# **第二单元 中国现当代作家作品研习——时代镜像**

**单元目标**

1.研读作品，结合社会历史背景理解作品的思想文化内涵，探索其中蕴含的民族心理和时代精神，了解百年来人们社会生活和情感世界变动的轨迹。

2.根据小说、诗歌、散文、戏剧等不同文学体裁的不同艺术表现方式，运用多种方法，多角度、多层面探究作品的艺术成就和意蕴，提高文学鉴赏能力和审美品位。

3.注重对作品的个性化解读，获得鲜活的审美体验，尝试分析和评价不同作家的创作风格，探究作品的语言表达技巧。

4.学习炼字炼句范例，培养推敲词句的习惯，锤炼语言，提升写作技巧与写作素养。

## **第5课 阿Q正传（节选） \*边城（节选）**

**课时目标：**

1.了解小说的写作背景，把握主要内容，品味独特的语言，领略创作风格。

2.从语言、动作、心理等描写入手，分析主要人物的形象特点，赏析小说的艺术特色。

3.挖掘阿Q“精神胜利法”的内涵；了解湘西的风土人情，体会人性之美。

4.分析作者的创作意图，探索小说蕴含的民族心理和时代精神。

### **课时1 阿Q正传（节选）**

#### **自主学习·悟新知**

**一、作者名片**



鲁迅（1881—1936），原名周树人，字豫才，浙江绍兴人。中国现代伟大的文学家、思想家和革命家。出身于传统士大夫家庭，少年时家道中落。他求学经历丰富，先在南京接触西方思潮，赴日本学医后弃医从文。回国后他曾在多地任教，历经辛亥革命、“五四”运动等，后定居上海，成为“左翼文学”领袖。1918 年，以“鲁迅”为笔名发表中国现代文学史上第一篇白话小说《狂人日记》，此后创作了小说集、散文诗集、散文集、杂文集等。其创作涵盖多种体裁，且在不同阶段关注重点有所变化。其作品风格以批判现实主义为主，犀利地讽刺封建礼教、旧文化和社会弊病。语言精练深刻，善用象征、反语等手法，塑造诸多经典文学形象。他的作品打破传统文学束缚，为中国现代文学发展奠基。

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》，杂文集《坟》《二心集》《而已集》,等等。

**二、写作背景**

《阿Q正传》创作于1921年12月，彼时中国社会深陷内忧外患之境。虽然辛亥革命推翻了封建帝制，但是革命果实被袁世凯窃取，封建军阀与帝国主义相互勾结，广大农民在政治上毫无权利，在经济上备受盘剥，依旧过着困苦不堪的生活。同时，封建礼教、迷信及愚民政策长期禁锢民众思想，“精神胜利法”盛行，国民普遍愚昧麻木。虽然新文化运动倡导民主与科学，但是封建旧文化根基深厚，对民众精神的毒害远未消除。知识分子急切渴望唤醒民众，打破封建思想的枷锁。

鲁迅深刻感受到世态炎凉，决心以笔为武器改造国民精神。他长期关注社会现实，洞察到国民劣根性的危害，在这样的时代背景与个人经历驱使下，应《晨报副刊》编辑孙伏园之约，创作了《阿Q正传》，旨在剖析国民灵魂，唤醒民众的意识 。

**三、知识链接**

**漫 画**

|  |  |
| --- | --- |
| **概念** | 漫画是一种运用夸张、变形、比喻、象征等艺术手法来描绘事物的视觉艺术形式。 |
| **特点** | 历史悠久，早期以讽刺社会现象为主，如今主题广泛，涵盖生活万象，风格从写实到抽象，丰富多样，且依托报刊杂志、网络平台、漫画书等多种载体传播。 |
| **作用** | ①漫画以简洁直观的画面传递丰富的信息与情感，受众广泛、老少皆宜；  ②漫画不仅能带来娱乐消遣，而且能引发人们对社会现象、人生哲理的深入思考。 |

**四、语言基础**

1．**读准字音**

① 犯讳（ ）

② 伶仃（ ）（ ）

③ 揪住（ ）

④ 疮疤（ ）（ ）

⑤ 小觑（ ）

⑥ 醉醺醺（ ）

⑦ 敌忾（ ）

⑧ 托庇（ ）

⑨ 孤孀（ ）

【答案】① huì

② línɡ；dīnɡ

③ jiū

④ chuānɡ；bā

⑤ qù

⑥ xūn

⑦ kài

⑧ bì

⑨ shuānɡ

2．**写对字形**

①

②

【答案】① 诧；咤；姹

② 晦；诲；霉

3．**辨析词义**

鄙薄·鄙夷

辨析 二者都有“看不起,轻视”的意思，但又有所区别。鄙薄，强调贬低事物或人的价值、能力；侧重理性的轻视。鄙夷，强调内心的厌恶和不屑，带有轻蔑、瞧不起的色彩。鄙薄，既可以用于具体的人或事物，也可以用于抽象的观念、行为等。鄙夷，通常用于人或人的行为，较少用于事物。

应用 在研讨会上，他大言不惭地阐述着漏洞百出的理论，台下真正有学识的专家们纷纷露出\_ \_ \_ \_ 的神色，私下里更是毫不掩饰对他这种行径的\_ \_ \_ \_ 。

【答案】鄙夷； 鄙薄

4．**积累成语**

请根据词义，在横线上填写恰当的课内成语。

① \_ \_ \_ \_ \_ \_ \_ \_ ：说话超越了本人身份、地位，显得无礼。

② \_ \_ \_ \_ \_ \_ \_ \_ ：愤怒地瞪着眼睛看对方，形容非常愤怒的神情。

【答案】① 出言无状

② 怒目而视

5．**推敲词语**

鲁迅写阿Q赢的钱被趁乱抢走时，反复强调阿Q“忽忽不乐”，令读者切身感受到阿Q的怅然若失。请你体会鲁迅选词的匠心，另选一个词语填在文中的空缺处，并说明理由。

很白很亮的一堆洋钱！而且是他的—— 现在不见了！说是算被儿子拿去了罢，总还是\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ ；说自己是虫豸罢，也还是\_ \_ \_ \_ \_ \_ \_ \_ ：他这回才有些感到失败的苦痛了。

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

【答案】（示例）怅怅不已； 怅怅不已； ①“怅怅”既保留了“忽忽”联绵词的特性，又能准确传达出阿Q怅然若失的心理状态。②叠词“怅怅”同样具有情感叠加效果，符合原文通过重复强化阿Q苦闷情绪的写作意图。③选用古雅凝练的文言化叠词“怅怅”，更贴合鲁迅炼字喜用古语的创作特点。

**语用知识**

“推敲词语”五方法

1.从准确性切入：贴合语境，精准达意。分析词语是否精准描绘事物特征或表达情感，尤其关注动词、形容词。聚焦具有动态感的动词，体会其对场景或人物状态的塑造作用。关注形容词对事物特征的强化或对情感基调的暗示作用。

2.从生动性突破：运用修辞，化抽象为具体。分析词语是否运用比喻、拟人、通感等修辞，增强表达的画面感或感染力。

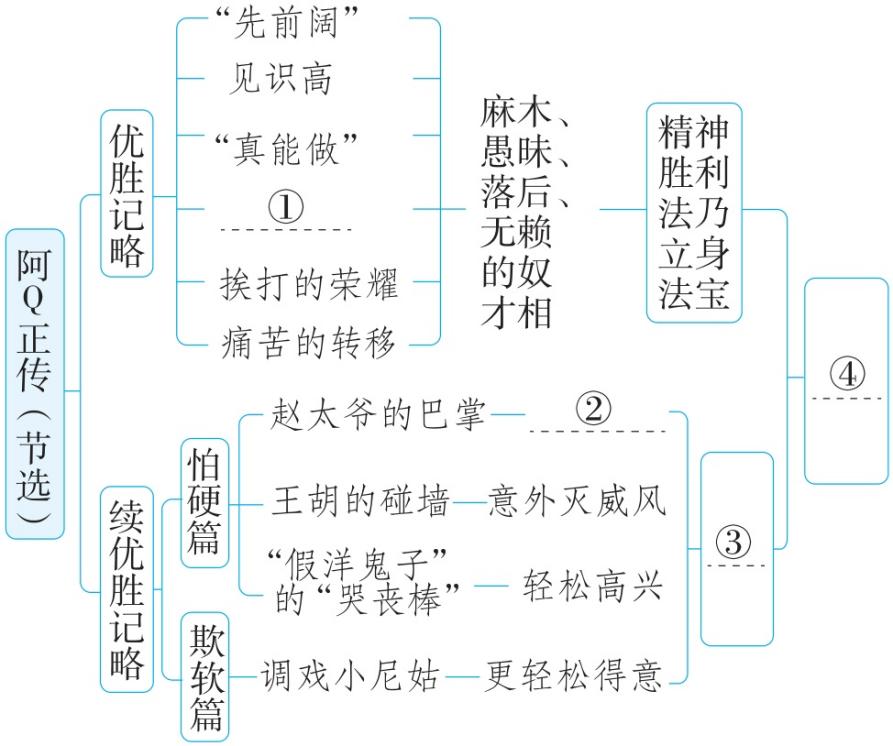
3.从情感性深挖：把握褒贬，感知情绪浓度。通过带有感情色彩（褒义、贬义、中性）的词语或程度副词，分析作者的情感倾向或隐含态度。

4.从结构性着眼：串联脉络，呼应主题。分析词语在篇章中的结构作用，如是否承担呼应、铺垫、对比等功能。

5.从文化典故溯源：结合背景，解读深层意蕴。若词语化用典故或引用经典，需联系文化背景分析其隐含意义。要理解典故原意，对比作者化用后的新意（如反用、化用）。

**五、文意梳理**

1．**厘清结构**



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

【答案】①光荣的癞疮疤 ②更荣耀得意 ③精神胜利法乃快乐之道 ④国民的劣根性

2．**概括主旨**

本文通过塑造阿Q 这一典型人物形象，生动展现了辛亥革命前后中国农村的社会风貌和①\_ \_ \_ \_ \_ \_ \_ \_ 的生存状态，深刻揭示了旧中国国民的②\_ \_ \_ \_ \_ \_ ，批判了③\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ 对人性的压抑和扭曲，以及辛亥革命的④\_ \_ \_ \_ \_ \_ \_ \_ ，展现出鲁迅对民族命运的深切忧虑和对社会变革的深刻思考。

【答案】底层人民； 劣根性； 封建礼教、封建制度； 不彻底性

#### **合作探究·提能力**

**情境探究**

有人考试只考了 60 分，却对同学说：“我这是故意不把精力放在学习上，那些努力学习考高分的人，思维都被局限了。”还有人参加作文竞赛落选，便在朋友圈写道：“评委根本不懂我的文字深度，这种比赛太功利，我不屑迎合。”“阿Q病毒”不断迭代升级，侵蚀着人们直面现实的勇气。

鲁迅先生塑造了在清末民初社会背景下的阿Q。请同学们通过文中的人物对话、行为及心理描写，品味鲁迅独特的语言风格，剖析小说的艺术魅力；深入挖掘阿Q“精神胜利法” 的内涵，进而思考鲁迅的创作目的及小说反映的民族心理与时代精神。

###### **任务一 分析阿Q的性格特点**

1．

（1） 在未庄，有两件事让阿Q觉得是自己生平的屈辱。阿Q遭遇了哪两件屈辱之事？（4分）

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

（2） 在阿Q心里，它们为何会被视为屈辱之事？（4分）

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

【答案】（1） ①第一件屈辱事：阿Q与王胡比捉虱子，王胡更厉害，阿Q骂人后被王胡扭住辫子撞墙。②第二件屈辱事：阿Q看到“假洋鬼子”，心生厌恶并辱骂，结果被“假洋鬼子”用“哭丧棒”痛打。（每点2分）

（2） ①阿Q此前被赵太爷打嘴巴后自觉出名，以为没人敢惹自己，这两次挨打让他颜面尽失。②在阿Q眼中，王胡是他轻视之人，“假洋鬼子”是他厌恶之人，二者都没资格打他。（每点2分）

2．阿Q从城里回来后，一方面对未庄的人越发自负，总觉得自己高人一等；另一方面他又老是瞧不上城里人。这表现出阿Q怎样的心态？请结合课文简要分析。（6分）

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

【答案】①这表现出阿Q自卑与自负交织、盲目自大又愚昧保守的复杂矛盾心态。②自卑与自负交织：阿Q进过城，将进城经历包装成炫耀的资本——他地位低下，通过进城经历抬高自己，用虚假的优越感掩盖内心的自卑。③盲目自大又愚昧保守：他嘲笑城里人将“长凳”叫“条凳”等做法——固守未庄旧习否定城里的文化习俗，反映出他思想狭隘，盲目认为未庄的一切才是正统，精神状态封闭落后。（每点2分）

3．根据课文中的相关情节，概括阿 Q 的性格特点。（6分）

|  |  |
| --- | --- |
| **情节** | **性格特点** |
| 与人发生口角时，宣称：“我们先前——比你阔的多啦！你算是什么东西！” | ①\_ \_ \_ \_ \_ \_ \_ \_ |
| 被闲人揪住黄辫子在壁上碰了四五个响头，心里想：“我总算被儿子打了。” | ②\_ \_ \_ \_ \_ \_ \_ \_ |
| 众人讥笑他头上的癞疮疤，他怒目而视喊：“你还不配……” | ③\_ \_ \_ \_ \_ \_ \_ \_ |
| 赌钱好不容易赢了一回，钱被抢走还挨打，便自己打嘴巴，仿佛是自己打了别人。 | ④\_ \_ \_ \_ \_ \_ \_ \_ |
| 看到王胡捉虱子比自己厉害，就挑衅王胡，结果反被揍。 | ⑤\_ \_ \_ \_ \_ \_ \_ \_ |
| 欺负小尼姑，引得众人哄笑，他也觉得 “十分得意”。 | ⑥\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ |

【答案】自尊自大； 自欺欺人； 敏感狭隘； 自轻自贱； 争强好胜； 欺软怕硬（每处1分）

**素养必备**

概括小说人物形象

概括小说人物形象可以从以下方面入手：

1.关注人物基本信息。从人物身份、地位、经历切入。这些因素直接左右人物言行，影响其形象塑造。

2.剖析人物描写手法。分析外貌、语言、动作、心理等描写，从这些描写中提炼人物形象特征。

3.把握情节发展。情节推进过程即人物形象展现过程，厘清情节有助于掌握人物形象。

4.考量环境因素。人物成长及形象塑造与社会环境紧密相连，典型环境塑造典型形象。

5.分析人物关联与评价。梳理人物间关系，借助作者议论或其他人物评价，精准把握人物形象特征，因为这些议论、评价往往是人物形象的直观反映。

###### **任务二 挖掘“精神胜利法”的内涵**

4．小说中的阿Q虽然几次被打，但最后都获得了精神上的胜利。阅读课文，结合文中描写阿Q心理、语言、动作方面的关键词句，提炼其胜利方法，并进行具体分析。将下面的表格补充完整。（12分）

|  |  |  |
| --- | --- | --- |
| **事件+关键词句** | **胜利方法** | **具体分析** |
| 被闲人嘲讽癞疮疤且被打：  “我总算被儿子打了，现在的世界真不像样……” | 自欺欺人。 | 幻想自己是高人一等的“老子”，从精神上战胜对方。 |
| 争论“畜生”“虫豸”被打：  A.“打虫豸，好不好？我是虫豸——还不放么？”  B.他觉得他是第一个能够自轻自贱的人，除了“自轻自贱”不算外，余下的就是“第一个”。状元不也是“第一个”么？ | ①\_ \_ \_ \_ \_ \_ \_ \_ | ② \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ |
| 赌钱赢了被打：  他擎起右手，用力的在自己脸上连打了两个嘴巴，热剌剌的有些痛；打完之后，便心平气和起来，似乎打的是自己，被打的是别一个自己，不久也就仿佛是自己打了别个一般。 | ③\_ \_ \_ \_ \_ \_ \_ \_ | ④ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ |
| 和王胡较量被打：  难道真如市上所说，皇帝已经停了考，不要秀才和举人了，因此赵家减了威风，因此他们也便小觑了他么？ | ⑤\_ \_ \_ \_ \_ \_ \_ \_ | ⑥ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ |
| 骂“假洋鬼子”被打：  他倒似乎完结了一件事，反而觉得轻松些，而且“忘却” 这一件祖传的宝贝也发生了效力，他慢慢的走，将到酒店门口，早已有些高兴了。 | ⑦\_ \_ \_ \_ \_ \_ \_ \_ | ⑧ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ |

【答案】自轻自贱。； 先承认自己是虫豸，降低姿态，后又以“第一个”自轻自贱的人来类比状元，获得精神胜利。； 自我摧残。； 通过自打嘴巴，在想象中完成自我惩戒与自我安慰，实现精神胜利。； 自我安慰。； 被打后将原因归结于外部环境变化（如赵家减了威风等），用这种方式来缓解屈辱感，获得精神胜利。； 忘却屈辱。； 利用“忘却”的本领，忘掉被打的屈辱，恢复好心情，获得精神胜利。（胜利方法每处1分，具体分析每处2分）

5．

（1） 阿Q的“精神胜利法”给我们留下了深刻印象。请根据自己的理解，概括“精神胜利法”的表现形式和实质。（6分）

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

（2） 阿Q的这种“精神胜利法”究竟是如何形成的？（4分）

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

【答案】

（1） 表现形式：①想象，把现实的失败在脑海中幻想成胜利场景；②转移，挑比自己更弱小的对象，发泄心中怒火；③自虐，通过伤害自己，换取内心的平衡。（每点2分，答出两点即可）

实质：身处社会底层的人，借“瞒”与“骗”营造胜利假象，麻痹自己，把身为奴隶的屈辱、失败的痛苦，转化为精神层面的自我满足，进而陷入麻木状态。（2分）

（2） ①社会层面：封建专制制度肆虐，扭曲国民心理，致使人性被奴化。②个人层面：阿Q不敢直面自身落后、悲惨的处境，精神上一味地“瞒”与“骗”。（每点2分）

###### **任务三 理解喜剧表象下的悲剧意味**

6．阿Q的形象十分复杂。我们深入了解他的经历和行为后，会发现他既让人心生怜悯，又使人忍不住心生厌恶。试结合相关内容，分析阿Q为何既令人同情又令人痛恨。（6分）

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

【答案】①令人同情之处：阿Q的人生充满悲剧色彩。他生活极度贫困，只能栖身土谷祠，靠打短工糊口，成家更是奢望。在未庄，他毫无地位，不过是众人消遣的笑柄，尊严全无，受尽打骂与屈辱。②令人痛恨之处：阿Q具有在封建制度压迫下扭曲的人格特征。面对统治阶级的欺压，他麻木不仁，靠自欺欺人的“精神胜利法”自我安慰，转头却将怒火发泄在更弱小的人身上，以此平衡被欺压的愤懑。（每点3分，原因概括1分，具体分析2分）

###### **任务四 赏析近乎漫画的艺术手法**

7．丰子恺先生曾成功地将《阿Q正传》转化为漫画形式，并广受赞誉。这一创作形式的成功，与小说本身的写作特点息息相关。请品读小说，根据提示，从以下五个角度中，任选两个，举例阐述《阿Q正传》所呈现的漫画式特点。（6分）

（1）人物角度：阿Q在行为和性格方面，展现出了哪些类似漫画的突出、夸张的特质？

（2）手法角度：小说运用了哪些与漫画创作相似的手法，如象征、变形、夸张等，来构建充满戏剧性与滑稽感的画面？

（3）语言角度：从用词、句式和整体语言风格来看，小说是如何体现出漫画般诙谐、幽默、讽刺的语言特点的？

（4）情节角度：小说情节的设置和发展，是怎样如同漫画般新奇、跳跃，却又基于现实、合乎情理的？

（5）“笑中带泪” 的角度：小说是怎样巧妙地融合各种元素，达到让人既忍俊不禁，又深感悲哀的 “笑中带泪” 效果的？

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

【答案】①人物角度：阿Q行为夸张，性格鲜明。在与王胡比捉虱子时，他因捉的虱子不如王胡的多，便开始辱骂，被王胡教训后，竟把被打的原因归结于外部环境变化来自我安慰。小说将其自欺欺人的性格进行夸张展现，极具漫画感。②手法角度：运用夸张手法营造滑稽场景。阿Q骂“假洋鬼子”，随即被“假洋鬼子”用“哭丧棒”击打，“假洋鬼子”“大踏步”走过来，与阿Q“抽紧筋骨”“耸了肩膀”等候被打的狼狈模样形成鲜明对比，叙事夸张又充满戏剧性。③语言角度：小说语言幽默且具讽刺性。阿Q被“假洋鬼子”打后，看到小尼姑，便对其肆意辱骂，“秃儿！快回去，和尚等着你……”，这般粗俗言语如漫画旁白般诙谐，生动体现其欺软怕硬的性格特点。④情节角度：情节新奇但贴近现实。阿Q刚被“假洋鬼子”暴打，转而就把气撒在小尼姑身上，对其进行言语羞辱和肢体骚扰，情节陡然转变，将他受辱后寻求发泄的市井无赖形象展现出来，如同漫画里的意外情节。⑤“笑中带泪”的角度：以喜剧形式暗藏悲剧。阿Q羞辱小尼姑后，觉得自己“更轻松，飘飘然的似乎要飞去了”，体现出他的滑稽可笑。但联想他在未庄备受欺辱，只能靠欺负更弱小者寻得精神“胜利”，又令人心生悲哀，悲喜交织。（每点3分，指出所选角度的漫画特点1分，举例分析2分，答出两点即可）

8．小说中运用了大量幽默、诙谐又尖锐的语言进行调侃、挖苦与讽刺。仔细品味下列句子中的加点部分，深入体会其中蕴含的深意。（8分）

（1） 阿Q在形式上打败了，被人揪住黄辫子，在壁上碰了四五个响头，闲人这才心满意足的得胜的走了，阿Q站了一刻，心里想，“我总算被儿子打了，现在的世界真不像样……”于是也心满意足的得胜的走了。（4分）

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

（2） 但真所谓“塞翁失马安知非福”罢，阿Q不幸而赢了一回，他倒几乎失败了。（4分）

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

【答案】（1） 两处“得胜”意味不同。①“闲人”的“得胜”是在欺凌阿Q时，从侮辱他人中获得的满足。②阿Q的“得胜”则是自我安慰，虽被打，却在精神上以“被儿子打了”获得胜利，展现出其“精神胜利法”，讽刺巧妙。（每点2分）

（2） ①“不幸”与“赢”看似矛盾，实则暗示阿Q所处世界黑白颠倒。赢钱本是幸事，却成不幸源头。②“倒几乎失败”表明，即便面临真正失败的危机，阿Q的“精神胜利法”仍起作用，凸显出他精神状态的“病入膏肓”，体现出其思想的愚昧麻木已到无可救药的程度。（每点2分）

###### **任务五 探讨阿Q超越时代的意义与价值**

9．鲁迅先生曾言，创作《阿Q正传》旨在“画出这样沉默的国民的魂灵来”。试结合课文内容，简要剖析鲁迅的创作意图。（6分）

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

【答案】①揭示与警醒：展现底层百姓尤其是像阿Q这样深受苦难、愚昧落后的人的人生，“暴露国民的弱点”，让读者认识封建统治致使的国民愚昧，以“引起疗救的注意”，唤醒民众，改变其思想。②暴露与批判：揭示辛亥革命的失败教训，批判其妥协性与不彻底性。③讽刺与控诉：讽刺、控诉封建统治阶级和帝国主义侵略者，这是造成小人物性格扭曲的根源。④宣传与呼唤：借阿Q这一人物形象，引发民众深思，宣传唯有真正的革命才能带来彻底解放。（每点2分，答出三点即可）

### **课时2 \*边城（节选）**

#### **自主学习·悟新知**

**一、作者名片**



沈从文（1902—1988），原名沈岳焕，字崇文，湖南凤凰人，作家。1923年到北京，随后开始文学创作，抗战时期到昆明西南联合大学任教。中华人民共和国成立后，沈从文主要从事对中国古代服饰的研究，成绩卓著。

沈从文是京派作家的代表人物之一，也是中国乡土文学的杰出代表之一。他的大部分小说以湘西生活为题材，描绘湘西特有的风土人情，充溢着浓郁的乡土气息和返璞归真的牧歌情调，富于诗情画意。他醉心于人性之美，追求小说的诗意效果，作品语言格调古朴、单纯又厚实，具有浓郁的地方色彩。

代表作品：小说《边城》《长河》《三三》等，散文集《湘行散记》等，学术著作《中国古代服饰研究》《唐宋铜镜》等。

**二、写作背景**

20 世纪 30 年代，社会动荡不安，但总体上稍显和平。当时，中国有良知的文人都在思考着人性的本质。沈从文受到 “五四” 新文学的触动，用现代的眼光重新审视故土。他带着对湘西原始的人性和社会现代化发展趋势的思考，创作了《边城》，希望通过对湘西的描写，给都市文明中迷茫的人们指一条明路，同时也隐含着对现实生活中古老美德、价值观失落的痛心，以及对现代文明物欲泛滥的批判。

**三、知识链接**

**《边城》故事简介**

撑船老人年逾七十，仍很健壮；孙女翠翠十五岁，情窦初开。他们热情助人、淳朴善良。两年前，在端午节赛龙舟的盛会上，翠翠邂逅了当地船总的二儿子傩送，从此种下情苗。傩送的哥哥天保也喜欢美丽清纯的翠翠，托人向撑船老人求亲。而地方上的王团总看上了傩送，情愿以碾坊作陪嫁把女儿嫁给傩送。傩送不要碾坊，想娶翠翠为妻，宁愿做个摆渡人。于是兄弟俩相约唱歌求婚，让翠翠选择。天保知道翠翠喜欢傩送，为了成全弟弟，外出闯滩遇意外而死。傩送觉得自己对哥哥的死负有责任，抛下翠翠出走他乡。撑船老人为翠翠的婚事操心担忧，在风雨之夜去世，留下翠翠孤独地守着渡船，痴心地等着傩送归来。“这个人也许永远不回来了，也许‘明天’回来！”

**四、语言基础**

1．**读准字音**

① 氽着（ ）

② 老鹳河（ ）

③ 蚱蜢（ ）（ ）

④ 泅水（ ）

⑤ 踹水（ ）

⑥ 棕榈（ ）

⑦ 俨然（ ）

⑧ 悖时（ ）

【答案】① tǔn

② guàn

③ zhà；měnɡ

④ qiú

⑤ chuài

⑥ lǘ

⑦ yǎn

⑧ bèi

2．**写对字形**

①

②

【答案】① 壤；攘；瓤

② 掂；惦；踮

3．**辨析词义**

（1） 年轻·年青

**辨析** 二者都表示“年纪不大”。年轻：①多指十几岁到二十几岁，侧重指“轻”，不一定指处在青少年时期，也可以说五六十岁的人“年轻”，如“你还年轻，还可以再干几年”；②“年轻”可以用来比较，如“你比我年轻”；③“年轻”前面可以用表示程度等的副词来修饰，如“很年轻”。年青：侧重指年龄处在青少年时期，还可表示充满活力、精神振奋、前程远大。

**应用** 在创新孵化基地内，入驻的创业团队整体呈现出\_ \_ \_ \_ 化的态势。在众多团队中，一支由“00后”组建的创业团队格外亮眼，他们正处于\_ \_ \_ \_ 的黄金时期，朝气蓬勃。

（2） 闭口不谈·闭口无言

**辨析** 二者都有“不说话”的意思。①闭口不谈：有意回避或拒绝谈某一类事情；强调主观选择，主动保持沉默，不把某些内容说出来。闭口无言：多用以形容理亏词穷的样子；被动地陷入无话可说的状态。②“闭口不谈”通常接不谈的对象；“闭口无言”一般作为谓语或定语，用于描述人在某种情境下的状态，一般不直接接宾语。

**应用** 项目经理问责关键环节的严重失误，目光紧盯着负责人小李。此前私下侃侃而谈的小李，此刻被质问得\_ \_ \_ \_ \_ \_ \_ \_ ，额上汗珠直冒。被追问到失误原因，小李\_ \_ \_ \_ \_ \_ \_ \_ ，妄图以沉默掩饰失职。

【答案】（1） 年轻；年青

（2） 闭口无言；闭口不谈

4．**积累成语**

请根据词义，在横线上填写恰当的课内成语。

① \_ \_ \_ \_ \_ \_ \_ \_ ：和百姓一起共享快乐。

② \_ \_ \_ \_ \_ \_ \_ \_ ：原指作战时敲锣击鼓指挥进退；后多形容喜庆、欢乐的景象，也表示声音巨大，场面热闹。

③ \_ \_ \_ \_ \_ \_ \_ \_ ：平平淡淡，没有一点出奇的地方。

【答案】① 与民同乐

② 锣鼓喧阗

③ 平淡无奇

5．**巧用修辞**

文段中画线的句子，巧用修辞手法，将二人的情感波澜写得韵味悠长。请另选一种修辞手法，改写文段中画线的句子，要求感情基调和语言风格不变。

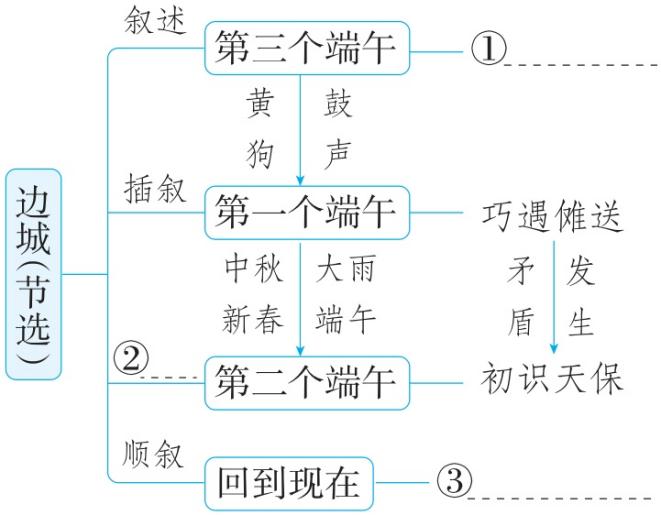
吹唢呐的一上岸后，又把唢呐呜呜喇喇吹起来，一行人便翻山走了。祖父同翠翠留在船上，感情仿佛皆追着那唢呐声音走去，走了很远的路方回到自己身边来。

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

【答案】（示例）祖父同翠翠留在船上，感情如同被唢呐声牵着的风筝线，悠悠荡荡飘了许久，才缓缓收拢回线轮。

**五、文意梳理**

1．**厘清结构**



【答案】民风民俗； 补叙； 花轿情思

2．**概括主旨**

本文以湘西茶峒镇为背景，借端午节①\_ \_ \_ \_ \_ \_ 等民俗，描绘翠翠与傩送的纯真爱情，刻画出翠翠天真淳朴、爷爷慈爱善良的形象，展现湘西自然风光与未被现代文明浸染的②\_ \_ \_ \_ 之美，表达对田园牧歌生活、传统美德的③\_ \_ \_ \_ ，以及对这种美好可能在时代变迁中消逝的忧虑。

【答案】赛龙舟； 人性； 赞美

#### **合作探究·提能力**

**情境探究**

李健吾先生在《咀华集·边城》中评价《边城》“是这样一部idyllic杰作”“细致，然而绝不琐碎；真实，然而绝不教训；丰韵，然而绝不弄姿；美丽，然而绝不做作”。

作为文学经典，《边城》有太多可以探究的角度——散文化的笔调、诗意氛围的营造、民俗风情的展现、凄美的故事、温暖的人物、隐含在字里行间的作家对社会的思考。让我们一同走进《边城》，走进沈从文先生的“桃花源”。

###### **任务一 赏青山绿水风景美**

1．以下文段的环境描写是如何烘托人物情感的？（6分）

龙船水刚刚涨过，河中水皆泛着豆绿色，天气又那么明朗，鼓声蓬蓬响着，翠翠抿着嘴一句话不说，心中充满了不可言说的快乐。

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

【答案】①色彩描写营造愉悦氛围：“豆绿色”河水与“明朗”天气，用清新明亮的自然景物映衬翠翠的愉悦心情。②声音描写强化情感表达：“蓬蓬”鼓声的热闹氛围，反衬出翠翠静默中内心的快乐。③情景交融展现心理活动：通过景物描写外化人物情感，“抿着嘴一句话不说”与“不可言说的快乐”形成含蓄的抒情效果。（每点2分）

**素养必备**

小说中环境描写的作用

小说中的环境描写，涵盖人物所处的具体社会环境与自然环境。两种环境描写，作用各有不同。

1.社会环境描写的作用：暗示社会背景，揭示社会本质特征，通过描写特定社会环境，让读者了解故事发生的时代状况。

2.自然环境描写的作用：

（1）环境角度：①交代故事发生的时间、地点，帮助读者建立场景感；②暗示社会环境，以自然状况侧面反映社会情况；③渲染气氛，奠定情感基调，营造紧张、欢快等氛围。

（2）人物角度：①烘托人物心情；②表现人物身份、地位、性格；③暗示人物命运。

（3）情节角度：①暗示或推动情节发展；②为后续情节进行铺垫或制造悬念；③作为情节发展线索，串联起整个故事；④引出下文，呼应相关内容，使小说结构完整。

此外，环境描写在文中位置不同，作用也有差异。分析时，要关注其所处位置。

###### **任务二 赞古朴和乐风俗美**

2．沈从文在描写龙船竞赛时运用了多种艺术手法，请结合文本简要分析其表达效果。（6分）

桨手每人持一支短桨，随了鼓声缓促为节拍，把船向前划去。带头的坐在船头上，头上缠裹着红布包头，手上拿两支小令旗，左右挥动，指挥船只的进退。擂鼓打锣的，多坐在船只的中部，船一划动便即刻蓬蓬铛铛把锣鼓很单纯的敲打起来，为划桨水手调理下桨节拍。一船快慢既不得不靠鼓声，故每当两船竞赛到剧烈时，鼓声如雷鸣，加上两岸人呐喊助威，便使人想起小说故事上梁红玉老鹳河时水战擂鼓种种情形。

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

【答案】①视听结合：视觉描写——红布包头、小令旗挥动具有鲜明色彩与动态；听觉描写——“蓬蓬铛铛”的锣鼓声、“如雷鸣”的鼓声，营造如临其境的现场感，渲染竞赛的紧张氛围。②点面结合：先细致刻画桨手、带头的、锣鼓手等个体角色的分工与动作，再以两船竞赛、两岸呐喊展现整体场景，既突出细节真实感，又营造出宏大热烈的氛围。③巧用典故：引用梁红玉水战擂鼓的典故，将现实竞赛与历史场景勾连，赋予民俗活动深厚的历史文化内涵。（每点2分）

3．《边城》（节选）中对端午节习俗的描写展现了湘西地区独特的地域文化。请从民俗活动、社会关系、文化传承三个角度分析其描写特点。（6分）

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

【答案】①民俗活动的生动性：详细描绘了从准备（“数天以前就早有了准备”）到竞赛（“鼓声如雷鸣”）再到娱乐（“捉鸭子”）的完整流程，同时对龙船长狭高翘、朱红绘线的形制描写，体现民俗的仪式感，使读者如临其境，感受节日的热闹氛围。②社会关系的和谐性：军官、税官同赏竞赛，军人放鞭炮庆胜利；妇女小孩穿新衣，全家倒锁门出城，展现边城社会各阶层融洽相处的风貌。③文化传承的延续性：三五十年未变的坚守，住临河吊脚楼的人想起远人的个人情怀，既表现民俗的生命力，又体现文化的情感深度。（每点2分）

###### **任务三 探纯朴真挚人情美**

4．小说中成功运用动作描写展现了翠翠的性格特点，请结合相关内容简要概括，完成表格。（3分）

|  |  |
| --- | --- |
| **动作描写** | **性格特点** |
| 翠翠正坐在门外大石上用棕叶编蚱蜢、蜈蚣玩。 | ① \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ |
| 翠翠不知道是怎么回事，当真便同黄狗去拦着那第一个下船人……翠翠明白了，更紧拉着卖纸人衣服不放。 | ② \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ |
| 为了想早早地看到那迎婚送亲的喜轿，翠翠还爬到屋后塔下去眺望。 | ③ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ |

【答案】心灵手巧、充满童趣。； 执拗单纯、古道热肠。； 对爱情与美好事物懵懂憧憬。（每处1分）

5．请结合以下关于傩送的语言和行为描写，概括傩送的性格特点，完成表格。（3分）

|  |  |
| --- | --- |
| **语言和行为描写** | **性格特点** |
| 语言描写：“回头水里大鱼来咬了你，可不要叫喊救命！” | ① \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ |
| 语言描写：“到我家里去…… 等爷爷来找你好不好？” | ② \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ |
| 行为描写：主动派伙计打着火把送翠翠回家。 | ③ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ |

【答案】幽默风趣、爽朗率真。； 真诚体贴、热心善良。； 细致负责、成熟可靠。（每处1分）

6．小说通过哪些具体情节展现茶峒百姓的纯朴人情？请简要分析。（6分）

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

【答案】①端午节的全民同乐：龙船竞赛时军民共同呐喊助威，赛后长官放鸭子与百姓同嬉戏，打破阶层隔阂，展现官民平等、其乐融融的淳朴民风。②渡船人的重义轻利：老船夫坚持不收过渡钱，甚至追着退还，最终只留一枚铜子且回赠烟叶，凸显茶峒人轻钱财、重情义的价值观。③民众间的互助关怀：顺顺得知翠翠家贫，主动赠送肥鸭和粽子，傩送派伙计打火把送翠翠回家，体现相助的乡土民情。（每点2分）

7．祖父与翠翠的祖孙情在小说中有哪些具体体现？请结合文中的细节简要分析。（6分）

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

【答案】①细致入微的关怀：祖父请人代守渡船带翠翠看龙船，反复确认其是否害怕，翠翠未归祖父心情焦急，醉酒仍念翠翠，尽显其对翠翠的牵挂与守护。②默契的情感交流：祖父唱歌缓解翠翠的不快，翠翠借问“你的船是不是正在下青浪滩呢？”含蓄表达对傩送的关注，祖孙言行默契，满是温情理解。③含蓄的未来期许：祖父试探提及大老婚事，隐含对翠翠幸福的考量；翠翠对祖父“人老了应当歇憩”的关心，亦流露出对祖父辛劳的疼惜。（每点2分）

###### **任务四 探究“世外桃源”式的乡村社会**

8．结合写作背景和沈从文个人经历，分析沈从文塑造此种“世外桃源”式乡村社会的原因。（4分）

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

【答案】①20世纪30年代，社会动荡，城市文明快速发展，却也滋生出功利化等诸多问题。同时，在现代文明的冲击下，乡村质朴的生活方式和人际关系面临危机。在这种社会背景下，沈从文渴望构建一个理想世界，以对抗城市文明的弊病。②沈从文来自湘西，自称“乡下人”。他亲身经历过湘西人民质朴、纯真的生活。同时，他身处都市，无法认同都市的功利价值观。于是，他用文学创作构建起一个理想的乡土世界，以此来寄托自己的情感和精神追求。（每点2分）

9．请结合选文，探究沈从文心目中理想社会的特点。（6分）

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

【答案】①追求自然人性：借老船夫拒财等情节，以乡村重义轻利对抗都市功利化。②向往平等和谐：军民共赏龙船竞赛等场景，体现对无阶级分化社会的追求。③眷恋传统文明：描绘端午赛龙船等民俗，体现对未异化的乡土文化与生存方式的眷恋。（每点2分）

#### **文本联读·拓思维**

在《阿Q正传》（节选）与《边城》（节选）中，未庄和茶峒镇作为故事核心场景，其社会风貌有着鲜明差异。请从经济、文化、人际关系三个维度，深入剖析两者的不同之处。（6分）

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

【答案】①未庄：经济上以传统农业为主，封建剥削严重，阿Q等底层民众生活困苦；文化上深受封建礼教和旧思想禁锢，民众愚昧麻木，等级观念森严，如赵太爷等有权势者肆意欺压阿Q；人际关系冷漠压抑，人们热衷于围观、嘲笑弱者，缺乏真诚情感与互助精神。②茶峒镇：经济上以水路运输、渔业及简单商业为主，生活节奏舒缓，经济关系相对和谐；文化上保留着淳朴的民俗传统，如端午节赛龙船、捉鸭子等活动充满活力；人际关系温暖友善，邻里间互帮互助，官民同乐，无明显等级差别，人际关系简单而充满温情。（每点3分，每个角度各1分）

##### **读写结合**

**一、课内积累**

**辫子上的文明镜像：从精神突围到文化觉醒的百年沉思**

阿 Q 的辫子是近代中国精神困境的缩影。被赵太爷掌掴后，他以“儿子打老子”自我麻痹，折射出面对现代文明冲击时，部分国人既无法正视缺陷、又缺乏文化自信的集体心理。这根辫子见证了一个民族从自我麻痹到觉醒自强的蜕变：从依赖 “精神胜利法” 逃避现实，到在文明碰撞中重建理性认知，最终走向真正的文化自信。这警示我们：自信源于对自身的清醒认知与主动革新，而非病态的自我安慰。

**运用角度**

反思与自信 理性认知推动进步 文学意象的现实意义

**素材运用**

文明的觉醒之路，总伴随着对自我的深刻反思与勇敢革新。阿 Q 那根摇摆不定的辫子，恰似近代中国在东西方文明碰撞下的迷茫写照，用 “精神胜利法” 自我麻痹，实则是文化自信缺失的缩影。回望历史，敦煌莫高窟藏经洞文物被掠夺时的麻木，圆明园大火时的无力，都曾是民族精神困境的注脚。但觉醒的星火从未熄灭，詹天佑设计出 “人” 字形铁路打破外国技术垄断，钱学森冲破重重阻碍归国投身建设，他们以实干与智慧重塑民族脊梁。如今，故宫文创让千年文明焕发新生，“天问” 探火彰显科技自信。这些都印证着：唯有清醒认识自我、主动拥抱变革，才能真正铸就文化自信，在时代浪潮中走出属于自己的精神突围之路。

**二、课外拓展**

**药（节选）**

鲁 迅

秋天的后半夜，月亮下去了，太阳还没有出，只剩下一片乌蓝的天；除了夜游的东西，什么都睡着。华老栓忽然坐起身，擦着火柴，点上遍身油腻的灯盏，茶馆的两间屋子里，便弥满了青白的光。

“小栓的爹，你就去么？”是一个老女人的声音。里边的小屋子里，也发出一阵咳嗽。

“唔。”老栓一面听，一面应，一面扣上衣服；伸手过去说，“你给我罢。”

华大妈在枕头底下掏了半天，掏出一包洋钱，交给老栓，老栓接了，抖抖的装入衣袋，又在外面按了两下；便点上灯笼，吹熄灯盏，走向里屋子去了。

老栓听得儿子不再说话，料他安心睡了；便出了门，走到街上。街上黑沉沉的一无所有，只有一条灰白的路，看得分明。灯光照着他的两脚，一前一后的走。天气比屋子里冷得多了；老栓倒觉爽快，仿佛一旦变了少年，得了神通，有给人生命的本领似的，跨步格外高远。

老栓正在专心走路，忽然吃了一惊，远远里看见一条丁字街，明明白白横着。他便退了几步，寻到一家关着门的铺子，蹩进檐下，靠门立住了。

“哼，老头子。”

“倒高兴……。”

老栓又吃一惊，睁眼看时，几个人从他面前过去了。一个还回头看他，样子不甚分明，但很像久饿的人见了食物一般，眼里闪出一种攫取的光。老栓看看灯笼，已经熄了。按一按衣袋，硬硬的还在。仰起头两面一望，只见许多古怪的人，三三两两，鬼似的在那里徘徊。

没有多久，又见几个兵，在那边走动；衣服前后的一个大白圆圈，远地里也看得清楚，走过面前的，并且看出号衣上暗红色的镶边。——一阵脚步声响，一眨眼，已经拥过了一大簇人。那三三两两的人，也忽然合作一堆，潮一般向前赶；将到丁字街口，便突然立住，簇成一个半圆。

老栓也向那边看，却只见一堆人的后背；颈项都伸得很长，仿佛许多鸭，被无形的手捏住了的，向上提着。

“喂！一手交钱，一手交货！” 一个浑身黑色的人，站在老栓面前，眼光正像两把刀，刺得老栓缩小了一半。那人一只大手，向他摊着；一只手却撮着一个鲜红的馒头，那红的还是一点一点的往下滴。

老栓慌忙摸出洋钱，抖抖的想交给他，却又不敢去接他的东西。那人便焦急起来，嚷道，“怕什么？怎的不拿！”老栓还踌躇着；黑的人便抢过灯笼，一把扯下纸罩，裹了馒头，塞与老栓；一手抓过洋钱，捏一捏，转身去了。嘴里哼着说，“这老东西……。”

老栓走到家，店面早经收拾干净。只有小栓坐在里排的桌前吃饭，大粒的汗，从额上滚下，两块肩胛骨高高凸出。他的女人，从灶下急急走出。

“得了么？”

“得了。”

两个人一齐走进灶下，商量了一会；华大妈便出去了，不多时，拿着一片老荷叶回来，摊在桌上。老栓也打开灯笼罩，用荷叶重新包了那红的馒头。

“小栓——你坐着，不要到这里来。”一面整顿了灶火，老栓便把一个碧绿的包，一个红红白白的破灯笼，一同塞在灶里；一阵红黑的火焰过去时，店屋里散满了一种奇怪的香味。

“小栓进来罢！”华大妈叫小栓进了里面的屋子，中间放好一条凳，小栓坐了。他的母亲端过一碟乌黑的圆东西，轻轻说：

“吃下去罢，——病便好了。”

小栓撮起这黑东西，看了一会，似乎拿着自己的性命一般，心里说不出的奇怪。十分小心的拗开了，焦皮里面窜出一道白气，白气散了，是两半个白面的馒头。——不多工夫，已经全在肚里了，却全忘了什么味；面前只剩下一张空盘。他的旁边，一面立着他的父亲，一面立着他的母亲，两人的眼光，都仿佛要在他身里注进什么又要取出什么似的；便禁不住心跳起来，按着胸膛，又是一阵咳嗽。

店里坐着许多人，老栓也忙了，提着大铜壶，一趟一趟的给客人冲茶；两个眼眶，都围着一圈黑线。

“老栓，你有些不舒服么？——你生病么？”一个花白胡子的人说。

“没有。”

突然闯进了一个满脸横肉的人，披一件玄色布衫，散着纽扣，用很宽的玄色腰带，胡乱捆在腰间。刚进门，便对老栓嚷道：

“吃了么？好了么？老栓，就是运气了你！你运气，要不是我信息灵……。”

老栓一手提了茶壶，一手恭恭敬敬的垂着；笑嘻嘻的听。满座的人，也都恭恭敬敬的听。

“这是包好！这是与众不同的。你想，趁热的拿来，趁热吃下。”横肉的人只是嚷。

“真的呢，要没有康大叔照顾，怎么会这样……”华大妈也很感激的谢他。

“包好，包好！这样的趁热吃下。这样的人血馒头，什么痨病都包好！”

花白胡子低声下气的问道：“康大叔——听说今天结果的一个犯人，便是夏家的孩子，那是谁的孩子？究竟是什么事？”

“谁的？不就是夏四奶奶的儿子么？那个小家伙！这小东西不要命，不要就是了。关在牢里，还要劝牢头造反，他说：这大清的天下是我们大家的。红眼睛原知道他家里只有一个老娘，可是没有料到他竟会那么穷，榨不出一点油水，气破肚皮，便给他两个嘴巴！”

西关外靠着城根的地面，本是一块官地；中间歪歪斜斜一条细路，是贪走便道的人，用鞋底造成的，但却成了自然的界限。路的左边，都埋着死刑和瘐毙的人，右边是穷人的丛冢。

这一年的清明，分外寒冷。天明未久，华大妈已在右边的一坐新坟前面，排出四碟菜，一碗饭，哭了一场。化过纸，呆呆的坐在地上。

小路上又来了一个女人，也是半白头发，褴褛的衣裙；提一个破旧的朱漆圆篮，外挂一串纸锭，三步一歇的走。走到左边的一座坟前，放下了篮子。

那坟与小栓的坟，一字儿排着，中间只隔一条小路。老女人徘徊观望了一回，忽然手脚有些发抖，跄跄踉踉退下几步，瞪着眼只是发怔。

华大妈见这样子，生怕他伤心到快要发狂了；便忍不住立起身，跨过小路，低声对他说，“你这位老奶奶不要伤心了，——我们还是回去罢。”

那人点一点头，眼睛仍然向上瞪着；也低声吃吃的说道：“你看，——看这是什么呢？”

华大妈跟了他指头看去，分明有一圈红白的花，围着那尖圆的坟顶。老女人大声说道：

“瑜儿，他们都冤枉了你。你如果听到我的话，——便教这乌鸦飞上你的坟顶，给我看罢。”

微风早经停息了；枯草支支直立，有如铜丝。一丝发抖的声音，在空气中愈颤愈细，细到没有，周围便都是死一般静。两人站在枯草丛里，仰面看那乌鸦；那乌鸦也在笔直的树枝间，缩着头，铁铸一般站着。

许多的工夫过去了，忽听得背后“哑 ——”的一声大叫，那乌鸦张开两翅，一挫身，直向着远处的天空，箭也似的飞去了。

**名师赏评**

这篇小说结构精巧，明暗线索交织。明线是华老栓为给儿子治痨病，买人血馒头这味“药”。从买“药”到给小栓服“药”，展现底层人民的生活。暗线则是革命者夏瑜为推翻封建统治就义，借旁人之口侧面呈现。“人血馒头”巧妙将两个故事串联。

《药》反映了辛亥革命前后至“五四”初期的社会现实。一方面歌颂夏瑜这类民主革命烈士，他们有崇高理想与顽强斗志，不惧生死。另一方面无情揭露封建统治的罪恶。像冷酷无情的康大叔，在狱中压榨犯人、殴打劝牢头造反的夏瑜的红眼睛，这些人集中体现出封建统治阶级的反动本质。

同时，小说凸显群众的愚昧麻木。华老栓勤劳善良，却深信人血馒头能治病，是未觉醒劳动群众的典型。鲁迅借《药》揭示社会弊病，促人思考社会变革与思想启蒙，展现了其对社会问题的深刻洞察与对国民命运的深切关怀。

**三、读写结合**

现当代文学是近百年中国社会的一面镜子，折射出社会变革发展的曲折历程，在表现民族心理和时代精神方面有着独特的贡献。请以“反思与自信”“理性认知推动进步”为主题，运用比喻或对比手法写一段文字，150个字左右。（10分）

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

【答案】（示例）现当代文学如同一面棱镜，折射出中国近百年社会变革的斑斓光谱。它既以犀利笔触深刻反思历史伤痕，像《狂人日记》揭露时代疮疤，让民族在阵痛中觉醒；又以激昂文字奏响自信强音，如《平凡的世界》展现奋斗者的坚忍，点燃希望之火。理性反思与自信表达的交织，推动着我们以清醒认知直面过去，以坚定信念迈向未来，在时代浪潮中不断书写进步篇章。（紧扣主题3分，运用比喻或对比手法3分，语言流畅2分，字数符合要求2分）

## **第6课 大堰河——我的保姆 \*再别康桥**

**课时目标：**

1.品味诗歌语言，分析修辞手法的运用，鉴赏诗歌的音乐美、绘画美、建筑美。

2.赏析细节描写，了解诗歌借助意象抒发感情的特点。

3.把握大堰河的形象特点，体会诗人感情，探究诗人形成这种感情的原因。

4.了解中国的新诗流派及其代表诗人，探究诗歌表现的近代以来中国人的真实生活和情感变动。

### **课时1 大堰河——我的保姆**

#### **自主学习·悟新知**

**一、作者名片**



艾青（1910—1996），原名蒋正涵，号海澄，诗人。自幼热爱绘画，1928年考入杭州国立西湖艺术学院绘画系。次年，前往法国留学深造。1932年，艾青学成归国，投身“中国左翼美术家联盟”，积极参与进步艺术活动。不久被捕入狱，在狱中，他完成了从绘画到新诗写作的创作领域转变，开启了在诗坛的璀璨篇章。

艾青被誉为继郭沫若之后中国新诗的又一面旗帜。他的诗作多采用散文化的自由诗体，在形式上突破了传统外形的束缚，甚少关注诗句韵脚的工整以及字数、行数的整齐划一。但巧妙之处在于，他通过精心布局有规律的排比、复沓手法，营造出一种于变化中蕴含统一的独特节奏美感。其诗语言质朴清新，毫无矫揉造作之感，同时音律和谐，读来朗朗上口，从而形成了别具一格、辨识度极高的艺术风格 。

代表作品：《火把》《向太阳》《光的赞歌》《我爱这土地》等。

**二、写作背景**

艾青出生在一个地主家庭，因出生时母亲难产，算命先生说他“克”父母，而被送到一个贫苦农妇大堰河（浙江金华方言中“大叶荷”的谐音）的家中抚养。艾青五岁时，才被领回家开始读书，但依然受到冷落。相比之下，大堰河却给了他温暖的母爱，给了他幸福的家。他对大堰河的爱是发自内心的，大堰河对他的爱是让他刻骨铭心的。

1932年，艾青因参加进步活动被国民党反动派逮捕。在狱中，一片茫茫的雪景触发了他对保姆的怀念，他由天寒联想到保姆给予自己的温暖，由囚禁自己的铁窗联想到保姆长眠的墓地，联想到保姆落满白雪的坟头，诗情汹涌，不能自已。艾青借助从铁窗里反射进来的雪光，头抵着墙壁，挥笔写下了这首赞美大堰河等劳动人民、诅咒黑暗世界的长篇抒情诗——《大堰河——我的保姆》。

**三、知识链接**

**自由诗**

自由诗的开创者为美国诗人惠特曼。“五四”运动后，自由诗因契合时代精神、利于抒情而在我国得到大力推崇与广泛传播。

形式特点：在节数、行数、字数以及音韵等方面具有自由特性，摆脱了传统格律的束缚，诗人可依内容需求灵活调整诗歌形式。不过，自由诗并非毫无章法，它强调内在节奏，通过押大致相近的韵营造韵律感。

内容特点：情感表达自由，不受格律约束，诗人能尽情抒发真实情感，从家国豪情到家事柔情皆可呈现；取材广泛，宇宙万物、市井百态、历史当下，均可入诗，打破传统题材局限；主题丰富深刻，诗人借自由表达探索人性、思考生命、揭露社会问题，以独特视角传递认知感悟，使之兼具思想性与感染力。

**四、语言基础**

1．**读准字音**

① 荆棘（ ）（ ）

② 碾米（ ）

③ 忸怩（ ）（ ）

④ 叱骂（ ）

⑤

⑥

【答案】① jīnɡ；jí

② niǎn

③ niǔ；ní

④ chì

⑤ ài；yì

⑥ shi；zhì

2．**写对字形**

①

②

【答案】① 苔；笞；怠

② 掐；谄；陷

3．**辨析词义**

（1） 漂泊·飘零

二者都有“不稳定、流落在外”之意，但二者又有所区别：

**辨析**

|  |  |  |
| --- | --- | --- |
| **词语** | 漂泊 | 飘零 |
| **词义侧重** | 侧重人或物体的空间移动，强调动荡状态。 | 强调如落叶般孤独无助、随波逐流或飘落，具有凄凉落寞感。 |
| **使用对象** | 用于船只等在水面上的移动；形容人居无定所而四处流浪的状态。 | 形容自然物体（花、叶等）坠落；形容人的命运、身世等，突出孤独凄凉境遇。 |

**应用** 湖面上，一艘破旧渔船孤独\_ \_ \_ \_ ，随着水波微微摇晃。湖岸边，几片花瓣悠悠\_ \_ \_ \_ ，它们远离花枝，和渔船一样没了依靠，只能随波逐流。

（2） 忸怩不安·坐立不安

二者都表示一种不安的状态，但二者又有所区别：

**辨析**

|  |  |  |
| --- | --- | --- |
| **词语** | 忸怩不安 | 坐立不安 |
| **词义侧重** | 侧重因害羞、尴尬、内心矛盾引发的举止拘谨、不自然。 | 侧重因焦虑、烦躁、压力导致的身体无法平静。 |
| **适用场景** | 多用于社交互动、他人评价的情境。 | 多用于压力、困境、期待的情境。 |
| **表现形式** | 以神态的拘谨为主。 | 以身体动作的焦躁为主。 |

应用 面试室外，她反复核对手中的简历，指尖无意识地绞着衣角，脸上露出\_ \_ \_ \_ \_ \_ \_ \_ 的神情。随着时间不断流逝，她更是\_ \_ \_ \_ \_ \_ \_ \_ ，一会儿低头看表，一会儿又起身踱步，额头渗出细密的汗珠。

【答案】（1） 漂泊；飘零

（2） 忸怩不安；坐立不安

4．**推敲词语**

下面这几句诗中的“同着”能否换成“带着”，请从词义的角度简要分析。

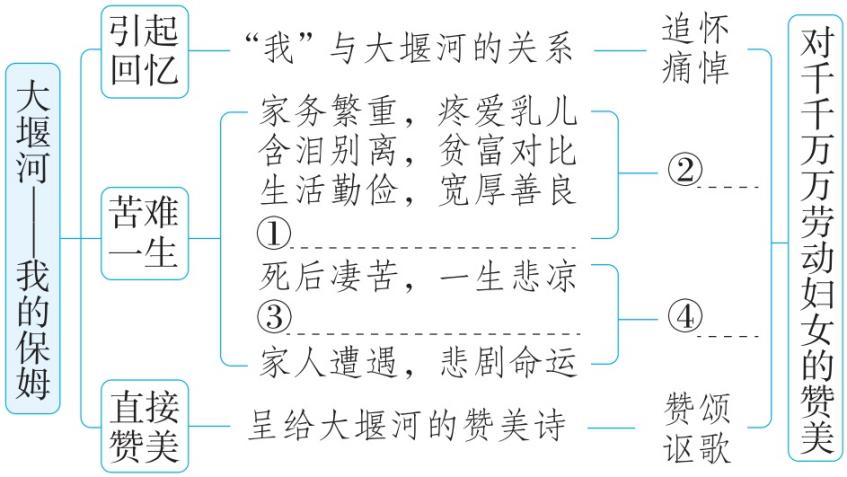
大堰河，含泪地去了！/同着四十几年的人世生活的凌侮，/同着数不尽的奴隶的凄苦，/同着四块钱的棺材和几束稻草，/同着几尺长方的埋棺材的土地，/同着一手把的纸钱的灰，/大堰河，她含泪地去了。

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

【答案】不能。理由：“同着”强调苦难与生命历程的共生关系，暗示大堰河是被苦难裹挟的被动承受者；“带着”语气平淡，难以形成对吃人社会制度的血泪控诉，削弱了诗句的力量。

**五、文意梳理**

1．**厘清结构**



【答案】爱儿好梦，美丽心灵； 眷恋感激； 殡葬之薄，悲惨写照； 同情诅咒

2．概括主旨 本诗通过对大堰河悲苦一生的深情叙述与追忆，生动地写出了她勤劳善良的形象，抒发了对她的①\_ \_ \_ \_ \_ \_ \_ \_ 之情，表达了对贫苦农妇等劳动人民的②\_ \_ \_ \_ \_ \_ \_ \_ ，流露出对不公平社会的控诉、对旧世界的诅咒，以及对新社会的向往。

【答案】怀念与感激； 深切同情

#### **合作探究·提能力**

**情境探究**

在那个风雨如晦的旧时代，在浙东那片萧索的土地上，有一座贫寒的农舍。屋内，大堰河正用她那布满老茧的手，细心地为年幼的艾青缝补衣衫。这温馨一幕，被艾青深深刻在心底，多年后化作了《大堰河——我的保姆》这首诗。

让我们一同走进诗篇，赏析其中细腻的描写，品味饱含深情的意象，探寻大堰河的形象，体会艾青对她的真挚情感，挖掘这份情感背后的深层缘由。

###### **任务一 理解诗歌内容，体会诗人情感**

1．诗人在第三节中提到的“今天我看到雪使我想起了你”，在写实与象征角度分别有何意蕴？请结合诗歌内容分析。（4分）

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

【答案】①写实角度：诗人于狱中，在寒冷雪天忆起诸多人事，大堰河便是其中之一，雪天的寒冷环境触发了这份温暖回忆。②象征角度：象征着纯洁，象征着大堰河的内心纯洁如雪。雪覆盖大地的肃穆氛围，传达出诗人对大堰河深切的缅怀之情与对大堰河美好品质的赞美。（每点2分）

2．诗人在诗中两次称“我做了生我的父母家里的新客了”，请结合诗歌内容，分析其原因及表达效果。（6分）

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

【答案】

（1）原因：诗人出身富裕家庭，却遭父母变相遗弃，（1分）其幼年时光在保姆大堰河贫穷的家中度过，从大堰河那里获得母爱，（1分）当回到亲生父母家时，他内心满是陌生感，故而称自己是“新客”。（1分）

（2）表达效果：“新客”的感受，凸显出大堰河给予诗人的关爱远超亲生父母，（1分）侧面衬托大堰河的慈爱，有力地歌颂了大堰河胜似父母的爱，（1分）深切表达出诗人对大堰河的怀念。（1分）

3．诗人在诗中写到“大堰河曾做了一个不能对人说的梦”，请结合诗歌内容，分析这个“梦”的具体内涵以及其所反映出的大堰河的内心情感。（4分）

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

【答案】

（1）梦的内涵：大堰河的梦是能吃上乳儿的“婚酒”，置身“辉煌的结彩的堂上”，听“娇美的媳妇亲切地叫她‘婆婆’”，这表明她早已将乳儿当作真正的儿子，渴望能见证乳儿成家立业，自己享受天伦之乐。（2分）

（2）内心情感：反映出大堰河对乳儿深沉、真挚且无私的爱，因为乳儿不是亲生的，所以这份期望只能深藏心底，“不能对人说”，体现出她爱而无奈的复杂情感。（2分）

###### **任务二 概括形象特点，探究形象意义**

4．请概括大堰河这一人物形象，并结合诗歌内容简要分析。（8分）

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

【答案】

（1）大堰河是一位勤劳、善良、乐观、慈爱却命运悲苦的旧社会普通劳动妇女。（2分）

（2）①她勤劳，凭借“厚大的手掌”整日洗衣、做饭、喂猪，忙碌不停。②她善良且乐观，做每件事都“含着笑”，乐观地面对生活。③她慈爱，虽然劳作辛苦，但是总把“我”抱在怀中，温柔抚摸。④她命运悲苦，贫穷劳累过早地夺走了她的生命。（每点2分，答出三点即可）

5．诗人塑造大堰河这一感人形象有何意义？试根据自己的理解简要分析。（6分）

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

【答案】①大堰河给予了诗人深厚的母爱，诗人通过塑造这一形象，抒发了对大堰河深深的敬爱、感激与怀念之情，如诗中反复提及大堰河对自己的照顾，以及结尾的“我敬你/爱你！”。②大堰河是旧社会劳动妇女的代表，她命运悲惨，遭受生活凌侮。诗人借这一形象，揭示了旧社会阶级压迫的残酷现实，控诉了旧社会对劳动人民的不公。（每点3分）

###### **任务三 赏析叙述和描写对情感抒发的作用**

6．作为一首抒情诗，诗中大量的细节描写与抒情之间有着怎样的内在联系？请结合具体诗句分析。（6分）

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

【答案】①细节为抒情赋形，以具象画面传递情感：如“切那冬米的糖”与贴关云长画像等细节，将母爱转化为可感知的生活场景，避免抒情空泛。②排比细节强化抒情张力：第四节八个“在你……之后”构成排比，细致描写了搭灶火、拍炭灰等劳作场景，既铺陈大堰河的辛劳，又能增强抒情力度。③真实细节引发共鸣，深化情感力量：含着笑洗衣、含着笑提菜篮等细节，以苦中带笑的矛盾动作，真实展现大堰河的坚忍与慈爱，让读者从细节中感受母爱，产生情感共鸣。（每点3分，答出两点即可）

7．从诗歌的意象运用、情感表达与主题升华角度，分析这首诗具有强烈抒情性与感染力的原因。（6分）

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

【答案】①诗歌选取了“灶火”“围裙上的炭灰”等生活化意象。这些意象既具体可感，又饱含深情，使大堰河勤劳朴实的形象跃然纸上，增强了抒情的真实感。②诗人通过“也是吃了大堰河的奶而长大了的/大堰河的儿子”等诗句表达自己心中的感恩，又借助“她含着笑”的反复咏叹展现复杂情感，使个人情感具有普遍意义。③诗人将对大堰河的怀念升华为对广大劳动人民的深切同情，使诗歌具有更深刻的社会意义。（每点2分）

###### **任务四 感受现代自由体诗的特点**

8．本诗不少章节的开头句与结尾句相同，这种写法有何妙处？（6分）

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

【答案】①结构方面：使诗歌结构连贯，前后呼应，各章节紧密关联，形成有机整体。②情感表达方面：运用反复手法，强化情感，突出重点，使诗人情感抒发更深刻强烈。③韵律方面：强化诗歌韵律感，一唱三叹，回环往复，增强诗歌音乐美。（每点2分）

9．诗中运用大量排比句式，请反复朗读相关章节，简述其表达效果。（6分）

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

【答案】①排比句式将大堰河劳作等多方面内容集中呈现，如“她含着笑……”的排比，展现她的勤劳与辛苦。②排比句式使诗句形式整齐，增强节奏感，使诗歌读起来明快流畅，如“在你……之后”的排比，增强了诗歌的音乐美。③营造磅礴气势，使情感表达更凝重深沉、韵味悠长，增强感染力，如“同着……”的排比，强化了情感。（每点2分）

10．这首诗在形式上的自由具体体现在哪些方面？请简要概括。（6分）

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

【答案】①不追求韵脚整齐划一，全诗未严格押韵，突破传统格律限制。②行数、字数无固定模式，节与节之间行数差异大，少则四五行，多则十几行；每行字数变化大，少则两个字，多则二十余字。③借助排比与反复手法，如多节首尾句重复，中间大量使用排比长句，在变化中达成和谐统一，形成独特的节奏韵律，展现形式的自由。（每点2分）

### **课时2 \*再别康桥**

#### **自主学习·悟新知**

**一、作者名片**



徐志摩（1897—1931），原名徐章垿，浙江海宁人，诗人、散文家。1918年赴美留学，后转至英国剑桥大学学习，深受西方浪漫主义诗歌影响。1923年参与创立新月社，主编《新月》月刊，倡导新诗格律化。1931年因飞机失事遇难。

他的诗作风格轻柔明丽，语言清新雅致，比喻精妙贴切，常萦绕着朦胧与感伤的独特气质，充满对自由、爱情与自然的炽热追求。

代表作品：诗集《志摩的诗》《翡冷翠的一夜》《猛虎集》，散文集《落叶》《巴黎的鳞爪》，小说散文集《轮盘》，等等。

**二、写作背景**

康桥，即剑桥，1921年春至1922年8月，徐志摩在剑桥留学。这段时间并不很长，对于徐志摩而言却是生命历程里极为重要的一段：“我的眼是康桥教我睁的，我的求知欲是康桥给我拨动的，我的自我的意识是康桥给我胚胎的。”（《吸烟与文化》）1928年，徐志摩再度游历英国，写下了这首诗，将满腹眷恋与记忆融入其中。

**三、知识链接**

**中国新诗流派**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **流派** | **时间** | **代表诗人** | **核心主张/创作特点** | **代表作品** |
| 新月派 | 二十世纪二三十年代 | 徐志摩、闻一多、朱湘 | ①提出“三美”主张（音乐美、绘画美、建筑美）；②倡导新诗格律化，讲究音节和韵脚。 | 徐志摩《再别康桥》  闻一多《死水》 |
| 象征派 | 二十世纪二三十年代 | 李金发、穆木天、王独清 | ①注重用象征、隐喻、暗示等手法表达情感；②强调“诗的朦胧美”；③语言晦涩新奇，突破传统诗歌的直白抒情。 | 李金发《微雨》《食客与凶年》  穆木天《旅心》 |
| 现代派 | 二十世纪三四十年代 | 戴望舒、卞之琳、何其芳 | ①融合象征主义与意象派等潮流；②以象征意象表达现代人的幻灭与迷茫；③打破格律束缚，采用自由体形式，语言趋于口语化与生活化。 | 戴望舒《雨巷》《寻梦者》  卞之琳《断章》  何其芳《预言》 |
| 七月派 | 二十世纪三四十年代 | 艾青、田间、胡风 | ①强调诗歌的现实战斗性；②反映抗战救亡主题；③风格粗犷豪放，融合现实主义与浪漫主义。 | 艾青《大堰河——我的保姆》《向太阳》  田间《给战斗者》 |
| 九叶派 | 二十世纪四五十年代 | 穆旦、郑敏、袁可嘉 | ①追求“现实、象征、玄学的综合”；②主张感性与知性融合；③注重诗歌形式的创新。 | 穆旦《赞美》《诗八首》  郑敏《金黄的稻束》 |

**四、语言基础**

1．**读准字音**

① 河畔（ ）

② 青荇（ ）

③ 长篙（ ）

④ 笙箫（ ）（ ）

【答案】① pàn

② xìnɡ

③ ɡāo

④ shēnɡ；xiāo

2．**写对字形**

①

②

【答案】① 揉；糅；猱

② 溯；朔；搠

3．**辨析词义**

（1） 沉淀·积淀

**辨析** 二者都有“积累”的意思，但用法有别。“沉淀”用于具体事物时，指溶液中难溶解的固体物质从溶液中析出；用于抽象事物时，多形容情感、资金等凝聚与积累，且形成相对较快。“积淀”指积累沉淀，侧重文化、知识、经验等抽象内容，是长时间积累的成果，形成过程很漫长 。

**应用** 这座千年古城\_ \_ \_ \_ 着深厚的历史文化，一砖一瓦都承载着岁月记忆。她在此地经历离别的痛楚后，内心逐渐\_ \_ \_ \_ 出对亲情的珍视。这份情感在古城的沧桑中变得愈发醇厚。

（2） 斑斓·斑驳

**辨析** 二者都用于表示色彩错杂，但用法有别。前者侧重形容色彩丰富绚丽，不单调，能带来强烈视觉冲击。后者侧重形容色彩分布不均、杂乱，有陈旧、零散感，常用来描述历经岁月的事物。

**应用** 漫步古街，夕阳余晖洒下。街边老房子墙面\_ \_ \_ \_ ，砖石缝隙间透出岁月的沧桑。不远处花摊的鲜花却色彩\_ \_ \_ \_ ，红的似火、粉的如霞，与陈旧建筑相映成趣，勾勒出时光交织的独特画面。

【答案】（1） 积淀；沉淀

（2） 斑驳；斑斓

4．**语言的锤炼——句式**

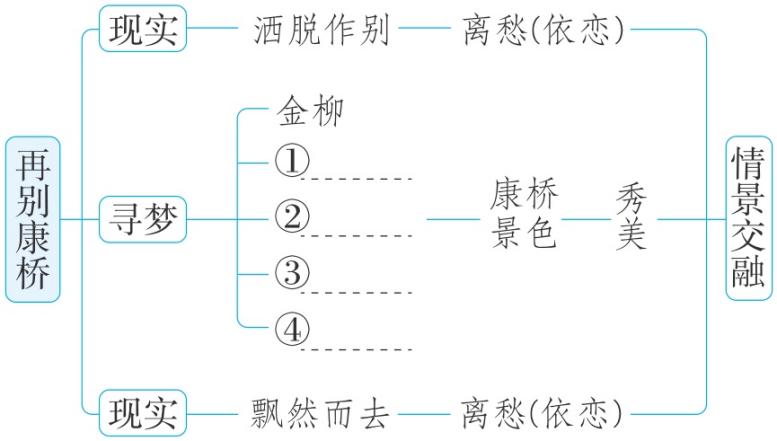
有的同学认为：将“悄悄的我走了，/正如我悄悄的来”调整为“我悄悄的走了，/正如我悄悄的来”能更准确传达不舍之情。试分析调整前后在表达效果上的差异。

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

【答案】①原句将“悄悄的”提前，通过状语前置达到强调效果，突出“悄悄”这一动作特征，更强烈地表现出诗人离别时小心翼翼、不忍惊扰康桥的心境。②调整后句式更常规，“悄悄的”修饰作用减弱，情感表达的细腻度和感染力不如原句，原句在语言表达的准确性和情感传递上更胜一筹。

**五、文意梳理**

1．**厘清结构**



【答案】青荇； 清泉； 星辉； 夏虫

2．**概括主旨**

本诗通过描绘康桥的①\_ \_ \_ \_ \_ \_ \_ \_ ，表达了对康桥的②\_ \_ \_ \_ \_ \_ \_ \_ 之情，流露出诗人对往昔③\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ 的那段美好时光的怀念，以及对逝去的理想等的无限怅惘与感伤，蕴含着对④\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ 的向往和追求。

【答案】美丽景致； 眷恋与不舍； 在康桥求学、生活； 爱、美与自由

#### **合作探究·提能力**

**情境探究**

傍晚，你踱步至湖畔。微风徐来，湖面波光闪烁，柳枝轻触水面，似在与你作别。这片湖畔，曾陪伴着你晨读，看着你嬉戏，可如今，它即将成为记忆中的风景。当你驻足湖边，指尖摩挲轻柔的柳枝，离别的愁绪，是否已在心底悄然蔓延？

曾经，徐志摩于剑桥大学，亦有这般青春离别之刻。他将对校园的眷恋，凝于笔端，写成《再别康桥》。今日，就让我们一同走进这首诗，领略藏于青春离别间的温柔与怅惘。

###### **任务一 把握诗歌内容，赏析绘画美**

1．《再别康桥》以如画笔触勾勒多个经典场景，请结合诗歌内容，分别用一句话概括画面，并指出这些画面营造出的意境特点。（10分）

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

【答案】①第一节：画面，诗人挥手作别西天绚丽的云彩；意境特点，展现出轻盈洒脱又暗含不舍的离别氛围。②第二节：画面，河畔柳树在夕阳映照下宛如柔美新娘；意境特点，体现温馨浪漫的诗意之美。③第三节：画面，软泥上的青荇在水波中向诗人招手；意境特点，营造出灵动活泼的氛围。④第四节：画面，榆树荫下的清泉宛如彩虹；意境特点，展现画面奇幻瑰丽的色彩。⑤第五节：画面，诗人满载星辉撑篙划向康河深处；意境特点，展现出悠然沉醉的氛围。（每点2分，画面1分，特点1分）

2．诗人选取了哪些意象？借这些意象，他传递出怎样的情感？（6分）

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

【答案】

（1）意象包括云彩、金柳、青荇、柔波、清泉、青草、星辉、夏虫等。（2分）

（2）诗人借云彩、金柳、青荇、夏虫等意象，表达对康桥的喜爱以及泛舟康河的愉悦，亦表达心中无限的眷恋与离愁。（4分）

3．诗中运用大量含有色彩的词语，使诗歌画面极具表现力。请找出这些词语，并从诗歌绘画美与情感表达的角度，分析其艺术效果。（6分）

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

【答案】

（1）含有色彩的词语：“金柳”“青荇”“彩虹”“青草”等。（2分）

（2）艺术效果：①营造出绚丽多彩的画面，丰富视觉感受，如“金柳”的暖色调赋予画面温暖柔和之感，“青荇”“青草”的冷色调增添画面清新灵动之美，使诗歌极具绘画美；②直观展现诗人对康桥景色的喜爱与眷恋，将其对康桥的深情融入斑斓色彩之中，让读者更易感知诗歌中深沉而细腻的情感。（每点2分）

###### **任务二 感受诗歌韵律，赏析音乐美**

4．请从押韵、节奏、复沓三个方面，简要赏析《再别康桥》的音乐美。（6分）

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

【答案】①押韵和谐：全诗韵脚整齐，如“来，彩；娘，漾；摇，草”，每节的偶句末尾押韵，朗朗上口，形成轻盈的韵律感。②节奏灵活：采用“轻轻”“悄悄”等叠词，搭配交错的长短句，节奏灵活，音节舒缓悠扬。③复沓回环：诗歌首尾语意相似，营造出余韵袅袅的音乐效果，强化了离别的怅惘之情。（每点2分）

###### **任务三 分析视觉感受，赏析建筑美**

5．请从结构、诗行、首尾关系三个方面，简要赏析《再别康桥》的建筑美。（6分）

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

【答案】①结构工整：全诗共七节，每节四行，宛如建筑中的对称结构，呈现视觉上的均衡美。②诗行匀称：每行字数相近，虽非严格等长，但通过“的”字结构，如“悄悄是别离的笙箫”“沉默是今晚的康桥”，形成节奏的整齐感，兼具参差与和谐。③首尾呼应：首节与末节句式重复——“轻轻的”“悄悄的”，形成“闭合式”结构，增强诗歌整体的完整性与庄重感。（每点2分）

###### **任务四 学习表达技巧，赏析表达效果**

6．这首诗多处运用了精妙的比喻手法，试分析这些比喻的表达效果。（8分）

（1） 那河畔的金柳，/是夕阳中的新娘。（4分）

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

（2） 那榆荫下的一潭， /不是清泉，是天上虹。（4分）

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

【答案】（1） ①把金柳比作夕阳中的新娘，形象地描绘出金柳在夕阳映照下的柔美姿态和艳丽色彩，让景物富有生机与活力。②融入了诗人对康桥景色的喜爱与赞美之情，使情感表达更生动、含蓄。（每点2分）

（2） ①将榆荫下的清泉比作天上虹，生动地写出清泉色彩绚丽、波光粼粼的特点，营造出梦幻般的氛围。②暗示这清泉承载着诗人美好的回忆与梦想，表达出诗人对康桥的眷恋与珍视。（每点2分）

7．诗歌的第一节三次用到“轻轻的”，而第七节却变成了“悄悄的”。试分析这样的用词变化能产生怎样的表达效果。（6分）

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

【答案】①第一节三次使用“轻轻的”，反复强调动作的轻柔，表明诗人生怕惊扰康桥，尽显对康桥的深情与不舍，营造出宁静、温柔的氛围。②第七节变为“悄悄的”，进一步强化离别的静谧与惆怅，使情感更显深沉，又增添了几分落寞与哀愁。③首节与末节用词稍有变化又相互呼应，使诗歌结构严谨，回环往复，增强了诗歌的整体美感与艺术感染力。（每点2分）

8．下面的诗句非常出彩，试赏析诗句的妙处。（6分）

揉碎在浮藻间， 沉淀着彩虹似的梦。

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

【答案】①结构角度：诗句巧妙引出下文的“寻梦”，起到承上启下的过渡作用，使诗歌行文流畅，结构自然连贯。②内容情感角度：“沉淀”一词，体现诗人对康桥生活记忆的深刻与珍视，“彩虹似的梦”饱含诗人对康桥美好过往的留恋与怀念。③手法角度：虚实结合，实写榆荫下的清泉，“揉碎”一词生动表现出清泉光影的破碎之美；虚写联想到的“彩虹似的梦”，将眼前实景与心中所想相连，丰富诗歌内涵。（每点2分）

**素养必备**

虚实结合

诗歌理论中，虚实通常涵盖以下四种类型。

1.实，指作者描绘的实体形象；虚，是由实体形象暗示出的虚拟形象。

①实：已是悬崖百丈冰，犹有花枝俏。（毛泽东《卜算子·咏梅》）②虚：待到山花烂漫时，她在丛中笑。（毛泽东《卜算子·咏梅》）

2.实，为客观有形的物象；虚，是主观的无形活动。

①实：巴山夜雨涨秋池。（李商隐《夜雨寄北》）②虚：我欲因之梦吴越……仙之人兮列如麻。（李白《梦游天姥吟留别》）

3.实，指具体描绘；虚，即抽象议论。

①实：乱石穿空，惊涛拍岸，卷起千堆雪。（苏轼《念奴娇·赤壁怀古》）②虚：人有悲欢离合，月有阴晴圆缺，此事古难全。［苏轼《水调歌头》（明月几何有）］

4.实，是眼底景象；虚，为意中景物。

①实：接天莲叶无穷碧，映日荷花别样红。（杨万里《晓出净慈寺送林子方》）②虚：去年今日此门中，人面桃花相映红。（崔护《题都城南庄》）

在诗歌里运用虚实结合，能丰富意象、拓展意境，有时形成鲜明对比，有时起到渲染烘托作用，以突出诗歌主旨。

#### **文本联读·拓思维**

请从抒情主人公形象塑造的角度，分析本课两首诗的异同点。（8分）

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

【答案】

（1）相同点：两首诗的抒情主人公形象皆源于诗人自身经历，都承载着诗人自己的情感体验，具有鲜明的个人化色彩。（2分）

（2）不同点：①身份背景不同，《大堰河——我的保姆》的主人公出生后被送到贫苦保姆家中寄养，在一定程度上可以说成长于社会底层；《再别康桥》的主人公是受西方文化熏陶的知识分子，有着优雅的气质和浪漫的情怀。②情感基调与形象特征不同，《大堰河——我的保姆》的主人公对保姆感恩怀念，同情其命运，愤懑社会不公，心系底层；《再别康桥》的主人公爱恋康桥，心中充满离别惆怅，浪漫伤感，是个多情的文人。（每点3分）

##### **读写结合**

**一、课内积累**

**以感恩为笔，绘就诗中温情画卷**

大堰河将她的血肉之躯化作源源不断的生命清泉，不仅抚育了艾青成长，更润泽了他的情感世界；康桥宛如徐志摩心中的精神圣土，那灵动的水波，悄然开启了他的心灵之门，赋予他无尽的创作灵感。感恩，无疑是我们每个人生命中须臾不可离的阳光雨露，它如涓涓细流，滋养着我们的人生。怀揣感恩之心前行，便会发现在生活的广袤天地间，处处都是让人流连忘返的迷人风景。

**运用角度**

感恩 情感共鸣 精神滋养

**素材运用**

感恩将平凡铸成永恒。艾青笔下大堰河粗糙的双手，托起了他生命的曙光；徐志摩诗中康桥的波光，荡漾着他心中的眷恋。日常生活中，母亲做的饭菜、恩师的指导、陌生人递来的伞，都是生命中不熄的微光。懂得感恩的人，总能听见万物低语。大堰河的乳汁、康桥的微波、敦煌的壁画……都是岁月写就的诗。感恩，是对生命最深的领悟。

**二、课外拓展**

**呵，母亲**

舒 婷

你苍白的指尖理着我的双鬓，

我禁不住像儿时一样

紧紧拉住你的衣襟。

呵，母亲，

为了留住你渐渐隐去的身影，

虽然晨曦已把梦剪成烟缕，

我还是久久不敢睁开眼睛。

我依旧珍藏着那鲜红的围巾，

生怕浣洗会使它

失去你特有的温馨。

呵，母亲，

岁月的流水不也同样无情？

生怕记忆也一般褪色呵，

我怎敢轻易打开它的画屏？

为了一根刺我曾向你哭喊，

如今戴着荆冠，我不敢，

一声也不敢呻吟。

呵，母亲，

我常悲哀地仰望你的照片，

纵然呼唤能够穿透黄土，

我怎敢惊动你的安眠？

我还不敢这样陈列爱的礼品，

虽然我写了许多支歌

给花、给海、给黎明。

呵，母亲，

我的甜柔深谧的怀念，

不是激流，不是瀑布，

是花木掩映中唱不出歌声的古井。

**名师赏评**

本诗以细腻的笔触在时光与记忆中展开对母爱的深情倾诉。“苍白的指尖”“鲜红的围巾”“照片”等日常意象，将母爱转化为可触细节，“珍藏”等动作，尽显对母亲的怀念与对母亲的深沉的爱。情感在不同的时空中穿梭：儿时拉住母亲衣襟的眷恋、长大后戴着荆冠、不敢呻吟的隐忍、面对生死相隔不敢惊动母亲安眠的愧疚，层层递进。结尾以“古井”隐喻怀念，相较“激流”“瀑布”的外放，更显情感深谧如地下暗流。诗中四次“呵，母亲”的反复呼告，似泣似诉；“禁不住”与“不敢”等写出对母爱既依赖又敬畏的复杂心理。全诗以克制的语言与日常的意象，在眷恋与遗憾中，让感恩与怀念成为掩藏在生活肌理下的真实心跳。

**三、读写结合**

请以“离别·感恩”为主题，运用虚实结合的手法，写一段文字。要求：意象鲜明，情感真挚，虚实过渡自然，150个字左右。（10分）

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

【答案】（示例）粉笔灰在夕阳中缓缓沉降，像一场细雪遮掩了写满公式的黑板。课桌表面的刻痕——那是同桌用钥匙刻的“加油”，如今已被无数张试卷磨得发亮。班主任突然敲了敲黑板，粉笔灰在空中惊起时，我看见窗外香樟树的影子正爬上走廊，那些在树荫下背过的古诗、读过的文章，突然都变成了振翅的纸鹤。书包里崭新的毕业纪念册沉甸甸的，而那扉页上墨迹未干的赠言，是各奔东西前，我们留给彼此会开花的地图坐标。（虚实结合且过渡自然3分，意象鲜明3分，情感真挚2分，字数符合要求2分）

## **第7课 风景谈 \*秦腔**

**课时目标：**

1.体会《风景谈》每幅风景的精神内涵，理解“把政治寓于风景之中”的特点,分析作者抓住事物特征,在描写中插入议论从而深化作品的思想内容的艺术手法。

2.分析《秦腔》中的细节描写、场面描写,理解其中蕴含的思想情感。

3.了解抗日战争时期延安军民的生活,弘扬民族精神。

4.了解中国民俗文化的特点,感受我国传统文化的魅力。

### **课时1 风景谈**

#### **自主学习·悟新知**

**一、作者名片**



茅盾（1896—1981），原名沈德鸿，字雁冰，浙江桐乡人，现代著名文学家、文学评论家、社会活动家，茅盾是他的笔名。茅盾从小接受新式教育，从北京大学预科毕业以后，便到商务印书馆工作。1921年，他主持改革《小说月报》。他曾积极参加“五四”运动和早期共产主义运动；1920年11月和郑振铎、叶圣陶等发起组织“文学研究会”；1930年参加“左联”并担任领导工作。其作品风格严谨写实，擅长通过细腻的心理描写、复杂的人物关系和社会全景式描写，展现时代变迁。

代表作品：长篇小说《蚀》三部曲、《子夜》，中篇小说《路》《三人行》《多角关系》，短篇小说《林家铺子》。

**二、写作背景**

《风景谈》创作于1940年底。1938年，茅盾应邀前往迪化（今乌鲁木齐市）主持“新疆各族文协联合会”工作，并在新疆学院任教。1940年5月，茅盾离开新疆，应朱德邀请,到延安讲学,并参观访问。在延安,他感受到了清新的革命气息,目睹了陕甘宁边区蓬勃发展的景象,亲眼看到了延安军民的生活,感受到了他们崇高的革命精神,激发了对陕甘宁边区的热爱。

1940年12月,他回到重庆后写了这篇文章。当时重庆为国统区，那里没有创作的言论自由，要讴歌延安抗日根据地军民更是不可能的。但茅盾不畏险恶环境，另辟蹊径，在写作中运用曲笔，抒发了对延安军民和谐生活的赞美之情。

**三、知识链接**

**文学研究会**

文学研究会是新文学运动中成立最早、影响和贡献“最大”的文学社团之一，由周作人、郑振铎、沈雁冰（茅盾）、郭绍虞、朱希祖、瞿世英、蒋百里、孙伏园、耿济之、王统照、叶绍钧（叶圣陶）、许地山十二人发起成立，其宗旨是“研究介绍世界文学，整理中国旧文学，创造新文学”。文学研究会成立宣言带有著作工会色彩，它宣称，文学研究会的成立“是建立著作工会的基础”，希望“著作同业的联合”，以“谋文学工作的发达与巩固”。受多方面因素的影响，文学研究会后来的活动未能完全按计划进行，组织相当松散。1932年初《小说月报》停刊后，该会活动即基本停止。

**四、语言基础**

1．**读准字音**

① 跌撞（ ）

② 摇曳（ ）

③ 妩媚（ ）

④ 干坼（ ）

⑤ 山坳（ ）

⑥ 掮着犁（ ）

⑦ 黑魆魆（ ）

【答案】① diē

② yè

③ wǔ

④ chè

⑤ ào

⑥ qián

⑦ xū

2．**写对字形**

①

②

【答案】① 填；缜；慎；滇

② 峭；悄；俏；梢

3．**辨析词义**

偶尔·偶然

辨析 二者都有“不常出现、意外发生”的意思，都可作状语，修饰动词。前者侧重频率低，强调发生的次数少，与“经常”相对；后者侧重意外性，强调事情的发生是出乎意料的、碰巧的，与“必然”相对。前者常与表示时间或频率的词语搭配，后者常与“发现”“遇见”“听到”等具有意外性的动词搭配，强调动作发生的意外性质。

应用 我常去江边散步，\_ \_ \_ \_ 会在暮色中看江风拂过金色水面。那日，我\_ \_ \_ \_ 发现对岸芦苇丛里掠过一只白鹭，它展翅的身影转瞬消失在天际，给寻常的散步时光添了几分惊喜。

【答案】偶尔； 偶然

**语用知识**

辨析近义虚词

辨析近义虚词可从以下“六看”入手。

一看语气。句子语气不同，使用的副词和助词也不同。

二看句子关系。虚词有用来表明或强化词语、句子之间的关系的作用。分句之间的关系不同，使用的关联词语也不同。可以通过辨析词语、句子之间的关系来辨析虚词使用是否恰当。

三看词性。词性不同，语法功能就不同。只有把握了词性，才能做到准确辨析虚词。

四看搭配。许多关联词语的搭配是固定的。遇到有搭配关系的虚词，要结合语境来辨析句中虚词的搭配是否正确。

五看语体。不同语体，不同场合，选用的虚词也不同。

六看范围。虚词适用范围有差异。例如：介词“对”和“对于”，前者适用范围比后者广，一般而言，用“对于”的地方，都能换成“对”，但是用“对”的地方，有些不能换成“对于”。

4．**积累成语**

请根据词义，在横线上填写恰当的课内成语。

① \_ \_ \_ \_ \_ \_ \_ \_ ：形容文章或谈话内容丰富，连续不断；形容规模或气势盛大。

② \_ \_ \_ \_ \_ \_ \_ \_ ：精神无所依托，感到非常无聊。

③ \_ \_ \_ \_ \_ \_ \_ \_ ：让内行笑话。

④ \_ \_ \_ \_ \_ \_ \_ \_ ：形容健壮憨厚的样子（多指男孩儿）。

⑤ \_ \_ \_ \_ \_ \_ \_ \_ ：形容文思敏捷，善于写文章或文章写得特别好。

【答案】① 洋洋洒洒

② 百无聊赖

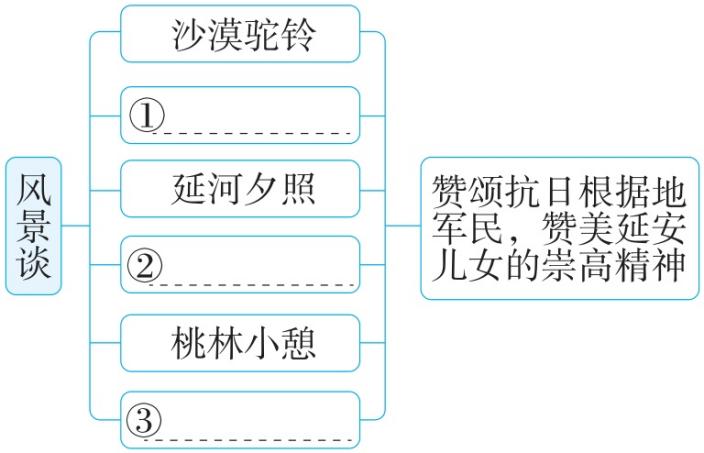
③ 贻笑大方

④ 虎头虎脑

⑤ 下笔如有神

**五、文意梳理**

1．**厘清结构**



【答案】高原归耕； 石洞雨景； 北国晨号

2．**概括主旨**

作者通过①\_ \_ \_ \_ 在延安的见闻，借②\_ \_ \_ \_ \_ \_ \_ \_ 向国统区人民展现在中国共产党领导下的陕甘宁边区蒸蒸日上、欣欣向荣的③\_ \_ \_ \_ \_ \_ \_ \_ ，讴歌延安军民身上体现出的伟大的民族精神和崇高的④\_ \_ \_ \_ \_ \_ \_ \_ ，表达对延安的热爱。

【答案】回忆； 谈“风景”； 美好图景； 革命情怀

#### **合作探究·提能力**

**情境探究**

当今时代，红色文化旅游盛行。你所在班级决定举行“我是红色文化导游”活动，要求在所学文章中，选择一篇体现红色文化的文章，以导游的身份对文章中涉及的红色文化进行介绍。你选择了《风景谈》一文，请以导游的身份为游客介绍《风景谈》中所描绘的延安风光与人文精神，并撰写一段200个字左右的导游词。现在，让我们一同走进《风景谈》，探寻景中深意，领略延安的独特风光与人文魅力！

###### **任务一 阅读课文，深入理解内容**

1．作者为什么在开篇写猩猩峡外沙漠的景观，而不是延安的风景？请简要分析。（6分）

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

【答案】①以荒芜沙漠为衬，点明只要有人类活动，再贫瘠之地也能焕发生机，突出“人类更伟大”这一观点。②先描绘沙漠，再展开延安生活画面，层层铺垫，使文章结构严谨，主题逐步深化。③当时社会环境特殊，这样的开头能避免太过直白，掩护文章顺利发表，体现了含蓄的语言风格。（每点2分）

###### **任务二 再读课文，把握风景联系**

2．请指出作者在文中描摹的六处风景的精神内涵，分析作者笔下“真的风景”指什么。（8分）

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

【答案】

（1）精神内涵：①沙漠驼铃，人类在艰苦环境中坚定前行，人类活动赋予自然的生机和意义——人类比自然更伟大；②高原归耕，展现了黄土高原人民的辛勤劳作和吃苦耐劳、乐观的精神——人对自然的改造；③延河夕照，赞美了知识分子的崇高革命理想和革命斗争精神——有生命力；④石洞雨景，突出知识青年丰富崇高的精神生活——孜孜不倦、精神世界充实，有生命力；⑤桃林小憩，赞美了解放区人民的高尚情趣——有生命力、高尚的精神生活；⑥北国晨号，突显了革命战士所代表的民族精神——坚毅、勇敢。（每点1分）

（2）作者笔下“真的风景”，是以延安军民为代表的伟大人类，以及他们身上凝聚的坚忍、进取的民族精神。（2分）

3．《风景谈》从表面上看，只是从不同角度描绘了六幅风格各异的风景画，但仔细品味可以发现它们之间并不是孤立散乱的，而是和谐统一的。请结合相关内容分析。（6分）

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

【答案】①内容关联：六幅画虽视角各异，但都围绕人类与自然、人与人的和谐相处，以及对人类伟大的赞美展开，主题一脉相承。②议论递进：六幅画的议论层层深入，逐步升华，首幅确立“人类更伟大”的基调，后续画面不断充实内涵，从泛指到聚焦革命战士，点明其为民族精神化身。③结构呼应：六幅画整体上遵循“自然景观—人类活动—议论点题”的结构，形式统一，让读者在连贯的节奏中领悟深意。（每点2分）

###### **任务三 品读课文，赏析艺术特色**

4．文章依次展现了六幅风景画。其中，写第一幅风景画运用了哪些表达技巧？请结合具体内容简要分析。（10分）

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

【答案】

（1）对比。①声音对比。热空气哄哄响、叮当的驼铃声与沙漠的寂静构成对比,突出了沙漠的单调寂静。②画面对比。“四顾只是茫茫一片,那样的平坦”,这样的画面与昂然高步的驼队构成鲜明对比,突出了人对自然的征服。③色彩对比。“茫茫一片”“纯然一色”与“猩红大旗”构成对比,突出了鲜艳耀眼的旗帜对人视觉的强烈冲击,衬托出人在沙漠中坚定前行的精神面貌。（每点2分）

（2）反问。“难道这不是‘风景’吗？”使人对眼前庄严壮丽的景观产生思考，进而肯定人的伟大力量。（2分）

（3）描写与抒情、议论相结合。“多么庄严,多么妩媚呀!这里是大自然的最单调最平板的一面,然而加上了人的活动,就完全改观,难道这不是‘风景’吗?自然是伟大的,然而人类更伟大”与前文的风景描写结合，突出表现了作者对风景内涵的理解,表现出作者对人类精神力量的赞美。（2分）

5．文章第九段为了写人物，主要运用了哪些表达技巧？请简要分析。（6分）

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

【答案】①衬托：先写对“贴照簿”上小号兵侧影的回忆。“贴照簿”上的小号兵仅是侧影，就已经给作者留下深刻的印象，眼前的小号兵光彩照人，自然更令作者赞叹不已。写“贴照簿”上的小号兵，衬托眼前的小号兵，使后者形象更加鲜明、更加感人。②比喻：将荷枪战士比作雕像，展现战士傲然屹立的姿态，表明正因有这样的战士，民族才能在战火中屹立，国家才不会灭亡。（每点3分）

**素养必备**

对 比

对比，也叫对照，是把两个相反、相对的事物或同一事物相反、相对的两个方面放在一起，用比较的方法加以描述或说明。运用对比手法，有利于充分显示事物的矛盾，突出被表现事物的本质特征，加强文章的艺术效果和感染力。

对比与衬托的区别：

1.衬托有主、宾之分，陪衬事物是为被陪衬事物服务的，是突出被陪衬事物的。对比是表明对立现象的，两种对立的事物是并列关系，并无主、宾之分。

2.衬托描写的是两个事物。对比可以是两个事物，也可以是一个事物的两个不同方面。

3.衬托的表达效果主要在于突出正面或反面事物，表达强烈的思想感情，深化文章的中心思想。对比主要是用比较的方式提示事物的本质，使好的显得更好，使坏的显得更坏，让人们在比较中鉴别，给人们留下深刻而鲜明的印象。

6．请分析在第一幅画中，作者是如何巧妙地 “把政治寓于风景之中”的。（6分）

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

【答案】①作者采用“先景后人再议”的方式，先描绘自然景观，再展现人的活动，最后进行议论。②先通过“茫茫一片”“纯然一色”等描写，刻画沙漠贫瘠荒凉、人迹罕至的自然景象，凸显其单调平板；再以“昂然高步的骆驼”“猩红大旗”“谐和的合奏”等描写，展现人的活动为沙漠增添的生机与色彩，使其变得庄严、妩媚。③最后通过议论，点明“自然是伟大的，然而人类更伟大”，将对人类改造自然力量的赞美融入风景描写，巧妙地“把政治寓于风景之中”。（每点2分）

7．下面的三句话用不同句式表达相近的意思。请分析其表达效果和作者这样安排的用意。（6分）

①自然是伟大的，然而人类更伟大。

②自然是伟大的，人类是伟大的，然而充满了崇高精神的人类的活动，乃是伟大中之尤其伟大者！

③在这里，人依然是“风景”的构成者，没有了人，还有什么可以称道的？再者，如果不是内生活极其充满的人作为这里的主宰，那又有什么值得怀念？

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

【答案】

（1）①是陈述句，②是感叹句，③是反诘疑问句。（2分）三句话层层递进，如螺旋般不断深入，有力地赞颂了陕甘宁边区军民的生活与斗争。（2分）

（2）①丰富句式，避免单调。②随着内容推进，借语气变化深化主题，让情感表达更加深刻有力。（每点1分）

8．本文语言看似自然，不事雕琢，实则匠心独运，炼字尽得其妙，请赏析下列句子中加点的字。（6分）

（1） 可是更妙的是三五月明之夜……这时候忽然从山脊上长出两支牛角来，随即牛的全身也出现，掮着犁的人形也出现，并不多，只有三两个……（2分）

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

（2） 夕阳在山，干坼的黄土正吐出它在一天内所吸收的热，河水汤汤急流，似乎能把浅浅河床中的鹅卵石都冲走了似的。（2分）

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

（3） 河水喧哗得更响了，跌在石上的便喷出了雪白的泡沫，人们把沾着黄土的脚伸在水里，任它冲刷，或者掬起水来，洗一把脸。（2分）

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

【答案】（1） “长”字新颖传神。既写出因山势高峻，耕牛爬坡动作迟缓，又将种地人晚归的情景与夜色巧妙融合，让缓缓出现的耕牛为恬静山野增添诗意与生机，带来独特艺术美感。（2分）

（2） “吐”字化静为动，凸显白昼炎热、傍晚凉爽，赋予黄土生机活力，饱含作者对延安山水的喜爱之情。（2分）

（3） “喧哗”“跌”“喷”三个动词，赋予河水活泼灵动的特点，烘托出知识分子朝气蓬勃的新生活与精神风貌。（2分）

###### **任务四 拟写导游词**

9．假设你是一名导游，请写一段200个字左右的导游词，向游客介绍《风景谈》及其背后蕴含的精神。（10分）

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

【答案】（示例）游客朋友们，大家好！今天我们一同探寻与《风景谈》相关的延安印记。1940年底，茅盾身处国民党统治区，却心系延安，以独特曲笔创作了《风景谈》。文中，他借描绘风景，展现陕甘宁边区的蓬勃生机。那河边军民协作的身影，是艰苦奋斗的诠释；石洞中求知若渴的氛围，彰显着进取精神。茅盾以景为“形”，以革命精神为“神”，将对延安的深情与对革命的赞颂融入文中。让我们漫步于此，感受那段岁月里伟大的民族精神与崇高的革命情怀！（符合导游词特点2分，向游客介绍《风景谈》及其背后蕴含的精神4分，语言简明、连贯、得体4分）

### **课时2 \*秦腔**

#### **自主学习·悟新知**

**一、作者名片**



贾平凹,原名贾平娃，陕西丹凤人，我国当代文坛具有创造精神和广泛影响力的作家。1975年从西北大学中文系毕业后曾做过陕西人民出版社文艺编辑、《长安》文学月刊编辑。贾平凹的小说主要描写新时期的西北农村,特别是改革开放后的社会变革,视野开阔,具有丰富的当代中国社会文化内蕴,富于地域风土特色,格调清新隽永、明丽自然；散文注重追求中国传统艺术的神韵,崇尚简单古朴的风趣，展示陕西的人文风景和生活情态，语言简练、生动而富有表现力。

代表作品：长篇小说《废都》《浮躁》《白夜》等,中短篇小说集《黑氏》《腊月·正月》等，散文集《月迹》《心迹》《爱的踪迹》等。

**二、写作背景**

贾平凹的散文《秦腔》创作于1983 年。当时，中国正处于改革开放初期，社会处于转型阶段，各种思潮涌动。在这样的大背景下，贾平凹以敏锐的笔触关注着家乡的传统文化。他生于陕西省丹凤县棣花镇，秦腔是当地民众生活中不可或缺的一部分。贾平凹对秦腔有着深厚的情感和深刻的理解，他通过散文《秦腔》生动地描绘了秦腔与故乡人民生活的紧密联系，展现了故乡的地域文化特色和民俗风情，表达了对故乡文化的热爱与眷恋。

**三、知识链接**

**秦 腔**

秦腔是中国西北地区的传统戏剧，又称“梆子腔”。秦腔起源于先秦时期的秦地，明末清初时得到广泛传播和发展，是中国“最古老”的剧种之一。秦腔表演粗犷豪放、刚健有力，注重唱、念、做、打等基本功。演员通过高亢激昂的唱腔、丰富多变的板式，以及夸张的动作和表情来塑造人物形象，表达情感。其唱腔音乐为板式变化体，曲调丰富，旋律优美，具有独特的风格。常用的乐器有板胡、二胡、笛子、梆子等，伴奏音乐热烈而富有节奏感。剧目众多，题材广泛，涵盖历史故事、民间传说、神话传奇等。秦腔是中国戏曲文化的重要组成部分，对其他剧种的发展产生了深远影响，2006年被列入第一批国家级非物质文化遗产名录。

**四、语言基础**

1．**读准字音**

① 疙瘩（ ）（ ）

② 涤荡（ ）

③ 薰蚊草（ ）

④ 嘁嘁喳喳（ ）（ ）

【答案】① ɡē；dɑ

② dí

③ xūn

④ qī；chā

2．**写对字形**

①

②

【答案】① 幕；慕；摹

② 渺；缈

3．**辨析词义**

以至·以致

辨析 二者都用于连接两个句子或短语，表示某种结果。“以至”表示在时间、数量、程度、范围上的延伸，有“直到”的意思；也可用在下半句话的开头，表示由于上文所说的动作、情况的程度很深而形成的结果。“以致”用在下半句话的开头，表示下文是上述原因所形成的结果，且多指不好的或说话人不希望的结果。

应用 他沉迷于古籍研究，日夜翻阅资料，过度劳累\_ \_ \_ \_ 身体免疫力下降，不得不暂停研究住进医院。

【答案】以致

4．**积累成语**

请根据词义，在横线上填写恰当的课内成语。

① \_ \_ \_ \_ \_ \_ \_ \_ ：比喻凶恶的人。

② \_ \_ \_ \_ \_ \_ \_ \_ ：形容非常疲劳，一点儿力气也没有了。

③ \_ \_ \_ \_ \_ \_ \_ \_ ：形容杂乱的说话声，也形容不负责任的议论。

④ \_ \_ \_ \_ \_ \_ \_ \_ ：不偏袒任何一方，保持公正或中立，也形容不偏不歪，正中目标。

⑤ \_ \_ \_ \_ \_ \_ \_ \_ ：形容自得其乐或自以为是的样子。

⑥ \_ \_ \_ \_ \_ \_ \_ \_ ：无法计算数目，形容极多。

【答案】① 凶神恶煞

② 筋疲力尽

③ 嘁嘁喳喳

④ 不偏不倚

⑤ 摇头晃脑

⑥ 不计其数

5．**语句衔接**

将下列句子组成一段话，正确的一组是（ ）

\_ \_ \_ \_  ，  ，  ，  ，  ，  。

①薰蚊草就墙角燃起 ②夏天蚊虫飞来

③一声唱腔一声咳嗽 ④屋梁上蛛丝结网

⑤寺庙里有窗无扇 ⑥成团成团在头上旋转

A. ①②③④⑤⑥ B. ④⑤②⑥①③

C. ⑤④②⑥①③ D. ⑤④⑥①③②

【答案】C

【解析】逻辑上，先总体描写环境，再叙述人物，得出③句放最后；描写环境时，先写地点，再写季节，得出⑤④②⑥的排序，最后写人在环境中的表现，得出①③的排序。

**语用知识**

语句衔接（无语境式排序题）“四步法”

无语境式排序题，即将一组句子按逻辑排列成段，前后没有提示性语境。其答题可分为四步：

第一步，分析所有语句，判断语段表达方式（记叙、描写等），把握基本内容。

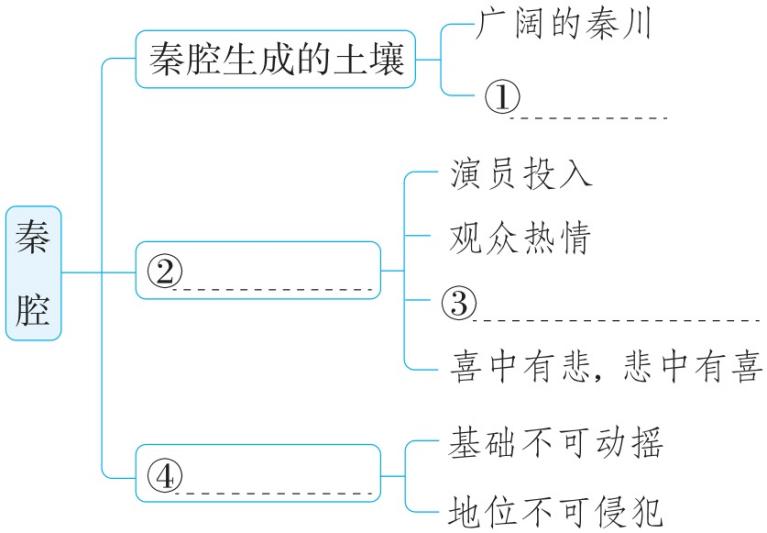
第二步，基于第一步，确定开头、主体、结尾，将语句分层归类，划分成小组，方便小范围排序。

第三步，先在小组内排序，再考虑层次衔接。通过连词、代词、副词及时间、地点名词等，把句子连缀成小句群，进而组成大句群。

第四步，通读已排列的语句，检查逻辑是否清晰、层次是否恰当、结构是否完整，必要时进行调整。

**五、文意梳理**

1．**厘清结构**



【答案】粗犷的秦人； 秦人对秦腔的喜爱与痴迷； 男女老少，各得其乐； 秦腔的神圣

2．**概括主旨**

本文通过对秦腔这一①\_ \_ \_ \_ 艺术形式的细腻描写，以及对秦腔与故乡人民②\_ \_ \_ \_ 紧密联系的生动呈现，展现了故乡的③\_ \_ \_ \_ \_ \_ \_ \_ 特色和民俗风情，抒发了作者对故乡文化的④\_ \_ \_ \_ 、眷恋与深刻思考，同时也流露出作者对传统乡村文化在现代社会中面临变迁的感慨。

【答案】传统； 生活； 地域文化； 热爱

#### **合作探究·提能力**

**情境探究**

同学们，学校短视频社团为弘扬传统文化，计划拍摄一部介绍秦腔的短视频。众所周知，秦腔是传统文化的瑰宝。贾平凹先生在《秦腔》里，用广阔深远的笔触，描绘出三秦大地的山川风貌、风俗人情，还写出了秦腔和当地人民的血肉联系。这里面的细节描写丰富，喜怒哀乐与秦腔韵味完美融合。让我们一起走进秦腔的世界，用镜头展现它的独特魅力！

###### **任务一 阅读课文，把握课文内容**

1．在贾平凹笔下，这场秦腔盛会展现出了怎样鲜活独特的秦川民风民情？（8分）

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

【答案】①性格鲜明：秦川百姓粗犷豪放、朴实直爽，日常对话似吵架，劳作后借秦腔释放情绪，高兴时唱激情澎湃的“快板”，丰收时更以秦腔表达狂喜。②尊卑与平等并存：生活中恪守长幼尊卑，而在戏台上，面对秦腔人人平等，体现出淳朴又不失活力的风气。③行事粗犷：看戏时台下喧闹，人们或喊叫、拥挤，或争吵；维持秩序者严厉如凶神；甚至有孩子趁大人看戏偷摸行事，尽显粗野不羁。④爱憎分明：姑娘因男演员扮演国民党伪兵而拒绝继续相亲；人们不容他人侮辱秦腔，会激烈维护；对秦腔名角及其家人极为崇敬。（每点2分）

2．文章通过哪些具体的行为展现秦川百姓对秦腔的痴迷？（5分）

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

【答案】①观演执着。秦腔排演时，无论何时都有观众，老幼皆有，观众情绪随表演起伏。散场后，孩子们还学招式不肯离去。②修建戏台。把修建戏台当作全村大事，宁可节衣缩食，也要筹钱购置好材料，聘请能工巧匠修筑。③盼戏心切。戏排好后，全村人扳着指头盼演出。演出当天，早早守在台下催促开演。④沉浸其中。观看时热情高涨、全神贯注，不少人还摇头晃脑跟着哼唱。⑤不惧恶劣条件。无论冬寒夏热，只要无极端天气，台下观众都坚守不撤场。（每点1分）

3．为什么秦腔能成为秦人生活中不可或缺的一部分？为什么秦腔能在这片广袤的土地上代代相传，始终保持着旺盛的生命力？（6分）

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

【答案】

（1）①劳作疲惫时，秦腔激昂的旋律能驱散困乏，带来艺术享受。②过去文化生活匮乏，秦腔是秦人宣泄情感、获取生活乐趣与美感的重要方式。③秦腔早已融入秦人日常，如同饮食般，成为秦人生活中不可分割的一部分。（每点1分）

（2）①秦川西府百姓性情敦厚，说话声调高亢，具备唱秦腔的天然条件.②当地形成崇尚秦腔的风气，唱秦腔被视为体面且有机会出人头地的事。③西安作为十三朝古都，历史悠久，为秦腔的诞生与发展提供深厚文化根基。（每点1分）

###### **任务二 品读课文，赏析艺术特色**

4．文章中那些鲜活的场面，究竟藏着怎样的魅力，能让秦腔对秦地、秦人有着如此强大的吸引力。试赏析下面的场面描写。（14分）

（1） “排戏”场面：寺庙里有窗无扇，屋梁上蛛丝结网，夏天蚊虫飞来……冬天里四面透风，柳木疙瘩火当中架起，一出场一脸正经，一下场凑近火堆，热了前怀，凉了后背。排演到什么时候，什么时候都有观众，有抱着二尺长的烟袋的老者，有凳子高、桌子高趴满窗台的孩子。庙里一个跟斗未翻起，窗外就哇的一声叫倒好，演员出来骂一声：谁说不好的滚蛋！他们抓住窗台死不滚去，倒要连声讨好：翻得好！翻得好！更有殷勤的，跑回来偷拿了红薯、土豆，在火堆里煨熟给演员作夜餐。（4分）

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

（2） “盼戏”场面：戏台是全村人的共同的事业，宁肯少吃少穿也要筹资积款，买上好的木石，请高强的工匠来修筑……未等戏开，台下坐的、站的人头攒拥，台两边阶上立的卧的是一群顽童……各类小吃趁机摆开，一个食摊上一盏马灯……长一声短一声叫卖不绝。锣鼓还在一声儿敲打……左边的喊右边的踩了他的脚，右边的叫左边的挤了他的腰……言语伤人，动了手脚；外边的趁机而入，一时四边向里挤，里边向外扛，人的旋涡涌起，如四月的麦田起风，根儿不动，头身一会儿倒西，一会儿倒东，喊声，骂声，哭声一片……人人恨骂这些人，人人又都盼有这些人，叫他们是秦腔宪兵。（6分）

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

（3） “演戏”场面：女的就碎步后移……如果是演《救裴生》，那慧娘站在台中往下蹲，慢慢地，慢慢地，慧娘蹲下去了，全场人头也矮下去了半尺，等那慧娘往起站，慢慢地，慢慢地，慧娘站起来了，全场人的脖子也全拉长了起来。（4分）

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

【答案】（1） ①细节刻画鲜活，通过“抓住窗台死不滚去”“翻得好！翻得好！”“跑回来偷拿”“煨熟”等动作与语言描写，展现秦人质朴、热情的真性情。②环境描写巧妙，以“寺庙里有窗无扇，屋梁上蛛丝结网……热了前怀，凉了后背”等冬、夏排演艰辛场景，衬托出秦人对秦腔的痴迷与热爱。（每点2分）

（2） ①繁笔铺陈，秦人宁可省吃俭用也要修建戏台，凸显其对秦腔的重视。②细腻勾勒开演前众人喧闹场景，如小吃摊、拥挤人群等，展现秦人粗犷质朴的形象，强化“秦人、秦地、秦腔”一体的氛围。③“秦腔宪兵”侧面烘托秦人对秦腔的全方位喜爱。④“人的旋涡涌起”等比喻，生动描绘出秦人盼戏时急切入迷的状态。（每点2分，答出三点即可）

（3） ①正面通过动作描写，展现演员步法；侧面借观众“矮下去”、脖子拉长等反应，凸显演员表演的感染力。②“慢慢地”反复出现，既体现演员表演的精湛，也反映出秦人观看时的专注。（每点2分）

5．请结合下面这段文字，深入分析文章的语言特色。（6分） 台下就乱了，后边的喊前边的坐下，前边的喊后边的为什么不说最前边的立着……有拼命挤将出来的，一出来方觉世界偌大，身体胖肿，但差不多却光了脚，乱了头发。

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

【答案】①动词精准，善用夸张，描摹生动传神。“拼命挤将出来”的“挤将”突显动作的艰难；“身体胖肿”将拥挤时身体的不适感夸张地形容为“胖肿”，突出了人群的密集与拥挤。②短句为主，节奏紧凑，营造混乱场景。大量使用短句，生动描写了台下混乱、嘈杂的场面，极具现场感。③语言质朴。对人物状态如“光了脚，乱了头发”的描写，不加修饰，直接呈现，语言质朴简练却极具画面感和真实感。（每点2分）

**素养必备**

鉴赏语言特色“六角度”

1.词语的精妙锤炼：动词是句子的“灵魂”，一个精准的动词能让画面瞬间 “活”起来；形容词则像神奇的画笔，为事物增添色彩。此外，名词、量词、叠词、拟声词也各有妙用。

2.句式的灵活搭配：长短句交错，如同音乐的节奏，时而舒缓，时而急促；整句工整对称，富有韵律，散句自由活泼，灵动多变。

3.表达技巧的巧妙运用。①修辞手法。比喻让抽象变具体，比拟赋予事物生命，夸张增强感染力。②表达方式。记叙讲述故事，议论表明观点，抒情传递情感，描写刻画形象，说明介绍事物，不同表达方式交织，使文章表达更准确、细腻。

4.语言的个性彰显：个性化的人物语言是角色的“身份证”。

5.独特的语言印记：不同地域孕育不同语言风格；语体色彩也有差异，书面语严谨，口语亲切。

6.整体的语言风格：语言风格丰富多样，把握整体风格，能更好感受文章的韵味与气质。

###### **任务三 悟读课文，把握思想情感**

6．秦腔不仅是一种艺术形式，更与秦人血脉相连。在贾平凹笔下，秦腔对秦人究竟有着怎样的生命意义？请简要分析。（6分）

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

【答案】①融入生活日常：秦腔与“西凤”白酒、长线辣子等一样，成为秦人生活中不可或缺的要素，深深融入秦人日常。②承载情感寄托：作为农民大苦中的大乐，秦腔是秦人酣畅表达自我、抒发情感的重要渠道。③具有神圣地位：秦腔是秦人心中至高的艺术享受，有着神圣不可侵犯的地位，是秦人的精神寄托。（每点2分）

7．在文中，我们可以看到贾平凹怎样的内心世界？请谈谈自己的看法。（6分）

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

【答案】①深切理解：贾平凹理解秦人劳作的艰辛与生活的不易，深知秦腔对他们的重要意义。②由衷欣赏：赞赏秦人面对困苦不屈服，借秦腔慰藉心灵的乐观态度。③深沉热爱：对秦人、秦地爱得理智深刻、专注执着，正因如此，才会满怀激情为秦腔文化发声，展现其原汁原味。（每点2分）

8．假设你要拍摄一部介绍秦腔的短视频，请写一段 300个字左右的文案用于短视频开头的配音或字幕，突出秦腔的独特魅力。（10分）

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

【答案】（示例）朋友们！今天我们来了解秦腔。秦腔是传统文化中的一块瑰宝！在贾平凹笔下，秦腔不只是一种戏曲，更是三秦大地山川风貌的生动写照，是当地风俗人情的鲜活载体。 你听，那高亢激昂的唱腔，就像黄土地上卷起的一阵狂风，吼出了三秦人民的豪爽与坚忍。秦腔里，有农民劳作后的畅快宣泄，有人们的爱恨情仇。秦腔与这片土地上的人民有着血肉联系，是大家生活中喜怒哀乐的寄托。 贾平凹用细腻丰富的细节描写，把秦腔演出时的场景活灵活现地展现在我们眼前。台上演员的一颦一笑、一招一式，台下观众的欢呼喝彩、泪眼盈盈，都和秦腔的韵味紧紧相融。秦腔，就这么扎根在三秦大地，扎根在人们心里，承载着厚重的文化，散发着独一无二的魅力，永远让人着迷！（适合用于开头的配音或字幕2分，突出秦腔的独特魅力4分，语言简明、连贯、得体4分）

#### **文本联读·拓思维**

1．《风景谈》和《秦腔》在结构、主旨上有什么不同？（8分）

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

【答案】

（1）结构：①《风景谈》以作者对人与自然关系认识深化的顺序，串联起六幅风景画，将自然风光与人物活动相融合，构成一个整体；②《秦腔》以“秦腔”为行文线索，先介绍其发源地、唱腔特点及成因，再描写相关场面，表现秦人对秦腔的喜爱。（每点2分）

（2）主旨：①《风景谈》赞颂主宰自然、具有崇高革命精神的延安军民，讴歌其伟大的民族精神与革命情怀，具有政治性；②《秦腔》展现秦地人民的生存状态、刚烈粗放的气质与顽强生命力。（每点2分）

2．《边城》（节选）是小说，《秦腔》是散文，二者都具有浓郁地方特色，请分析二者语言各有什么特点。（6分）

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

【答案】①《边城》（节选）：文笔细腻，语言如诗，充满湘西特色。（1分）小说通过描写湘西优美的自然环境，烘托人物心理，营造诗意氛围，展现湘西清新秀丽的风光。自然景致随人物情感的波动展开，与人物塑造完美融合。（2分）②《秦腔》：语言朴素自然。（1分）如描写《救裴生》的演出，未用华丽辞藻，仅反复用“慢慢地”等词，看似笨拙，却精准呈现演出的高难度动作，体现演员的功力。“矮下去”“拉长了”等表述稚拙，却还原了台上台下互动场面，凸显秦腔是秦人不可或缺的精神享受，以及秦人对秦腔的痴迷沉醉。（2分）

##### **读写结合**

**一、课内积累**

**黄土地上的精神绝唱——秦腔里的乡土魂**

贾平凹在《秦腔》中以质朴笔触剖开三秦大地的文化肌理：秦腔的 “慢” 是台上演员“慢慢地蹲下去又站起来”的功底沉淀，亦是台下秦人矮下身躯、拉长脖子的全情投入。这门根植于黄土地的艺术，既是狂风般粗犷的地域性格外化——秦人的汗珠子摔八瓣，吼出生活的厚重；也是对奇景如画的细腻咂摸——暮色里的戏台、烟雾中的唱段，织就秦人精神的经纬。文中没有华丽辞藻，却用“神圣的不可动摇的基础”等表白，将秦腔从单纯的戏曲升华为秦地精神的图腾，让传统艺术与土地、人民的血脉联系可触可感。

**运用角度**

文化根脉 细节的力量 乡土叙事 传统与现代

**素材运用**

贾平凹在《秦腔》中以质朴文字剖开三秦大地文化肌理：台上演员慢蹲缓起的程式动作，沉淀着戏曲功底；台下秦人俯身伸颈的沉浸姿态，流露着文化认同。这门宛如黄土地狂风的艺术，既吼出陕北人汗滴摔八瓣的生存重量，又勾勒出暮色戏台烟绕曲悠的乡土温情。这种对乡土艺术的凝视，使秦腔成为叩击文化基因的黄钟大吕。

**二、课外拓展**

**秦腔的苦味**

安 黎

我不是秦腔戏迷，甚至在年轻时，都谈不上对秦腔有多少好感。那时候听到那些演唱者，仅为一两句台词，就要在木刀杀公鸡般的二胡的咯吱声中，像拽拉裹脚布那样哼叽个没完没了，难免心生厌烦，觉得那些“搔首弄姿”唱戏的和仰着脖子看戏的，个个无聊透顶。

然而伴随年岁的增长，曾对西洋音乐和歌剧无比倾心的我，朝三暮四的目光在收缩，乱飞乱撞的野心在回归，这才开始留意起身旁老古董般的秦腔来。秦腔衍生于八百里秦川，既为秦人所创造，又为秦人所喜爱，算得上地地道道的土特产。在“黑灯瞎火”的漫长时光里，面朝黄土背朝天的秦域布衣，在汗流浃背的稼穑之余，时常依赖吼上几句秦腔来发泄，也依靠观看秦腔来取乐。生活的贫乏，精神的孤寂，都在为秦腔的畅通无阻，邀集来足够多的戏迷。

一方水土养一方人，一方水土也孕育一方的民俗文化。天荒地老的高坡土塬，无遮无拦的漫漫平川，缔造出了秦人生性的耿直与倔强，于是他们的思维像牛一样“一根筋”，不撞南墙不回头;说起话来高喉咙大嗓门，言语像棍子一样“直戳戳”。脱胎于这等思维模式与说话方式的秦腔，无疑就呈现出秦人的固有特征：粗犷、嘶哑、高亢、铿锵，丁是丁卯是卯地不曲里拐弯，撕心裂肺地直抒胸臆。

如果把秦腔的经典曲目——包括传统剧目《三滴血》《三娘教子》《铡美案》，亦包括现代剧目《血泪仇》《穷人恨》等——都仔细聆听并予以咂摸，就会发现尽管它们的故事情节各有千秋，唱词对白也各有意趣，在唱腔上，却有其共通性，皆无不蕴含悲怆。怆的基调仿佛坎儿井那般无孔不入地弥漫，似乎能将每一句唱腔濡湿。尤其是尾音的拖腔，战栗不止，带有明显的哭腔，像蒙冤者的隐忍啜泣，像不幸者的含泪控诉，像落魄者的无奈哀叹，像绝望者的仰天长啸。

也就是说，秦腔从曲调的编排上，更侧重于对悲剧的演绎，对悲情的渲染。何以如此？依我之猜度，一是悲剧比起喜剧来，更具有艺术的感染力，更能调动或煽动起观众潜在的情绪。人皆有恻隐之心，他人之笑，不一定能挑逗出自己的笑。他人之哭，却像传染病一样极易诱发自己的哭。二是依照戏曲源于生活这一原理，可以推测出古代秦域民众的生存，并非眼角含笑，心中藏蜜，其忍辱负重的程度，或许远超今人之想象。尽管在两千多年前，关中就被司马迁描述为“沃野千里”的“天府”之地，但就个体命运而论，大多数人的生活境遇恐怕都难以与“天府”二字相匹配。“秦中自古帝王州”，然而豪奢宫殿和荒郊野外之间，锦衣玉食的王公贵族和自食其力的贩夫走卒之间，从来都相互隔绝着，是有着云泥之别的两个世界。帝都金银财宝的重峦叠嶂，并不能天然地惠及贫民，甚至还很有可能给他们带来“城门失火，殃及池鱼”的无妄之灾，比如战乱造成的流离失所，再比如苛捐杂税和官吏的严厉盘剥，等等。建一座大型宫殿，别说钱财的耗损是何等巨大，仅强制征召苦力一项，就能使多少家庭的青壮男丁，沦为失却人身自由的苦役。在寻夫路上哭泣的，岂止有一个孟姜女，而是成千上万个活活守寡的妇女。

秦腔拖得长而又长的哭腔，在相当程度上，既是秦人心灵质地的外化，更是秦域文化风貌的曝光。秦域离海遥远，居四关之内，与外界互通有限，来往较少，因此其文化的根系既自我生成，亦自我循环。这样的文化既格外土气，又异常厚重，并集雅致与蛮荒、自大与自卑、拘谨与彪悍于一身，由此而塑造出“关中愣娃”这等生硬冷倔的别样人格。春秋战国时期秦军山呼海啸般地“横扫六合”，抗战时期八百里秦川男儿宁死不降地跳入黄河，等等，都与秦人的精神骨血有着无法拆解的因果关联性。

秦腔，像奔丧者拖泥带水的哀号，能让听者或痛彻心扉，或闻风丧胆。如果说有的剧种像一杯糖水，那么秦腔就是一碗辣酒;如果说有的剧种宛若搔痒，让人颇感惬意，那么秦腔则仿佛是在割肉，让人痛不欲生——秦腔的特殊魅力，大概就在于此。

（有删改）

**名师赏评**

文章以“秦腔的苦味”为题，“苦”字既暗喻秦腔悲怆苍凉的曲调，又折射出秦地民众的生存况味。作者巧妙将秦腔置于地域文化语境中解读，指出秦腔的“粗犷、嘶哑、高亢”源于秦人耿直倔强的性格，而悲怆基调既契合艺术感染力需求，更映照秦地历史上的苦难与挣扎。全文层层递进，既剖析秦腔特质，又挖掘文化底蕴，以富有诗意的笔触，让秦腔的独特魅力余韵悠长。

**三、读写结合**

校园文创社发起“四季物语”主题作品征集活动，现需围绕“走过冬天”的主题写作一段抒情文字，用于制作节气明信片。要求：巧妙引用古诗文，真挚抒发对冬日的感悟；运用比喻手法，展现冬的独特韵味；150个字左右。（10分）

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

【答案】（示例）寒风卷着碎雪掠过校园老槐，老槐的枝丫在暮色中勾勒出筋骨，忽忆“千磨万击还坚劲，任尔东西南北风”。冬不像春的娇柔、夏的炽烈，它以冷寂为底色，藏起喧嚣。雪落无声，却将天地染成素白，宛如宣纸泼墨，万物褪去浮华。当冰凌在晨光中折射微光，我忽然懂得，这看似萧瑟的季节，实则孕育着坚忍的力量——正如“不经一番寒彻骨，怎得梅花扑鼻香”，唯有走过凛冽，方能迎接生命的新章。（引用古诗文2分，抒发感悟2分，运用比喻手法2分，展现冬的韵味2分，字数符合要求2分）

## **第8课 茶馆（节选）**

**课时目标：**

1.概括主要情节，了解戏剧的矛盾冲突，把握主要人物的形象特点，把握本剧“卷轴式”的平面结构。

2.体会个性化的人物语言，品味潜台词的艺术魅力，品味京味语言，欣赏作者的语言艺术。

3.认识清朝末年严重的社会危机和民族危机，感受和理解剧本所体现的历史感。

#### **自主学习·悟新知**

**一、作者名片**

老舍（1899—1966），原名舒庆春，字舍予，中国现代小说家、剧作家。生于北京，毕业于北京师范学校。1924年赴英任教并开始创作，1930年回国，后在多所大学任教。因创作《龙须沟》获得北京市人民政府授予的“人民艺术家”荣誉称号。



老舍于1957年发表的《茶馆》代表了其话剧创作的最高成就，最能体现其话剧的风格。老舍的作品多以市民生活为题材，文风幽默通俗，反映时代变迁，对中国文化发展起到促进作用。老舍以小说、剧作著称于世，在散文、诗歌等方面也取得了卓越的成就。老舍的作品语言通俗易懂，幽默诙谐，具有较强的北京韵味。

代表作品：小说《老张的哲学》《赵子曰》《二马》《骆驼祥子》《四世同堂》《我这一辈子》，话剧《龙须沟》《茶馆》。

**二、写作背景**

《茶馆》创作于 1956 年，当时中华人民共和国成立不久，各项事业蓬勃发展，文化领域也迎来了新的机遇。1956 年，毛泽东提出 “百花齐放，百家争鸣” 的方针，鼓励作家深入生活，记录时代。老舍有感于时代变迁，想通过文学作品探寻社会发展脉络。

他选择戊戌变法失败后的清朝末年、袁世凯死后的军阀混战时代、抗战胜利后国民党反动统治行将崩溃之时三个历史时期，通过裕泰茶馆的兴衰，串联起老北京众生相。在旧时代，社会黑暗腐朽，民不聊生。老舍借此表达对旧制度的批判，展现中国从苦难走向新生的必然趋势，激励人们珍惜新时代，也为后人了解往昔社会提供了生动的文学样本。

**三、知识链接**

**中国现当代戏剧发展概述**

中国现当代戏剧始于二十世纪初，受“五四”运动影响，西方戏剧引入，催生了以批判传统、反映现实为特点的“新剧”（话剧）。胡适的《终身大事》是第一部白话话剧，曹禺的《雷雨》则标志着现实主义戏剧的成熟。

中华人民共和国成立后，戏剧以革命历史题材和现实题材为主，强调政治性和教育功能，老舍的《茶馆》是这一时期的代表作。

改革开放后，戏剧创作迎来复苏与探索，题材和风格更加多元，更加关注人性和社会问题。高行健的《绝对信号》等作品以先锋手法探索戏剧形式，过士行的《鸟人》《棋人》聚焦底层人物命运。近年来，赖声川的《暗恋桃花源》等作品融合传统与现代元素，展现了戏剧艺术的创新活力。

中国现当代戏剧始终与社会变革紧密相连，既反映时代精神，也探索艺术形式的突破，成为中国文化的重要组成部分。

**戏剧冲突**

戏剧冲突是戏剧作品的灵魂，包括人物之间的冲突、人物与环境的冲突、人物内心的冲突等。

戏剧冲突是剧情发展的动力，能使故事充满张力，避免平淡；也能通过人物在冲突中的反应和选择，展现人物的性格，塑造鲜明的人物形象；还能深化戏剧主题，让观众更深刻地理解作品想要表达的思想。

**四、语言基础**

1．**读准字音**

① 玉帛（ ）

② 瓦罐（ ）

③ 贵庚（ ）

④ 文绉绉（ ）

⑤ 甭说（ ）

⑥ 玛瑙（ ）

⑦

⑧

【答案】① bó

② ɡuàn

③ ɡēnɡ

④ zhōu

⑤ bénɡ

⑥ nǎo

⑦ qiàn；xiān

⑧ cì；sì

2．**写对字形**

①

②

【答案】① 缉；辑；楫

② 饷；晌；响

3．**辨析词义**

（1） 国事·国是

**辨析** 二者都可指“国家的政务、政事”。国事：国家大事；国家之间的事务。“国事”既可以指对国家有重大影响的事情，也可以指一般的国家事务；可以用于国内，也可以用于国际；具有口语色彩。国是：国家大计。“国是”专指国家决策、规划等重大的事务；只用于国内大事；为书面语。

**应用** 在今年的全国人民代表大会上，代表们齐聚一堂，共商\_ \_ \_ \_ ，并就教育、医疗等民生相关的\_ \_ \_ \_ 展开了热烈讨论。

（2） 横眉立目·横眉冷目

**辨析** 两个成语都形容愤怒的样子。“横眉立目”强调强横或强硬、凶狠。“横眉冷目”强调轻蔑。

**应用** 面对大胡子连长的诱惑和恫吓，刘胡兰\_ \_ \_ \_ \_ \_ \_ \_ ，大义凛然。

【答案】（1） 国是；国事

（2） 横眉冷目

4．**积累成语**

请根据词义，在横线上填写恰当的课内成语。

① \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ ：比喻各自有一套办法，或各自施展本领，互相竞赛。

② \_ \_ \_ \_ \_ \_ \_ \_ ：形容人摆老资格，自以为了不起的样子；形容人没有朝气，暮气沉沉的样子。

③ \_ \_ \_ \_ \_ \_ \_ \_ ：形容战时社会动荡不安的景象。

【答案】① 八仙过海，各显其能

② 老气横秋

③ 兵荒马乱

5．**推敲词语**

在《茶馆》第一幕中，“甭”字频繁出现，如“甭卖”“甭说”“甭吓唬”“甭再耍无赖”“甭锁”，极具老北京独特的市井文化特点，请赏析“甭”字的表达效果。

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

【答案】①强化地域特点。“甭”是北京方言，它频繁出现在剧中人物的对话中，强化了地域特色。②增强语言的简洁性、生动性。“甭”是“不用”的合音，用“甭”代替“不用”，表达更加干脆、利落，符合市井人物的说话习惯，使人物更鲜活。

**语用知识**

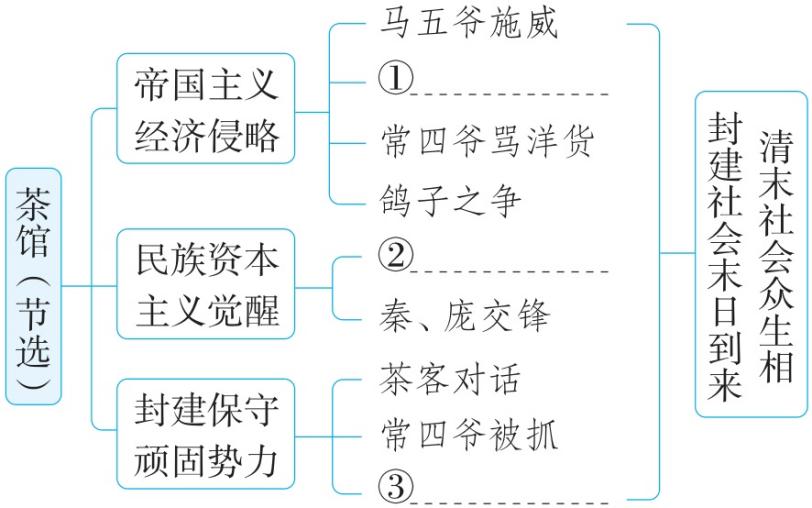
语言表达生动“五要求”

“语言表达生动”中的“生动”就是表达能充分调动人们的形象思维，使表达具体、形象、可感。

|  |  |
| --- | --- |
| **要求** | **解说** |
| 锤炼字词 | 如“绿杨烟外晓寒轻，红杏枝头春意闹”中的“闹”字，运用了拟人手法，生动地写出了春意盎然的景象。 |
| 选用句式 | 在句式的选择上，应注意特殊句式、常用句式，长句、短句，陈述句、疑问句的穿插使用，注意句式的错综变化。 |
| 选用修辞 | 恰当使用不同的修辞手法，可使语言更加生动。 |
| 运用人称视角 | 人称视角的变化往往会带来语意、感情的变化,不同的人称视角有不同的表达效果,恰当运用不同的人称视角,能够使语言表达更加生动。 |
| 适当运用口语、俗语 | 巧妙运用口语、俗语等，可以达到一种雅俗共赏的效果。 |

**五、文意梳理**

1．**厘清结构**



【答案】康六卖女； 秦仲义梦想实业救国； 庞太监买妻

2．**概括主旨**

本文以戊戌变法失败后的清朝末年的①\_ \_ \_ \_ \_ \_ \_ \_ 为舞台，借②\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ 揭露了封建统治的腐朽专制；其中对各阶层人物的刻画及对底层民众苦难的展现是当时整个社会的③\_ \_ \_ \_ ，表现了社会的动荡与衰败，突显了时代的沉重与沧桑。

【答案】裕泰茶馆； 茶馆中各类人物的冲突； 缩影

#### **合作探究·提能力**

**情境探究**

同学们，假如你们穿越到清朝末年，来到了京城的一家老茶馆，刚踏入茶馆，嘈杂声便扑面而来。茶馆里人来人往，三教九流齐聚一堂。在这里，你能看到掌柜王利发精明圆滑地应对着每一位顾客，周旋于各方势力之间，只为保住茶馆的生意；常四爷一身正气，却因一句对时局的感慨被抓走；秦仲义这位怀揣实业救国梦想的年轻实业家，正与顽固守旧的庞太监激烈交锋，两种截然不同的思想在这里碰撞出火花。他们的每一句话、每一个动作，都暗藏深意。

你们在茶馆里观察着这一切，不禁思考：这些人物之间究竟有着怎样错综复杂的关系？他们的对话背后又隐藏着怎样的社会危机？而老舍先生又是如何通过这样一个小小的茶馆，将整个时代的风云变幻展现出来的呢？

###### **任务一 感知剧本内容**

1．《茶馆》第一幕中人物众多，各阶层人物纷纷登场。阅读课文，了解里面出现的人物,完成表格。（6分）

|  |  |
| --- | --- |
| **阶层** | **人物** |
| 下层劳动人民 | ① \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ |
| 没落旗人 | ② \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ |
| 小业主/小商户（城市小资产阶级） | ③ \_ \_ \_ \_ \_ \_ |
| ④\_ \_ \_ \_ \_ \_ \_ \_ | 秦仲义 |
| 帝国主义、封建主义、官僚资本主义势力及其奴才 | ⑤ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ |
| 社会渣滓 | ⑥ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ |

【答案】李三、老人、康六、康顺子、乡妇、小妞； 松二爷、常四爷； 王利发； 民族资本家； 二德子、马五爷、庞太监、宋恩子、吴祥子； 唐铁嘴、刘麻子、黄胖子（每处1分）

2．清朝末年，国家内忧外患，社会动荡不安，文中发生的事件即反映了当时的社会现实。再读全文，深入了解下列事件，分析其反映了怎样的社会现实，完成表格。（9分）

|  |  |
| --- | --- |
| **事件** | **反映的社会现实** |
| 马五爷施威 | ①\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ |
| 康六卖女 | ②\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ |
| 常四爷骂洋货 | ③\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ |
| 鸽子之争 | ④\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ |
| 秦仲义梦想实业救国 | ⑤\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ |
| 秦、庞交锋 | ⑥\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ |
| 茶客对话 | ⑦\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ |
| 常四爷被抓 | ⑧\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ |
| 庞太监买妻 | ⑨\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ |

【答案】帝国主义的势力庞大； 农村经济凋敝； 帝国主义对中国经济的掠夺； 达官贵人精神空虚； 民族资本家兴起，但救国希望渺茫； 民族资产阶级与封建统治阶级的对擂； 维新运动脱离群众； 清政府实行高压政策，民众言论不自由； 封建统治阶级荒淫无度（每处1分）

###### **任务二 分析戏剧冲突**

3．在热闹的裕泰茶馆中，人物与人物之间有着矛盾冲突，而这些矛盾冲突又暗示着人物与旧时代之间的矛盾冲突。细读课文，通过这些人物之间的故事，分析深层的矛盾冲突，完成表格。（7分）

|  |  |
| --- | --- |
| **主要事件** | **矛盾冲突** |
| 二德子逞凶、常四爷力抗、马五爷施威 | ① \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ |
| 刘麻子拉纤、康六卖女 | ② \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ |
| 刘麻子推销、常四爷骂洋货 | ③ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ |
| 秦仲义涨租、王利发求情 | ④ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ |
| 秦、庞交锋 | ⑤ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ |
| 常四爷怜乡妇母女、秦仲义要实业救国 | ⑥ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ |
| 常四爷被捕、庞太监买妻 | ⑦ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ |

【答案】封建主义、帝国主义势力与爱国者之间的矛盾冲突； 社会渣滓与下层民众的矛盾冲突； 洋货冲击与清廷无能的矛盾冲突； 民族资本家与小商户的矛盾冲突； 改良派与顽固派之间的矛盾冲突； 爱国者与民族资产阶级的矛盾冲突； 封建主义势力与民众的矛盾冲突（每处1分）

4．《茶馆》（节选）中秦仲义与常四爷对社会现状的认识一致，二人的冲突主要体现在哪里？试简要分析。（6分）

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

【答案】①二人在救国的方向、路线和目标上有冲突。②在秦仲义看来，常四爷没有见识，他的施善举动是治标不治本的行为。③在常四爷的眼中，像秦仲义这样的实业家虽有雄心却不免冷血，理想太大而不切实际。（每点2分）

###### **任务三 赏析人物形象**

5．在第一幕中，茶馆老板王利发精神抖擞地穿梭于茶客之间，对不同的人采取了不同的态度，展现了他鲜明的个性。试品读下面的语句，概括、分析其形象特点。（8分）

（1） 对唐铁嘴：（夺回手去）算了吧，我送给你一碗茶喝……这是我的相法，比你的更灵验！（2分）

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

（2） 对二德子：哥儿们，都是街面上的朋友，有话好说。德爷，您后边坐！（2分）

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

（3） 对秦仲义：①哎哟！秦二爷，您怎么这样闲在，会想起下茶馆来了？也没带个底下人？

②二爷，您说得对，太对了！可是，这点小事用不着您分心，您派管事的来一趟，我跟他商量，该长多少租钱，我一定照办！是！嗻！（2分）

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

（4） 对乡妇母女：是！出去吧，这里坐不住！（2分）

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

【答案】（1） 精于处世：对待唐铁嘴之流，虽厌恶但仍笑脸相迎。

（2） 圆滑世故：对待封建主义势力，讨好，巧应付，怕得罪。

（3） 精明干练、善于应酬：对待房东秦仲义，表示同意涨房租，吃了亏，受了气，还要热情地赔礼奉承。

（4） 精明务实：懂得权衡利弊以保障生意，同情难民，但无奈、无力。（概括1分，分析1分）

6．老舍主张写戏剧台词要想得深、说得俏，他笔下短短的人物台词中往往蕴含着丰富的思想情感。试分析下列语句的潜台词。（10分）

（1） 庞老爷！这两天您心里安顿了吧？（4分）

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

（2） 那还用说吗？天下太平了：圣旨下来，谭嗣同问斩！告诉您，谁敢改祖宗的章程，谁就掉脑袋！（6分）

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

【答案】（1） ①秦仲义听出庞太监的挑衅之意，先是礼数周到地喊一声“庞老爷”，继而假装关心庞太监的心情。②表面讨好，实则暗讽，“这两天”是说庞太监只是暂时安稳，不要高兴得太早。（每点2分）

（2） ①庞太监自然听出了秦仲义的嘲讽之意，尤感不爽，用“那还用说吗？”应答和回击，派头十足，以“谭嗣同问斩”一事炫耀顽固派的胜利。②“天下太平了”意即“我”不仅这两天安顿，以后都安顿。③随后又发出警告，放出狠话：改革者都要掉脑袋。（每点2分）

7．文中人物语言富有京味，品味下面的语句，赏析其京味特色。（12分）

（1） 刘麻子：您二位真早班儿！（4分）

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

（2） 二德子：甭说打洋人不打，我先管教管教你！（4分）

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

（3） 王利发：哎哟！秦二爷，您怎么这样闲在，会想起下茶馆来了？（4分）

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

【答案】（1） ①“早班儿”是老北京的市井俗语，既指“来得早”，又暗含对对方生活节奏的关切，带有胡同邻里间熟络的问候意味。②用方言词汇拉近人物距离，体现老北京市民的社交习惯，展现茶馆作为市井交际场所的烟火气。（每点2分）

（2） ①“甭”为典型方言，相当于“不用”，发音干脆利落；“管教管教”是带有江湖气的口语化表达，贴合打手身份。②方言词汇强化人物的粗鲁蛮横，“甭说”的强硬语气凸显其欺软怕硬、虚张声势的市侩本质，符合老北京地痞的语言特征。（每点2分）

（3） ①“哎哟”是北京人常用的感叹词，表示惊讶或热情；“闲在”为方言，意为“清闲”，搭配“下茶馆”的表述，贴合生活场景。②语气词与方言的组合，既展现王利发作为掌柜的圆滑机敏（对贵客的奉承），又通过“闲在”的调侃，自然引出人物身份差异，推动剧情发展。（每点2分）

**素养必备**

理解戏剧人物的个性语言

戏剧人物的个性语言是塑造形象、推动剧情的重要手段，可从以下角度深入理解：

1.语言风格

（1）用词特点：不同身份、性格的人物用词各异，庞太监 “哟！秦二爷！”，一个 “哟” 字尽显其阴阳怪气；常四爷 “我看哪，大清国要完！”，用词直接，彰显其正直豪爽的形象特点。

（2）句式结构：秦仲义常说长句，“我不但收回房子……城里的买卖也都卖了！”，条理清晰，表现其果断、有主见的形象特点。

2.潜台词 言外之意：庞太监夸秦仲义“您聪明……怎么发财呢！”，实则嘲讽其投机发家，暗藏嫉妒与不满。

3.语言的动作性

（1）引发行动：刘麻子介绍康六女儿时的话语，旨在促成人口交易，展现了其唯利是图的形象特点。

（2）背后动机：秦仲义对王利发说 “把本钱拢在一块儿，开工厂！”，背后是对传统生意的不看好，以及实业救国的理想。

4.时代与地域特色

（1）时代背景：清末背景下，“谭嗣同问斩” 反映封建镇压。

（2）地域特色：剧中 “哟”“您” 及儿化音等，充满老北京韵味，让人物更鲜活真实。

###### **任务四 把握结构手法**

8．老舍《茶馆》采用独特的“卷轴式”结构展现社会图景。请结合第一幕中秦仲义与庞太监交锋、茶客议论谭嗣同、康六卖女等具体内容，分析这种戏剧结构的特点。（6分）

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

【答案】①多故事组合，全景展现社会。剧本没有贯穿全剧的核心事件，而是将秦仲义与庞太监的冲突、茶客议论谭嗣同被斩、康六卖女等多个独立片段交织呈现，如同徐徐铺开的卷轴画，多角度勾勒清末社会图景。②茶馆场景串联人物群像。裕泰茶馆作为固定舞台，自然衔接不同阶层人物：秦、庞交锋后镜头转向茶客对时局的麻木议论，接着穿插底层百姓的悲惨遭遇，使松散情节通过空间聚合产生整体性。③形散神聚指向共同主题。各片段虽无情节关联，但秦、庞冲突暗示变法失败，茶客“莫谈国事”体现民众愚昧，康六卖女揭露民生疾苦，共同揭示封建社会的腐朽本质，形成主题层面的完整画卷。（每点2分）

9．《茶馆》是二十世纪中国戏剧的经典之作，突出运用了对比、象征手法，试结合课文简要分析。（4分）

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

【答案】①对比手法：本文通过对比不同人物的命运和生活，展现了中国社会的阶层和人性的复杂性。茶馆中的各色人物，如老板、茶客、小贩等，他们的命运和生活经历各不相同，却共同出现在茶馆这个场所中，形成了一幅社会百态图。②象征手法：茶馆象征着中国传统文化和社会生活，茶馆中的茶香、象棋等元素，都具有深刻的象征意义，反映出中国传统文化和现代文明的冲突和交融。（每点2分）

#### **文本联读·拓思维**

1．《茶馆》（节选）展现了清末社会底层人民的生活百态，刘麻子这一人物形象鲜明。鲁迅的《祝福》也刻画了生活在社会底层深受封建礼教迫害的人物，如祥林嫂。请从人物塑造手法、社会背景揭示、主题表达这三个方面分析两部作品的异同。（12分）

|  |  |  |
| --- | --- | --- |
| **篇目** | **《茶馆》（节选）** | **《祝福》** |
| 人物塑造手法 | ① \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ | ② \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ |
| 社会背景揭示 | ③ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ | ④ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ |
| 主题表达 | ⑤ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ | ⑥ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ |

【答案】通过人物之间的互动、冲突来塑造群像，如刘麻子与常四爷、康六等人的交流。； 侧重对祥林嫂个人的心理、语言等描写，深入展现她在封建礼教压迫下的痛苦。； 从社会的多个层面，包括政治、经济、文化等方面进行展现，涉及三教九流。； 聚焦封建礼教对农村妇女的压迫，从家庭、宗族等角度深入挖掘。； 展现了社会变革的必然趋势，暗示旧时代终将被淘汰。； 侧重对封建礼教的深刻反思，以及对人性弱点的揭示。（每处2分）

2．《茶馆》（节选）以清末裕泰茶馆为背景，通过众多人物的言行展现社会风貌；《雷雨》（节选）则围绕周、鲁两家的恩怨，集中爆发激烈冲突。请从戏剧冲突角度分析两部作品的不同点。（4分）

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

【答案】①《茶馆》（节选）的冲突较为分散，文中众多小冲突交织，通过茶馆里不同人物的对话和互动，反映社会的整体矛盾。②《雷雨》（节选）的冲突高度集中，围绕周、鲁两家的血缘关系和情感纠葛展开，在短时间内爆发一系列激烈冲突，形成强烈的戏剧张力。（每点2分）

##### **读写结合**

**一、课内积累**

**最是“正义”常四爷**

《茶馆》（节选）中的常四爷极具正义感，他气质不凡，刚正不阿，心怀正义，对世间不平之事深恶痛绝，敢于挺身而出，仗义执言。在裕泰茶馆里，看到乡妇因生活贫困卖自己的孩子，买面给她们吃，一句 “大清国要完！”尽显其对社会不公的愤慨与批判。面对社会的黑暗与不公，他从不选择沉默，而是用自己的言行去抗争，展现出旧社会少有的骨气和担当。

**运用角度**

正义的力量 坚守正义 抗争 担当

**素材运用**

当常四爷在茶馆中发出“大清国要完！”的无奈叹息，他坚守的是市井小民对天下兴亡的正义担当；当林则徐在虎门公开销毁鸦片，他挺起的是“岂因祸福避趋之”的正义脊梁；当黄文秀将年轻的生命献给百坭村的脱贫之路，她坚守的是新时代“扎根泥土”的正义初心。从晚清茶馆到虎门销烟，从硝烟弥漫的战场到脱贫攻坚的山路，正义之光始终闪耀在中国历史的长河中。这些跨越时空的身影，用不同的方式诠释着相同的真理：正义或许会沉默，但永不消亡；正义可能被压制，却永远在积蓄力量；正义也许会改变形式，但内核始终如一。

**二、课外拓展**

**茶馆（节选）**

老 舍

第二幕

时间 与前幕相隔十余年,现在是袁世凯死后,帝国主义指使中国军阀进行割据、时时发动内战的时候。初夏,上午。

地点 同前幕。

幕启：北京城内的大茶馆已相继关了门。“裕泰”是硕果仅存的一家了,可是为避免被淘汰,它已改变了样子与作风。现在,它的前部仍然卖茶,后部却改成了公寓。茶座也大加改良:一律是小桌与藤椅，桌上铺着浅绿桌布。墙上的“醉八仙”大画，连财神龛,均已撤去,代以时装美人——外国香烟公司的广告画。“莫谈国事”的纸条可是保存了下来，而且字写得更大。王利发真像个“圣之时者也”,不但没使“裕泰”灭亡,而且使它有了新的发展。

因为修理门面,茶馆停了几天营业，预备明天开张。王淑芬正和李三忙着布置,把桌椅移了又移，摆了又摆,以期尽善尽美。

王淑芬梳时兴的圆髻,而李三还带着小辫儿。

二三学生由后面来,与他们打招呼,出去。

王淑芬 （看李三的辫子碍事）三爷,咱们的茶馆改了良，你的小辫儿也该剪了吧?李 三 改良!改良!越改越凉,冰凉!

王淑芬 也不能那么说!三爷你看，听说西直门的德泰、北新桥的广泰、鼓楼前的天泰,这些大茶馆全先后脚儿关了门!只有咱们裕泰还开着,为什么?不是因为拴子的爸爸懂得改良吗?

李 三 哼!皇上没啦,总算大改良吧?可是改来改去,袁世凯还是要当皇上。袁世凯死后,天下大乱,今儿个打炮,明儿个关城,改良?哼!我还留着我的小辫儿,万一把皇上改回来呢!

王淑芬 别顽固啦,三爷!人家给咱们改了民国，咱们还能不随着走吗?你看，咱们这么一收拾,不比以前干净、好看?专招待文明人,不更体面?可是，你要还带着小辫儿,看着多么不顺眼哪!

李 三 太太,你觉得不顺眼，我还不顺心呢!

王淑芬 哟，你不顺心?怎么?

李 三 你还不明白?前面茶馆,后面公寓,全仗着掌柜的跟我两个人，无论怎么说，也忙不过来呀!

王淑芬 前面的事归他,后面的事不是还有我帮助你吗?

李 三 就算有你帮助,打扫二十来间屋子,伺候二十多人的伙食,还要沏茶灌水、买东西送信，问问你自己,受得了受不了!

王淑芬 三爷,你说得对!可是呀,这兵荒马乱的年月,咱们都得忍着点!

李 三 我干不了!天天睡四五个钟头的觉，谁也不是铁打的!

王淑芬 唉!三爷,这年月谁也舒服不了!你等着,大拴子暑假就高小毕业,二拴子也快长起来,他们一有用处,咱们可就清闲点啦。从老王掌柜在世的时候，你就帮助我们，老朋友、老伙计啦!

王利发老气横秋地从后面进来。

李 三 老伙计?二十多年了,他们可给我涨过工钱?什么都改良,为什么工钱不跟着改良呢?

王利发 哟!你这是什么话呀?咱们的买卖要是越做越好，我能不给你涨工钱吗?得了,明天咱们开张,取个吉利,先别吵嘴,就这么办吧!All right?

李 三 就这么办啦?不改我的良,我干不下去啦!

后面叫:李三!李三!

王利发 崔先生叫，你快去!咱们的事,有工夫再细研究!

李 三 哼!

王淑芬 我说,昨天就关了城门,今儿个还说不定关不关,三爷,这里的事交给掌柜的,你去买点菜吧!别的不说,咸菜总得买下点呀!

后面又叫:李三!李三!

李 三 对,后边叫,前边催,把我劈成两半儿好不好!（愤愤地往后走）

王利发 拴子的妈,他岁数大了点，你可得……

王淑芬 他抱怨了大半天了!可是抱怨得对!当着他，我不便直说;对你,我可得说实话:咱们得添人!

王利发 添人得给工钱,咱们赚得出来吗?我要是会干别的，可是还开茶馆,我是孙子!

远处隐隐有炮声。

王利发 听听,又开炮了!你闹,闹!明天开得了张才怪!这是怎么说的!

王淑芬 明白人别说糊涂话,开炮是我闹的?

王利发 别再瞎扯,干活儿去!嘿!

王淑芬 早晚不是累死,就得叫炮轰死，我看透了!（慢慢地往后边走）

王利发 （温和了些）拴子的妈，甭害怕,开过多少回炮,一回也没打死咱们,北京城是宝地!

王淑芬 心哪,老跳到嗓子眼里,宝地!我给三爷拿菜钱去。（下）

（有删改）

**名师赏评**

节选部分以民国初年军阀混战为时代背景，以裕泰茶馆为切入点，展现社会沧桑巨变。从其他茶馆关门、裕泰被迫转型，足见时代艰难。通过王淑芬、李三、王利发的对话，生动塑造了人物形象，如李三抱怨活重钱少，王利发无奈周旋，王淑芬尽力调和。语言鲜活，如“越改越凉，冰凉”，讽刺辛辣。文中对远处炮声的描写渲染了社会的动荡，深刻揭示了社会矛盾，表现了小人物在时代洪流中的挣扎。

**三、读写结合**

《茶馆》第一幕中，常四爷看到刘麻子贩卖人口及乡妇卖女儿，说： “我看哪，大清国要完！”请以刘麻子的视角，写一段 100个字左右的内心独白回应常四爷。需贴合人物性格，体现第一幕的时代背景。（10分）

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

【答案】（示例）哼，常四爷，你懂啥！这大清国完不完，我可管不着。这年头，有银子赚才是真的。我倒腾人口，也是各取所需。这世道乱糟糟的，大家都在找活路，我不过是从中牵个线。你说大清国要完，可我瞅着，只要有人想卖，有人想买，我这买卖就黄不了。（以刘麻子的视角回应常四爷4分，内心独白贴合人物性格4分，体现第一幕的时代背景2分）

## **单元主题阅读·时代镜像**

**让革命文物焕发恒久光彩**

尹双红

一件件革命文物，无声讲述着“红色政权是怎么来的、新中国是怎么来的、今天的幸福生活是怎么来的”，是激扬奋进力量的深厚滋养。①

打开地图，革命文物的分布一目了然，点击图标还能查看文物现状照片、文物讲解视频；融入“红色游径”功能，为用户提供不同主题的红色旅游精品线路指南；整合多家革命文物纪念场馆参观预约小程序，游客无须逐个查找，预约进馆更方便……前段时间，广东广州正式上线“花城红图：广州市不可移动革命文物数字化展示应用系统”小程序，为游客了解革命文物提供了更便捷的渠道。

习近平总书记在湖南考察时强调：“保护好、运用好红色资源，加强革命传统和爱国主义教育，引导广大干部群众发扬优良传统、赓续红色血脉，践行社会主义核心价值观，培育时代新风新貌。”②文物不言，自有春秋。③浙江嘉兴南湖红船播下革命的火种，江西井冈山八角楼的油灯照亮农村包围城市的革命道路，陕西延安杨家岭中央大礼堂见证“在党的历史上具有重要里程碑意义”的党的七大……革命文物承载党和人民英勇奋斗的光荣历史，记载中国革命的伟大历程和感人事迹，是党和国家的宝贵财富，是弘扬革命传统和革命文化、加强社会主义精神文明建设、激发爱国热情、振奋民族精神的生动教材。④因此，我们必须加强对革命文物的保护和利用。

保护是革命文物工作的前提和基础，只有保护好才能利用好。⑤近年来，我国革命文物工作基础不断夯实，31个省（区、市）和新疆生产建设兵团陆续公布第一批和第二批革命文物名录，保护革命文物渐成社会共识，保护管理状况显著改善。据统计，全国登记的不可移动革命文物有3.6万多处，国有馆藏可移动革命文物超过100万件（套）。2024年，我国将核定公布第三批革命文物名录，公布实施革命文物保护利用片区专项规划，启动一批片区连片保护和整体展示项目。这些举措有利于进一步凝聚各方力量，推动对革命文物的整体保护。

革命文物既要传承保护好，更要活化利用好。⑥习近平总书记指出：“我们对这些历史都很早就了解，但还要学而时习之，反复琢磨、吸取营养，从中去提炼、去升华我们的领悟。”推动更多人“学而时习之”，一个重要方面，就是让革命文物“活”起来。在北京《新青年》编辑部旧址，游客可以亲手印一期《新青年》经典封面。在重庆红岩革命历史博物馆，观众可以借助3D影像和VR技术“穿越”到烽火年代。日益丰富多元的体验与互动方式，拉近了革命文物与人们的距离，增强了革命文物的吸引力、感染力。实践证明，只有不断创新呈现方式、提升展陈水平、讲好红色故事，才能让革命文物焕发恒久光彩⑦。

放在更大的视野来看，革命文物保护利用完全可以与红色旅游、乡村全面振兴等相结合，与文化创意等产业相融合。比如，江西赣州于都县潭头村，通过集中修缮红军军医学校、红一军团长征渡口等红色旧址，配套建设红色书屋、红色影院等场所，打造红色参观路线，将革命文物保护利用融入红色旅游之中，让许多村民吃上了“旅游饭”。与教育互动，与科技联手，与创意嫁接，与旅游合作，让更多红色元素可触摸、能感知，既能促进更多人走近革命文物，也将为美好生活添彩。⑧

知所从来，方明所往。一件件革命文物，无声讲述着“红色政权是怎么来的、新中国是怎么来的、今天的幸福生活是怎么来的”，是激扬奋进力量的深厚滋养。坚持守正创新，切实把革命文物保护好、管理好、运用好，不断增强革命文物的生命力和影响力，必能更好发挥革命文物服务大局、资政育人和推动发展的独特作用。

（有删改）

**写作宝典**

①紧扣标题，阐明了革命文物的深刻内涵，为全文奠定了基调。

②引用习近平总书记的话，说明保护好、运用好革命文物的重要性。

③含蓄隽永，用简练的语言表明文物虽静默无言，却承载了丰富的历史信息，见证了时代的变迁。

④列举具有典型意义的革命文物，深刻揭示了革命文物的历史价值和文化内涵，强调了革命文物在弘扬革命传统、加强社会主义精神文明建设等方面的重要作用。

⑤揭示革命文物保护和利用的关系，强调保护工作的基础性和重要性。

⑥阐明革命文物传承保护和活化利用的双重任务。一方面，要保护好革命文物，让它们完好地保存下来，传承给后代；另一方面，要活化利用好革命文物，让它们在新时代焕发出新的生机和活力。

⑦ 画线句子阐明了怎样才能让革命文物焕发恒久光彩。请仿照画线句子，写一个关于学习的句子。

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【答案】（示例）只有踏实学习，勤奋努力，不断积累，才能在考场中脱颖而出。

⑧运用排比的修辞手法，列举革命文物保护利用的途径，增强了语言的节奏感和表现力，使表达更有气势和感染力。

**阅读鉴赏**

文章紧扣“让革命文物焕发恒久光彩”的主题，以广东广州上线不可移动革命文物数字化展示应用系统小程序的实例开篇，阐述了革命文物承载光荣历史等重要作用，强调革命文物保护与利用的重要性。在论述中，既点明保护是前提与基础，我国正不断夯实革命文物工作基础；又指出活化利用的关键，如创新体验互动方式、融合多领域发展等。全文层层递进，通过列举北京、重庆等地的实践及江西潭头村的范例，清晰展现革命文物保护与利用的多元路径，呼吁人们守正创新，让革命文物在新时代持续发挥服务大局、资政育人、推动发展的独特作用，为民族复兴助力。