# **课时评价作业（十一） \*再别康桥**

分值：40分

## **基础达标练**

1．下列诗句，节奏划分有误的一项是（3分）（ ）

A. 软泥上的/青荇，/油油的/在水底/招摇

B. 满载/一船/星辉，/在/星辉/斑斓里/放歌

C. 轻轻的我/走了，/正如/我/轻轻的/来

D. 我/挥一挥/衣袖，/不带走/一片/云彩

【答案】C

【解析】要正确划分诗句节奏，首先要准确把握句意，明确诗句中哪个词与哪个词连在一起读，或不连在一起读；然后要借助语法知识，判断构成句子的词或词组在句子中分别充当什么成分，把握诗句的自然停顿。C项，诗句节奏的正确划分：轻轻的/我/走了，正如/我/轻轻的/来。第一个“轻轻的”修饰“我”的动作，而不是说“我”本人“轻轻的”。

2．下列诗句所运用的修辞手法，与其他三项不相同的一项是（3分）（ ）

A. 那河畔的金柳，/是夕阳中的新娘

B. 软泥上的青荇，/油油的在水底招摇

C. 夏虫也为我沉默

D. 如果青蛙耐不住寂寞，/又算死水叫出了歌声

【答案】A

【解析】A项是比喻，其他三项是拟人。

3．下面诗句中的“招摇”一词用得极为精妙，请赏析“招摇”的表达效果。（6分）

软泥上的青荇，

油油的在水底招摇:

在康河的柔波里，

我甘心做一条水草！

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

【答案】①“招摇”原指故意张大声势，引人注意。在这里运用了拟人的修辞手法，将青荇人格化。②“招摇”生动地表现出青荇在水底舒展摇曳的状态，仿佛在向诗人热情地招手示意，用词精准且富有表现力。③“招摇”突出了康河的生机与活力，同时也从侧面反映出诗人对康河美景的喜爱以及内心的愉悦。（每点2分）

【解析】解答本题，要先解释词语本义，再结合语境分析其在描绘画面及情感表达上的作用。

阅读下面的文字，完成题目。

有这样的山，再配上那蓝的天，晴暖的阳光；蓝得像要由蓝变绿了，可又没完全绿了；晴暖得要发燥了，可是有点凉风，正像诗一样的温柔；这便是济南的秋。况且因为颜色的不同，那山的高低也更显然了。高的更高了些，低的更低了些，山的棱角曲线在晴空中更真了，更分明了，更瘦硬了。看山顶上那个塔！

再看水。看水，是要看秋水的。济南有秋山，又有秋水，这个秋才算个秋。先不用说别的，只说水中的绿藻吧。那份儿绿色，除了上天心中的绿色，恐怕没有别的东西能比拟的。这种鲜绿全借着水的清澄显露出来，好像美人借着镜子鉴赏自己的美。是的，这些绿藻是自己享受那水的甜美呢，不是为谁看的。它们知道它们那点绿的心事，它们终年在那儿吻着水皮，做着绿色的香梦。淘气的鸭子，用黄金的脚掌碰它们一两下。浣女的影儿，吻它们的绿叶一两下。只有这个，是它们的香甜的烦恼。羡慕死诗人呀！

在秋天，水和蓝天一样的清凉。天上微微有些白云，水上微微有些波皱。天水之间，全是清明，温暖的空气，带着一点桂花的香味。山影儿也更真了。秋山秋水虚幻地吻着。山儿不动，水儿微响。那中古的老城，带着这片秋色秋声，是济南，是诗。

4．文中第三段多处使用儿化音，请结合文本分析其表达效果。（6分）

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

5．文中加点处有两个“微微”，一个“微”，请结合文本分析其表达效果。（6分）

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

【答案】4．①儿化音的使用表现出济南的山水拥有迥异于高峻与壮阔的“柔美”，传达出可爱的意味。②营造轻快愉悦的氛围，也显得亲切。③表达了作者对济南山水的喜爱之情。（每点2分）

5．①两个“微微”强调了济南的秋天清明的特点。②“微”形容水声，写出济南的秋天静谧的特点。③“微微”和“微”写出了济南的秋天清明宁静、充满诗意的特点。（每点2分）

【解析】

4．“山影儿也更真了”“山儿不动，水儿微响”中“山影儿”“山儿”“水儿”这些词语加儿化音，形容山水的柔美之态，增加了可爱的美感。儿化音在朗读上更加凸显一种愉悦感，读来柔和、亲切。儿化音的使用更能表现出作者对济南山水的喜爱之情。

5．“微微”，有稍微、略微之意。“天上微微有些白云，水上微微有些波皱”形容济南秋天的天气特点，而“微微”恰好体现了济南的天空和水波的清朗静美。“山儿不动，水儿微响”用“微”形容水的声音，更能表现济南秋天静谧的特点。“微微”和“微”都是形容词，形容济南山水之美，更能表现济南的秋天清明宁静的诗意美。

## **素养提升练**

阅读下面的诗歌，完成题目。

**偶 然**

徐志摩

我是天空里的一片云，

偶尔投影在你的波心——

你不必讶异，

更无须欢喜——

在转瞬间消灭了踪影。

你我相逢在黑夜的海上，

你有你的，

我有我的，方向；

你记得也好，

最好你忘掉，

在这交会时互放的光亮！

6．下列对诗歌相关内容的理解与分析，不正确的一项是（3分）（ ）

A. “天空里的一片云”作为核心意象，既暗示诗人漂泊无定的生存状态，又暗含其追求自由的精神取向，与诗人“爱、自由、美”的人生理想形成呼应。

B. “波心”这一意象，将抽象的心灵具象化为水面波纹，生动表现了外界事物在内心引发的短暂情感波动，体现了新诗意象的具体化特征。

C. “黑夜的海上”这一意象组合，既渲染了人际交往中盲目探索的困境，又隐喻了现代人在精神领域的迷失状态，带有明显的存在主义色彩。

D. “互放的光亮”通过光的意象，将瞬间的情感共鸣升华为永恒的精神印记，展现了诗人对“刹那即永恒”这一哲学命题的诗性思考。

7．下列对诗歌艺术特色的赏析，正确的一项是（3分）（ ）

A. 全诗严格遵循“五四”时期新格律诗“三美”原则，每节五行，每行九字，押韵工整，体现了闻一多提出的“建筑美、音乐美、绘画美”的创作主张。

B. 诗人巧妙运用第一人称“我”和第二人称“你”构建对话情境，通过“不必讶异”“无须欢喜”等劝诫式表达，在抒情中融入理性思考，形成独特的“理性的抒情”风格。

C. 结尾“在这交会时互放的光亮！”使用感叹号，强烈宣泄了诗人对转瞬即逝的美好相遇的悔恨与不甘，这种情感表达方式与《再别康桥》的含蓄风格形成鲜明对比。

D. 诗中“记得”与“忘掉”、“讶异”与“欢喜”等词语的并置使用，突出了人生际遇的必然性。

8．诗歌中两次破折号的运用有何表达效果？（4分）

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

9．请比较分析这首诗与《再别康桥》在情感表达上的不同之处。（6分）

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

【答案】6．C

7．B

8．①语音停顿：制造沉吟般的节奏，延长了抒情时间。②情感转折：前一个破折号压制惊喜，后一个破折号强化幻灭感。③形式创新：突破传统标点用法，体现新诗的实验性。（每点2分，答出两点即可）

9．①情感对象不同：《偶然》的情感对象为抽象的“你”；《再别康桥》的情感对象为具体的康桥。②主题内涵不同：《偶然》借“云”“黑夜的海”等意象，探讨相遇的偶然与无常；《再别康桥》借“金柳”“青荇”等意象，抒发对康桥依依惜别的深情。（每点3分）

【解析】

6．“人际交往中盲目探索的困境”“迷失状态”“存在主义色彩”属于过度解读。“黑夜的海上”主要突出偶然相遇的不可预见性，并无批判人际交往或探讨存在主义的意图。

7．A项，该诗为自由体，未严格遵循格律。C项，理解错误，感叹号表现的是对瞬间美好的珍视。D项，“必然性”错误，诗歌强调的是“偶然性”。

8．诗歌使用破折号巧妙地分割又连接了矛盾情绪，既展现出诗人对偶然相遇的淡然态度，又暗含内心深处难以抑制的情感波动。使用破折号还减缓了诗歌节奏，延长了抒情时间。同时要注意新诗与古诗在标点运用上的区别，新诗标点更具表情功能，能灵活地传达诗人细腻复杂的情感，这是理解新诗形式特点的关键所在。

9．分析情感对象时，看情感对象是具体的还是抽象的。而主题内涵则需要结合诗歌中的意象理解两首诗不同的情感表达，比如《偶然》中“云”“黑夜的海”等意象，表现了相遇的偶然与无常；《再别康桥》中“金柳”“青荇”等意象描绘出康桥的美好。