一个组成部分，是当时整个社会建立新的婚姻观念、破除封建迷信思想的一个组成部分。③小二黑、小芹二人的美满结局说明了人民政府是人民实现婚姻自主的可靠保证，同时也标志着深刻的社会变化已经兴起，并且正在继续深入发展。（每点2分）

###### **思维发展与提升**

8．在现实生活中，小二黑的原型岳冬至是悲剧结局，而赵树理选择以两位家长发生转变，小二黑与小芹结婚为结局，这样会不会削弱小说的批判性?请简要分析。（4分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】

（示例1）不会。①小说中二诸葛、三仙姑虽然有缺点，但与新政权没有根本的矛盾冲突，在新政权的改造下，他们吸取教训完全有可能转变。②小二黑与小芹的圆满结局也代表了人民的普遍愿望，即正义终会战胜丑恶，大圆满的结局也符合中国传统审美心理。③从创作动机上，作者是为了宣传革命的乐观积极精神，不会削弱小说的批判性。

（示例2）会。①二诸葛笃信阴阳八卦，三仙姑骗了半辈子人，他们有转变可以理解，但转变速度有些过快，失去了真实性，因而批判意义也会随之减弱。②小说虽是虚构的，但也要遵从现实规律，尽量真实地反映现实生活。③从美学意义上说，悲剧的冲突性更强，更能引起人们的深思。

（表明观点1分，说明理由3分）

### **课时3 \*党费**

#### **自主学习·悟新知**

###### **一、作者名片**

王愿坚（1929—1991），山东诸城人，当代作家。1944年7月参加革命工作，1945年参加八路军。在部队里当过宣传员、文工团分队长、报社编辑和记者等。1952年后任《解放军文艺》编辑。1956年至1966年，参加“解放军30年征文”——革命回忆录选集《星火燎原》的编辑工作，有机会系统地学习了党和军队的历史，接触到更多老一辈革命者，这使他的创作题材更加丰富。他的作品多取材于第二次国内革命战争时期红军和老革命根据地人民的斗争生活，构思巧妙，主题鲜明，富有故事性，并善于抓住典型细节和捕捉人物性格中闪光点来表现英雄人物的崇高精神，写得真切感人。



代表作品：《东山岛》《粮食的故事》《普通劳动者》《足迹》《七根火柴》《灯光》等。1974年与陆柱国合作将李心田的小说改编成同名电影剧本《闪闪的红星》。

###### **二、写作背景**

《党费》是“十七年”文学时期的革命历史题材小说。1934年10月,中央红军北上长征,国民党调遣重兵“围剿”闽粤赣边区。军事上，采用“驻剿”和分进合击等战术；政治上,实行移民并村的政策,断绝群众资助红军的粮食来源。在敌人的残酷“围剿”下,我党的革命工作遇到极大困难。在村里坚持斗争的青年妇女卢春兰为了帮助山上没有盐吃的游击队，组织群众腌了些咸菜，交给从山上下来的人带走。不幸的是，咸菜落到了敌人的手里。敌人把全村群众逮捕起来，用枪杀威胁他们，要他们说出这件事的组织者。就在敌人要疯狂地进行屠杀的时候，卢春兰领着自己才五六岁的儿子，从容地站出来说:“是我！”卢春兰的故事发生在1935年。1946年，王愿坚在战地收殓烈士遗体时，发现一个笔记本里夹着两毛钱的北海币，钱的下面写着:“要是我牺牲了，这钱就是我最后的一笔党费。”这些故事对王愿坚的触动很大，它们都有着一个共同的主题，即一个共产党员在革命落于低潮、处于困危时表现出来的对党的热爱和忠诚。

###### **三、知识链接**

**“十七年”文学**

“十七年”文学是对1949—1966年中国当代文学的称谓。“十七年”文学的特点是鲜明的，这一阶段的作品题材主要有三个:歌颂、回忆、斗争。歌颂党、领袖、社会主义、人民，回忆战争岁月、苦难年代、过去的生活，和帝国主义、资本主义、旧思想、旧观念进行斗争。对于小说这种文学体裁来说，其突出特点主要体现在对人物形象的塑造上。

综观“十七年”文学中的小说创作，人物的典型性集中表现为革命战争小说中反复出现的一种形象:英雄。这些“英雄”大多具有临危不惧、视死如归、坚强勇敢的特征。

###### **四、语言基础**

1．**读准字音**

①惬意（ ） ②蘸着（ ）

③腌咸菜（ ） ④揪住（ ）

⑤甘蔗（ ） ⑥咂嘴巴（ ）

⑦一霎（ ）

【答案】qiè； zhàn； yān； jiū； zhe； zā； shà

2．**写对字形**

【答案】髻； 鬃； 鬓； 蓦； 摹； 募

3．**辨析词义**

（1） 推辞·推脱

辨析 二者都有“拒绝”的意思。但是二者区别很大：①“推辞”是表示拒绝（任命、邀请、馈赠等）；“推脱”是推卸，不肯承担（责任）。②词义轻重不同。“推辞”的词义较轻，“推脱”的词义较重。③使用对象不同。“推辞”的使用对象多为任命、邀请等，“推脱”的使用对象多为责任、错误等。

应用 做错了事情，就要勇于承担责任，不能总是想着如何\_ \_ 。

（2） 蹑手蹑脚·轻手轻脚

辨析 二者都有“动作轻”的意思。蹑手蹑脚：形容走路时脚步放得很轻。用来形容走路的状态。轻手轻脚：手脚动作很轻，尽量少发出响声。

应用 男孩从台侧探了探头。一颗枣儿从树上落下，男孩\_ \_ \_ \_ \_ \_ \_ \_ 地走过去捡枣儿。

【答案】（1） 推脱

（2） 蹑手蹑脚

4．**积累成语**

请根据词义，在横线上填写恰当的课内成语。

①\_ \_ \_ \_ \_ \_ \_ \_ ：形容非常安静。

②\_ \_ \_ \_ \_ \_ \_ \_ ：在紧急中想出好的应付办法。

③\_ \_ \_ \_ \_ \_ \_ \_ ：形容两手空空，没有任何可以凭借的东西。

④\_ \_ \_ \_ \_ \_ \_ \_ ：形容动作缓慢，不慌不忙。

⑤\_ \_ \_ \_ \_ \_ \_ \_ ：形容呼吸急促的样子。

⑥\_ \_ \_ \_ \_ \_ \_ \_ ：沿着弯弯曲曲的路走；形容路弯弯曲曲；形容说话、写文章不直截了当。

【答案】鸦雀无声； 急中生智； 赤手空拳； 慢条斯理； 气喘吁吁； 拐弯抹角

5．**辨析修辞手法——反问**

下列各句中，属于反问句的一项是（ ）

A. 到底哪一个是黄新？万一认错了人，我的性命事小，就会带累了整个组织。

B. 区长道：“干什么？区公所是骂人的地方？”

C. 区长问：“你今年多大岁数？”三仙姑说：“四十五。”

D. 区长问：“你会下神是不是？”

【答案】B

【解析】A项，一般疑问句；B项，反问句，用肯定形式表达否定的内容；C项，一般疑问句；D项，选择性疑问句。

**语用知识**

反 问

反问是用疑问的形式表示确定的意思，以加强语气的修辞手法。

反问的分类：

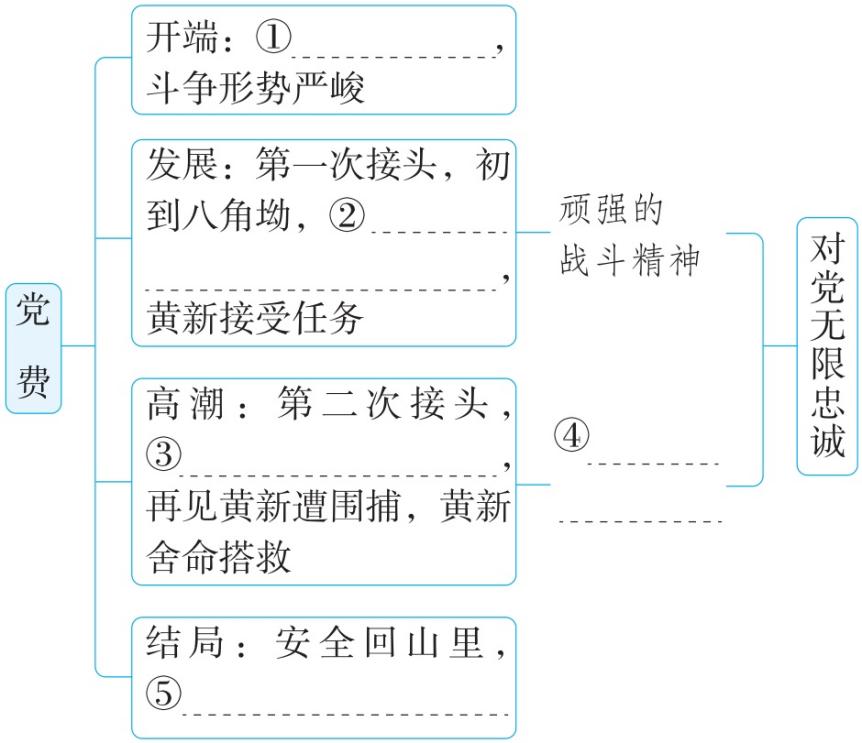
1.否定式反问（用否定形式表达肯定的内容）。例如：难道这不是你的责任吗？

2.肯定式反问（用肯定形式表达否定的内容）。例如：你以为我会相信你的话吗？

反问的作用：①加强语气，发人深思；②激发情感，加深印象；③增强气势和说服力。

###### **五、文意梳理**

1．**厘清结构**



【答案】被逼上山； 与黄新成功接头； 再到八角坳； 崇高的奉献精神； 代黄新缴党费

2．**概括主旨**

本文通过写从事地下工作的①\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ 为完成任务和掩护同志而牺牲的故事，反映了闽粤赣边区的革命者②\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ ，在党的领导下顽强地与敌人进行斗争的情况，生动地表现了在革命危难时刻③\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ ，表现了共产党员与党血肉相连的紧密关系，歌颂了④\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ 的崇高精神。

【答案】女共产党员黄新； 热爱党、热爱红军； 共产党员对党的热爱和忠诚； 共产党员为革命利益而英勇献身

#### **合作探究·提能力**

**情境探究**

校广播电台邀请你为同学们讲述教材中的红色经典，你打算向同学们讲述《党费》并介绍其中的主人公黄新，表达自己对她的敬仰和赞美。

**任务一 赏析人物形象**

1．当白鬼子来搜查时，作者主要写了黄新的哪些动作？这些动作说明了什么？（6分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】①当白鬼子来搜查的时候，黄新“把菜筐子用草盖了盖”，然后才“抱起孩子亲了亲”。②用草盖菜筐子的动作说明在她心里这筐咸菜的重要性，刻画了她时时刻刻想到支持武装斗争的思想境界。③亲了亲孩子表明她意识到了事态的严重性，并且已做好了牺牲的思想准备。（每点2分）

2．女共产党员黄新作为这篇小说的主要人物，有着怎样的形象特点？请结合文本简要分析。（6分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】①热爱党，忠于党。在极端困难的情况下，她用咸菜来代替银洋缴党费，将一颗滚烫的心与党紧紧贴在一起。②聪明机警，坚毅乐观。她洒脱干练，斗争经验丰富，在担任地下党联络员时，能准确识别暗号，保密工作做得也很到位。在与党组织失去联系时，她始终怀有希望。③热情质朴，无私赤诚。她第一次与“我”接头时，就张罗着给“我”拿吃的，虽然自己已穷得揭不开锅，但仍倾其所有招待同志。④临危不惧，不怕牺牲。白鬼子来搜查时，她与敌人巧妙周旋，知道自己可能就此牺牲，便将各项事务安排得井井有条。面对敌人的搜捕，黄新毅然决然地用自己的生命换取了同志的安全。（每点2分，答出三点即可）

**任务二 明确写作技巧**

3．文中运用了大量的细节描写，使得作品细腻真实。请重点分析下面语句中加点词语的表达效果。（4分）

（1） 又拉出一个破坛子，在里面掏了半天，摸出一块咸萝卜，递到我脸前……（2分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

（2） 她不肯听妈妈的哄劝……又爬到那个空空的破坛子口上，把干瘦的小手伸进坛子里去，用指头蘸点儿盐水，填到口里吮着，最后忍不住竟伸手抓了一根腌豆角，就往嘴里填。（2分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】（1） “拉”“掏”“摸”等一连串动作生动传神，说明在敌人的严密封锁下，很难弄到盐，咸萝卜已经不多了，非常宝贵。（2分）

（2） 一连串的动作描写，生动地体现了孩子在长期营养不良、缺盐少食的情况下，对盐、咸菜的极度渴求，颇具震撼人心的艺术力量。（2分）

4．文中有多处前后照应的细节描写，试根据自己的理解，举例并简要分析其对展开故事情节的作用。（8分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】前后照应的细节描写使本文的情节发展得极其自然，同时又节省了笔墨。（2分）①小说开头交代了“我”上山之前是干侦察员的，职业使然，“我”对人物和环境都观察得非常仔细。魏杰同志交代黄新的耳朵上有个黑痣，“我”凭着这一特征很容易就认出了她。（2分）②第一次见面时，黄新拿出党证和银洋要缴党费，而“我”没有收，敌人搜捕前，黄新又嘱咐“我”党证和银洋的事，“我”在黄新牺牲后从砂罐里菜窝窝底下找到了党证和一块银洋；第一次见面时，几个同志分别拿菜回去腌，也为后面咸菜有不同的颜色以及敌人凭不同颜色的咸菜而发现了黄新的身份埋下伏笔。（2分）③通过“我”的观察，交代了黄新的住所“靠房顶用几根木棒搭了个小阁楼，上面堆着一些破烂家具和几捆甘蔗梢子”，这为后面敌人搜捕时，黄新让“我”躲进阁楼进行了铺垫。（2分）

**素养必备**

细节描写

细节描写是指抓住生活中的细微而又具体的典型情节，进行生动细致的描绘，它具体渗透在对人物、景物等的描写之中。

运用细节描写塑造人物形象要注意以下方面：

1.选用典型细节。要抓住典型细节，选择具有代表性、概括性、能反映主题的细节。

2.观察要细致。要调动自己的各种感官，进行细致观察，把握住体现特征的细节。

3.为表现中心服务。力求使细节具有深刻意义，选择细节要从细微处着手，小中见大，让小的细节反映人的思想状况、社会风貌等。

4.精心锤炼语言。在细节描写中，要选择恰当的词语，力求精练，甚至一字传神。

5.巧妙运用修辞手法。运用修辞手法，可以增强语言的生动性，变抽象为具体，化无形为有形。

5．本文采用第一人称进行叙述,试结合文本简要分析采用这种视角进行叙述的好处。（6分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】①小说用第一人称进行叙述，拉近与读者的距离。②从“我”的视角讲述故事，以倒叙的方式来叙述，使故事显得更加真实，增强了小说的感染力。③以有限视角，即“我”的视角，描写了与黄新的两次见面，串联起了故事情节，又大大压缩了作品的篇幅，隐去了一些枝蔓情节，突出了典型的场景、细节，凸显了人物形象。④小说以“我”为媒介，把“我”对黄新的感情融入其中，感染、影响着读者，加深了读者对黄新的认识。（每点2分，答出三点即可）

**任务三 分析情节线索**

6．在这篇小说中，作者着意描写了黄新带领群众择菜叶子的场景，这样写有何作用？试根据自己的理解，简要分析。（2分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】作者着意描写择菜叶子的场景，通过神态、语言和动作描写，表现了地下党员的机警和对革命的热情，也为下文故事情节的发展进行铺垫。（2分）

7．本文选取咸菜作为党费并贯穿始终，请说说这样构思有何好处。（6分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】①本文选取咸菜作为特殊的党费，并以之作为主线贯穿全篇，由此展开一系列动人的情节，细腻地刻画了黄新这一人物的形象，这种艺术构思是新颖、独特的。②交纳党费，本是每个共产党员应尽的义务，没有什么特别的地方，本文却把咸菜这一笔特殊的党费同支持党的革命斗争密切联系起来。③这样的构思，使得平凡的咸菜具有了特殊的意义，人物的心灵之美和爱党之心得以显现。（每点2分）

###### **思维发展与提升**

8．有人说，写人物必须写出他在生死关头的一刹那的动摇,才能显得真实,人物才能活起来。写英雄人物时，只有给他增加一点缺陷,才能避免公式化、概念化。王愿坚的《党费》塑造了一个集各种崇高品质于一身的女共产党员的形象,这一人物形象是否有违艺术的真实?（6分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】

（示例1）不违背。王愿坚笔下的正面人物形象丰满。作者没有写出他们所谓“一刹那的动摇”，而是按照生活本身的真实写出了英雄本色，写出了他们崇高的心灵。在和平安定的环境中，“英雄”也容易混同于一般人，其特殊性没有显现出来，因而不易鉴别。只有经过尖锐复杂斗争的考验，才能显现出一个人的品质和节操，才能显示出谁是忠贞的强者。黄新是一个坚定、勇敢、忠于党的女共产党员，这是生活中许多优秀的共产党员的真实写照,写文章不能为了表现真实而违背真实的原则。

（示例2）一定程度上违背了艺术的真实。人性美、人情美的关键就在于人性、人情的真实性。而《党费》的作者过于注重对人物形象“高、大、全”的塑造，从而忽视了对人性美、人情美的建构,使得人物形象显得有些不真实、不丰满。写英雄人物时只有给他增加一点缺陷,才能避免公式化、概念化。如小说中写黄新连一根腌豆角都不让长时间挨饿的女儿吃，如此安排情节，固然可见一位革命者的伟大、一位共产党员的可敬，但也使作为一位母亲的黄新显得过于严苛，有失人性、人情的真实性。

（表明观点2分，说明理由4分）

#### **文本联读·拓思维**

1．《荷花淀》、《小二黑结婚》（节选）、《党费》都是作家深入群众、深入生活后的创作成果，都塑造了令人印象深刻的典型形象。请选择一个你最喜欢的人物形象，分析其形象特征，并结合作品的时代背景和小说中的社会环境，说说这一人物的典型性体现在哪里。（10分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】

（示例1）战争年代冀中农村妇女的典型代表：水生嫂。（2分）

（1）形象特征：①勤劳贤淑：水生嫂擅长织席，但她的勤劳不仅体现在日常劳作中，更体现在对家庭的悉心照料上。她默默承担着家庭的重担，是家庭的支柱。②温柔体贴、深明大义：作为妻子，水生嫂对丈夫水生温柔体贴；当水生要离家参军时，她虽然内心不舍，但默默地为他准备行装，体现了她的深明大义。③她刚毅勇敢：她不畏强敌，当敌人来袭时，她能够迅速组织起村里的妇女，共同保卫家园。（每点2分）

（2）典型性体现：水生嫂这一人物不仅生动展现了其个人魅力，更深刻地反映了抗日战争时期农村妇女的精神风貌。她的形象是时代精神的生动写照，也是女性力量的有力彰显，具有极高的典型性和艺术价值。（2分）

（示例2）新一代农民的典型代表：小二黑。（2分）

（1）形象特征：①朴实善良：小二黑出身于农村，自小受到传统道德的熏陶，性格中保留着农民的朴实与善良。他懂得尊重长辈，对村里的乡亲们十分友好。②勇敢坚定：在面对封建势力和旧习俗的束缚时，小二黑表现出了非凡的勇气和坚定的立场。他敢于与封建家长制抗争，坚持与小芹自由恋爱，即使面临巨大的压力和阻挠，也不改初心。③思想开放：在那个时代，小二黑的思想相对开放，他接受了新思想，追求婚姻自由和个人幸福，不愿意为传统的包办婚姻所束缚，体现了新一代农村青年的觉醒和追求。（每点2分）

（2）典型性体现：小二黑是新一代农民的代表，具有鲜明的时代特征和个性特点。他的形象不仅反映了当时农村社会的现实状况，也体现了作者对新时代青年的期望和寄托。（2分）

2．通过学习，我们对《荷花淀》、《小二黑结婚》（节选）和《党费》这三篇写作于不同时期的小说的创作风格已经有了具体的认识。试根据自己的理解，简要分析三篇小说在创作风格上的不同之处。（6分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】①《荷花淀》运用浪漫主义手法，富有诗情画意，具有诗化小说风格。如水生嫂编席，用“雪地”比喻编成的苇席；夫妻话别，语言质朴无华而感情真挚。②《小二黑结婚》（节选）巧妙运用口语化语言，表现出一种浓厚的“泥土味”。作者叙述故事简洁明快，很少精雕细刻，只用人物自己的行动和语言来客观展示。③《党费》采用第一人称进行叙述，注重挖掘主人公性格中浓浓的人性美和人情美，故事情节紧凑惊险，表现了革命战争年代革命者对党的忠诚与热爱。（每点2分）

##### **读写结合**

###### **一、课内积累**

作为一名优秀的共产党员，黄新几乎把自己的一切都献给了党。她送丈夫参军，在国民党“围剿”、与组织失去联系的情况下依然全力开展活动。她对党忠诚，“跟党断了联系，就跟断了线的风筝似的”。当上级党委派“我”与她接头时，她异常高兴，惦记山上的同志；当被“白匪”发现时，她为了救“我”，吸引了敌人的火力，最终壮烈牺牲。黄新虽然牺牲了，但她为革命而英勇献身的崇高精神永远留在我们的心中，从这个角度看，这是她的新生。

**运用角度**

忠诚 奉献精神 苦难与新生 牺牲精神

**素材运用**

我们从一个普通的革命妇女身上，看到了伟大的牺牲精神。这种精神不仅体现在军民鱼水情上，还体现在黄新对党赤诚的奉献情怀上，这是一种大义凛然的爱憎、一种庄严豪迈的党性与人性交织的革命情感。我们要深入理解革命前辈的精神内涵，为伟大祖国的富强而奋斗，为早日实现伟大的中国梦而奋斗。

###### **二、课外拓展**

**芦花荡**

孙 犁

夜晚，敌人从炮楼的小窗子里，呆望着这阴森黑暗的大苇塘，天空的星星也像浸在水里。到这样的深夜，苇塘里才有水鸟飞动和唱歌的声音，白天它们是紧紧藏到窠里躲避炮火去了。

敌人监视着苇塘。他们提防有人给苇塘里的人送来柴米。可是假如是月明风清的夜晚，人们的眼再尖利一些，就可以看见有一只小船从苇塘里撑出来，在淀里，像一片苇叶，奔着东南去了。半夜以后，小船又漂回来，船舱里装满了柴米油盐，有时还带来一两个从远方赶来的干部。

撑船的是一个将近六十岁的老头子。老头子只穿一条蓝色的破旧短裤，站在船尾巴上，手里拿着一根竹篙。

老头子浑身没有多少肉，干瘦得像老了的鱼鹰。可是那晒得干黑的脸、短短的花白胡子却特别精神，那一对深陷的眼睛却特别明亮。

老头子每天夜里在水淀出入，他的工作范围广得很：里外交通，运输粮草，护送干部；而且不带一支枪。他对苇塘里的负责同志说：“你什么也靠给我，我什么也靠给水上的能耐，一切保险。”

老头子过于自信和自尊。每天夜里，在敌人紧紧封锁的水面上，就像一个没事人，他按照早出晚归捕鱼撒网那股悠闲的心情撑着船，编算着使自己高兴也使别人高兴的事情。

因为他，敌人的愿望就没有达到。

一天夜里，老头子从东边很远的地方回来。弯弯下垂的月亮，浮在水一样的天上。老头子载了两个女孩子回来。老头子很喜欢这两个孩子：大的叫大菱，小的叫二菱。把她们接上船，老头子就叫她们睡一觉，他说：什么事也没有了，安心睡一觉吧，到苇塘里，咱们还有大米和鱼吃。

眼前的环境好像是一个梦。在敌人的炮火里打滚，在高粱地里淋着雨过夜，一晚上不知道要过几条汽车路，爬几道沟。发高烧和打寒战的时候，孩子们也没停下来。一心想：找队伍去呀，找到队伍就好了！

小女孩子趴在船边，用两只小手淘着水玩。大些的轻声吆喝她：“看你，这时洗脸干什么？什么时候啊，还这么爱干净！”

老头子说：“不怕，洗一洗吧，多么俊的一个孩子呀！”

远远有一片阴惨的黄色的光，突然一转就转到她们的船上来。女孩子正在拧着水淋淋的头发，叫了一声。老头子说：“不怕，小火轮上的探照灯，它照不见我们。”

他蹲下去，撑着船往北绕一绕。黄色的光仍然向四下里探照，一下照在水面上，一下又照到远处的树林里去了。

老头子小声说：“不要说话，要过封锁线了！”

老头子叫了一声“趴下”，一抽身就跳进水里去，踏着水用两手推着小船前进。子弹吱吱地从她们的船边钻到水里去，有的一见水就爆炸了。

那小的觉得有一股热热的东西流到自己脸上来，连忙爬起来，把大的抱在自己怀里，带着哭声向老头子喊：

“她挂花了！”

“谁？”老头子的身体往上蹿了一蹿，随即，那小船很厉害地侧歪了一下。老头子觉得自己的手脚顿时失去了力量，他用手扒着船尾，跟着浮了几步，才又拼命地往前推了一把。

他们已经离苇塘很近。老头子爬到船上去，他觉得两只老眼有些昏花。可是他到底用篙拨开外面一层芦苇，找到了那窄窄的入口。

一钻进苇塘，他就放下篙，扶起那大女孩子的头。

大女孩子微微睁了一下眼，吃力地说：

“我不要紧。快把我们送进苇塘里去吧！”

老头子站起来，拾起篙，撑了一下。那小船转弯抹角钻入了苇塘的深处。

他叫着大菱说：“他们打伤了你，流了这么多血，等明天我叫他们十个人流血！”

两个孩子全没有答言，他又说：“你们不信我的话，我也不和你们说。谁叫我丢人现眼，打牙跌嘴呢！可是，等到天明，你们看吧！”

小女孩子说：“你这么大年纪了，还能打仗？”

老头子狠狠地说：

“为什么不能？我打他们不用枪，那不是我的本事。明天来看吧！二菱，明天你跟我来看吧，有热闹哩！”

第二天，中午的时候，非常闷热。一轮红日当天，水面上浮着一层烟气。鬼子们又偷偷地爬下来洗澡了。十几个鬼子在水里泅着，水淀里没有一个人影，从荷花淀里却撑出一只小船来。一个干瘦的老头子，只穿一条破短裤，站在船尾巴上，有一篙没一篙地撑着，两只手却忙着剥那又肥又大的莲蓬，一个一个投进嘴里去。

他的船头上放着那样大的一捆莲蓬，是刚从荷花淀里摘下来的。不到白洋淀，哪里去吃这样新鲜的东西？来到白洋淀上几天了，鬼子们也还是望着荷花淀瞪眼。他们冲着那小船吆喝，叫他过来。

老头子向他们看了一眼，就又低下头去。还是有一篙没一篙地撑着船，剥着莲蓬。船却慢慢地冲着这里来了。

小船离鬼子还有一箭之地，好像老头子才看出洗澡的是鬼子，只一篙，小船溜溜转了一个圆圈，又回去了。鬼子们拍打着水追过去，老头子张皇失措，船却走不动，鬼子们紧紧追上了他。

眼前是几根埋在水里的枯木桩子，日久天长，也许人们忘记这是为什么埋的了。这里的水却是镜子一样平、蓝天一般清，拉长的水草在水底轻轻地浮动。鬼子们追上来，看看就扒上了船。老头子又是一篙，小船旋风一样绕着鬼子们转，莲蓬的清香，在他们的鼻子尖上扫过。鬼子们像是玩着捉迷藏，乱转着身子，抓上抓下。

一个鬼子尖叫了一声，就蹲到水里去。他被什么东西狠狠咬了一口，是一只锋利的钩子穿透了他的大腿。别的鬼子吃惊地往四下里一散，每个人的腿肚子也就挂上了钩。他们挣扎着，想摆脱那毒蛇一样的钩子。那替女孩子报仇的钩子却全找到腿上来，有的两个，有的三个。鬼子们痛得鬼叫，可是再也不敢动弹了。

老头子把船一撑来到他们的身边，举起篙来砸着鬼子们的脑袋，像敲打顽固的老玉米一样。

他狠狠地敲打，向着苇塘望了一眼。在那里，鲜嫩的芦花，一片展开的紫色的丝绒，正在迎风飘洒。

在那苇塘的边缘，芦花下面，有一个女孩子，她用密密的苇叶遮掩着身子，看着这场英雄的行为。

（有删改）

**名师赏评**

这篇小说主要写了一个老英雄——“老头子”，让我们看到了抗日英雄的风貌，还让我们想到了苇塘里顽强抗战的革命队伍。文中对老头子肖像、动作等的描写，表现了老头子老当益壮、善良倔强、充满活力的形象。例如，“撑船的是一个将近六十岁的老头子……手里拿着一根竹篙”运用全知视角勾画出一个战争年代水上老交通员的形象。“你们不信我的话，我也不和你们说。谁叫我丢人现眼，打牙跌嘴呢!可是，等到天明，你们看吧”运用语言描写，生动地表现了老头子因没有圆满完成任务而懊丧、内疚、自责的心理和要为小姑娘报仇的决心和信心，表现了老头子极强的自尊心和自信心。“老头子张皇失措，船却走不动，鬼子们紧紧追上了他”，老头子为引诱敌人上当故意装作害怕的样子，表现出老头子的机智。“鲜嫩的芦花，一片展开的紫色的丝绒，正在迎风飘洒”运用景物描写，烘托了老头子为大菱报仇后轻松、愉悦的心情。

文中的大菱、二菱，单纯、美丽、识大体，是“美”的化身。这篇小说同《荷花淀》一样，让战斗场面洋溢着智慧与力量的美。

###### **三、读写结合**

新时代女性是中国新征程上最靓丽的风景，她们值得被看见，值得被喝彩。假如电视台《人物》栏目邀请你给观众介绍一位你最欣赏的女性人物，你会介绍哪一位女性人物呢？请试着写一段推荐词，表达你的敬仰和赞美。写作内容：人物姓名、人物的主要形象特征或者其事迹的闪光点。写作要求：①符合人物特征；②语言表达生动、连贯、得体；③至少运用一种修辞手法。（10分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】

（示例）一生一诺绽芳华——“人民医护工作者”国家荣誉称号获得者路生梅

她，只身从北京来到陕北小县城，为这里的医疗事业奉献一生；她，是当地百姓信赖的“路大夫”，用医者仁心守护几代人的健康；她，年过八旬却坚持“超期服役”，践行“生命不息，服务不止”的人生诺言。她就是“人民医护工作者”国家荣誉称号获得者路生梅。（写作内容准确3分，符合人物特征3分，语言表达生动、连贯、得体2分，至少运用一种修辞手法2分）

## **单元主题阅读·苦难与新生**

##### **主题阅读**

**把爱国之心化为报国之行①**

沈若冲

青年是国家的未来和民族的希望。如何勇担历史使命、书写无愧于时代的青春华章，尤需培养爱国之情、砥砺强国之志、实践报国之行。②

“你们响应祖国召唤参军入伍，把爱国之心化为报国之行，为广大有志青年树立了新的榜样。”③犹记得2017年9月23日，习近平总书记给南开大学8名新入伍大学生回信，勉励他们把热血挥洒在实现强军梦的伟大实践之中。携笔从戎、报效国家，踊跃奔赴强军兴军最前线，在军营这个大熔炉里淬炼成钢，正是新时代青年奋斗面貌的生动缩影，也是对爱国情怀的有力践行。

爱国是人世间最深层、最持久的情感，是一代代青年的立身之本、成才之基。回望历史，我国文人志士自古以来多有投笔从戎的家国情怀。近代以来，肇端于国难深重危殆之际，开办于“五四”救亡大潮之中，南开大学的百余年历史浓缩了中华民族的精神与气节，见证了爱国精神的传承与流淌。从国家危难之际许多南开学子主动奔赴沙场，用鲜血和生命诠释了爱国、奉献的精神内涵，到新时代携笔从戎、立志报国，矢志为国防和军队现代化建设贡献力量，正是因为始终秉持炽热的爱国情怀，一代代青年学子才能与祖国共奋进，书写绚烂、无悔的青春篇章。④

于个人而言，胸怀大我、至诚报国，才能书写大写的人生；于国家而言，擦亮爱国的共同底色，才能凝聚人心、汇聚力量。“未惜头颅新故国，甘将热血沃中华”，这是革命先烈赵一曼的宁死不屈、大义凛然；“我是中国人，当然忠于中国人民”，这是钱学森冲破重重险阻回到祖国展现的家国情怀和赤胆忠心；“天眼”有一点瑕疵，都对不起国家，这是南仁东燃尽生命践行的铿锵誓言。⑤时代不同，爱国方式不同，但爱国的追求和内涵始终如一，那就是以国家、民族命运为己任，树立为祖国为人民永久奋斗、赤诚奉献的坚定理想，始终以国家富强、民族振兴、人民幸福为努力志向。

你是中国人吗？你爱中国吗？你愿意中国好吗？——1935年，在中华民族危急存亡之际，著名教育家张伯苓在南开大学开学典礼上提出振聋发聩的“爱国三问”，振奋了师生爱国斗志。⑥这三问，在风雨飘摇的旧中国，种下自强图存的新希望；这三问，揭示了作为中国人的本分，道出了我们何以能在列强入侵时不屈不挠、在一穷二白中奋起直追、在改革发展中砥砺奋进的关键所在；这三问，更是发人深省的黄钟大吕，激励着我们在新时代新征程上踔厉奋发，为强国建设、民族复兴伟业贡献青春力量。“这三个问题是历史之问，更是时代之问、未来之问，我们要一代一代问下去、答下去”。

今天，我们所处的时代是一个千帆竞发、百舸争流的时代。如何实现国家发展和个人成长的同频共振，最关键的就是要把爱国之心化为报国之行，以实际行动回答好“爱国三问”。新时代波澜壮阔的征程中，广大青年在脱贫攻坚战场摸爬滚打，在科技攻关岗位奋力攀登，在抢险救灾前线冲锋陷阵，在奥运竞技赛场奋勇争先……⑦“清澈的爱，只为中国”，成为当代中国青年发自内心的最强音。实践表明，爱国不能停留在口号上，而是要把自己的理想同祖国的前途、把自己的人生同民族的命运紧密联系在一起，始终扎根人民、奉献国家。

与新时代同向同行、共同前进，生逢盛世，肩负重任，当代中国青年要把爱国情、强国志、报国行自觉融入党和国家事业，在党和人民最需要的时刻冲得出来、顶得上去，用青春的智慧和汗水打拼出一个更加美好的中国。⑧

（摘编自2024年9月19日《人民日报》）

**写作宝典**

①标题直接揭示文章中心，凸显立意。

②直接点明主题，强调青年在国家未来发展中的重要地位，以及培养爱国情感、砥砺强国志向、实践报国行动的重要性。

③引用习近平总书记给南开大学新入伍大学生的回信，增强了论述的说服力。

④对“爱国”的内涵进行了深刻的阐述，强调了爱国情怀的持久性。

⑤运用排比句式，列举赵一曼、钱学森、南仁东等人物的爱国事迹，将历史与现实相结合，展现了爱国情怀的传承与流淌。

⑥举著名教育家张伯苓“爱国三问”的事例来强调爱国的重要性，并激励当代青年在新时代继续发扬爱国精神。

⑦ 此处运用了什么修辞手法？有怎样的表达效果？

\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】运用了排比的修辞手法，展现了青年们在不同领域、不同岗位上的奋斗身影，表达了对新时代青年的赞美。

⑧结尾部分，发出号召，勉励鞭策，简短有力。

**阅读鉴赏**

本文是一篇充满激情的议论文，通过历史与现实的交织，深刻阐述了青年如何将爱国之心转化为报国之行。文章逻辑清晰、论述有力，既有历史的厚重感，又有时代的紧迫感，激励当代青年继承爱国传统，在实践行动中践行强国使命，将个人成长与国家命运紧密结合，为民族复兴贡献青春力量。