

试卷代号:1062

中央广播电视大学 2004—2005 学年度第一学期“开放本科”期末考试

英语专业 文学阅读与欣赏 试题

2005 年 1 月

注 意 事 项

一、将你的学号、姓名及分校(工作站)名称填写在答题纸的规定栏内。考试结束后,把试卷和答题纸放在桌上。试卷和答题纸均不得带出考场。监考人收完考卷和答题纸后才可离开考场。

二、仔细阅读题目的说明,并按题目要求和答题示例答题。答案一定要写在答题纸的指定位置上,写在试卷上的答案无效。

三、用蓝、黑圆珠笔或钢笔答题,使用铅笔答题无效。

Information For The Examinees:

This examination consists of FIVE sections. These are:

Section I: Literary Fundamentals(25 points, 25 minutes)

Section II: Poem Analysis(16 points, 15 minutes)

Section III: Drama Analysis (14 points, 20 minutes)

Section IV: Short Story Analysis (25 points, 30 minutes)

Section V: Writing (20 points, 30 minutes)

The total marks for this examination are 100 points. Time allowed for completing this examination is 2 hours (120 minutes).

There will be no extra time to transfer answers to the Answer Sheet; therefore, you should write ALL your answers on the Answer Sheet as you do each task.

Section I: Literary Fundamentals [25 points]

Part 1: Questions 1—10 are based on this part. (10 points)

Choose the best answer from A, B, C and D. Write your answer on the Answer Sheet.

1. The poem "Auld Lang Syne" was written by the Scottish poet \_\_\_\_\_.

- A. Robert Burns
- B. Ben Jonson
- C. William Butler Yeats
- D. Michael Drayton

2. "Adlestrop" written by Edward Thomas is a(n) \_\_\_\_\_ poem.

- A. romantic
- B. lyric
- C. epic
- D. war

3. "The Portrait of A Lady" is a novel written by \_\_\_\_\_.

- A. Henry James
- B. W. B. Yeats
- C. H. W. Longfellow
- D. T. S. Eliot

4. The poem "A Day" was written by the American poet Emily Dickinson. The title "A Day" metaphorically refers to \_\_\_\_\_.

- A. a date
- B. a holiday
- C. a life
- D. a love

5. Narration and \_\_\_\_\_ are essential concepts of story-analysis when it comes to truly understanding a story.

- A. protagonist
- B. stanza
- C. actor
- D. point of view

6. \_\_\_\_\_ is the chain of circumstances and events isolated from the rest of human experience and treated as a coherent whole, presented in a clear-cut pattern, a unified order.

- A. Love
- B. Plot
- C. Scene
- D. Mood

7. In a traditional story, the conflicts develop to a moment of crisis. This accumulation in conflicts is called \_\_\_\_\_.

- A. tension
- B. integration
- C. context
- D. climax

8. The poem "Ozymandias" was written by the 19<sup>th</sup> century English \_\_\_\_\_ poet P. B. Shelly.

- A. classic
- B. ironic
- C. romantic
- D. modern

9. When a plot ends with an "open ending", there is no \_\_\_\_\_.

- A. exposition
- B. elaboration
- C. climax
- D. denouement

10. In the play, "Othello", \_\_\_\_\_ was innocent of the slightest wrong doing.

- A. Iago
- B. Desdemona
- C. Othello
- D. Duke

Part 2: Questions 11—15 are based on this part. (15 points)

Choose one word or phrase from the following box to fill in each blank. Write your answer on the Answer Sheet.

ballad, poems, stanza, England, Close-up, Scottish, Little Black Boy, subject, stock, details, novel, poet, four, Songs, Scrooge

11. The form of "A Red, Red Rose" is known as "\_\_\_\_\_". This poetic form usually contains \_\_\_\_\_ rhymed lines in each \_\_\_\_\_.

12. Dickens' characterization of \_\_\_\_\_ is a successful transformation of a familiar character set in the festive season of the misty land of \_\_\_\_\_.

13. \_\_\_\_\_ refers to a photograph or a scene in a film that is taken very near to the \_\_\_\_\_ so that it shows a lot of \_\_\_\_\_.

14. The \_\_\_\_\_ "Dr. Jekyll and Mr. Hyde" was written by R. L. Stevenson, \_\_\_\_\_ novelist, \_\_\_\_\_ and essayist.

15. William Blake's \_\_\_\_\_ is taken from a book of \_\_\_\_\_ which Blake published at the end of the century, between 1789 and 1794. It is one of a group called \_\_\_\_\_ of *Innocence*.

### Section II: Poem Analysis [16 points]

Questions 16—19 are based on this part.

Read the following poem carefully and answer the questions that follow. Write your answer on the Answer Sheet.

Shall I compare thee to a summer's day?

Thou art more lovely and more temperate(温和的):

Rough winds do shake the darling buds of May,

And summer's lease(租约) hath all too short a date:

Sometime too hot the eye of heaven shines,

And often is his gold complexion dimm'd,

And every fair from fair sometime declines,

By chance, or nature's changing course untrimm'd;

But thy eternal (永恒的) summer shall not fade,

Nor lose possession of that fair thou ow'st (拥有),

Nor shall death brag thou wander'st in his shade,

When in eternal lines to time thou grow'st,

So long as men can breathe or eyes can see,

So long lives this, and this gives life to thee.

16. What is the rhyme scheme of the poem?
17. Point out the figures of speech employed in the poem, and give examples to illustrate them.
18. What do the expressions "the eye of heaven", "gold complexion", "eternal summer" and "eternal lines" symbolize?
19. What is the most striking image you can conceive of in the sonnet? How does the image serve the theme?

**Section III: Drama Analysis [14 points]**

**Part 1 Questions 20—23 are based on this part (8 points):**

**Here's an extract from Bernard Shaw's *Mrs. Warren's Profession*. Read it and answer the questions below. Write your answer on the Answer Sheet.**

CROFTS. I have asked her, often enough. But she's so determined to keep the child all to herself that she would deny that it ever had a father if she could. [Rising] I'm thoroughly uncomfortable about it, Praed.

PRAED [rising also.] Well, as you are, at all events, old enough to be her father, I don't mind agreeing that we both regard Miss Vivie in a parental way, as a young girl who we are bound to protect and help. What do you say?

CROFTS [aggressively] I'm no older than you, if you come to that.

PRAED. Yes you are, my dear fellow: you were born old. I was born a boy: I've never been able to feel the assurance of a grown-up man in my life. [He folds his chair and carries it to the porch].

MRS WARREN [calling from within the cottage] Praed-dee! George! Tea-ee-ee!

CROFTS [hastily] She's calling us. [He hurries in].

[Praed shakes his head bodingly, and is following Crofts when he is hailed by a young gentleman who has just appeared on the common (公用牧地), and is making for the gate. He is pleasant, pretty, smartly dressed, cleverly good-for-nothing, not long turned 20, with a charming voice and agreeably disrespectful manners. He carries a light sporting magazine rifle.]

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**THE YOUNG GENTLEMAN. Hallo! Praed!**

PRAED. Why, Frank Gardner! [Frank comes in and shakes hands cordially]. What on earth are you doing here?

FRANK. Staying with my father.

PRAED. The Roman father?

FRANK. He's rector (教区首席神父) here. I'm living with my people this autumn for the sake of economy. Things came to a crisis in July: The Roman father had to pay my debts. He's stony broke (身无分文的) in consequence; and so am I. What are you up to in these parts? Do you know the people here?

PRAED. Yes; I'm spending the day with a Miss Warren.

FRANK [enthusiastically] What! Do you know Vivie? Isn't she a jolly girl? I'm teaching her to shoot with this [putting down the rifle]. I'm so glad she knows you; you're just the sort of fellow she ought to know. [He smiles, and raises the charming voice almost to a singing tone as he exclaims] It's ever so jolly to find you here, Praed.

PRAED. I'm an old friend of her mother. Mrs Warren brought me over to make her daughter's acquaintance.

FRANK. The mother! Is she here?

PRAED. Yes; inside, at tea.

MRS WARREN [calling from within] Praed-dee-ee-ee! The tea-cake'll be cold.

PRAED [calling] Yes, Mrs. Warren. In a moment. I've just met a friend here.

MRS WARREN. A what?

PRAED [louder] A friend.

MRS WARREN. Bring him in.

PRAED. All right. [To Frank] Will you accept the invitation?

FRANK [incredulous, but immensely amused] Is that Vivie's mother?

PRAED. Yes.

FRANK. By Jove! What a lark (真有趣)! Do you think she'll like me?

PRAED. I've no doubt you'll make yourself popular, as usual. Come in and try [moving towards the house].

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FRANK. Stop a bit. [Seriously] I want to take you into my confidence.

PRAED. Pray don't. It's only some fresh folly, like the barmaid at Redhill.

FRANK. It's ever so much more serious than that. You say you've only just met Vivie for the first time?

PRAED. Yes.

FRANK [rhapsodically] Then you can have no idea what a girl she is. Such character! Such sense! And her cleverness! Oh, my eye, Praed, but I can tell you she is clever! And—need I add? — she loves me.

CROFTS [putting his head out of the window] I say, Praed: what are you about? Do come along. [He disappears].

FRANK. Hallo! Sort of chap that would take a prize at a dog show, ain't he? Who's he?

PRAED. Sir George Crofts, an old friend of Mrs. Warren's. I think we had better come in.

[On their way to the porch they are interrupted by a call from the gate. Turning, they see an elderly clergyman looking over it.]

THE CLERGYMAN [calling] Frank!

FRANK. Hallo! [To Praed] The Roman father. [To the clergyman] Yes, gov'nor: all right: presently. [To Praed] Look here, Praed: you'd better go in to tea. I'll join you directly.

PRAED. Very good. [He goes into the cottage].

REV. S. Well, sir. Who are your friends here, if I may ask?

FRANK. Oh, it's all right, gov'nor! Come in.

REV. S. No, sir; not until I know whose garden I am entering.

FRANK. It's all right. It's Miss Warren's.

REV. S. I have not seen her at church since she came.

FRANK. Of course not; she's a third wrangler (数学学位考试的一等及格者). Ever so intellectual. Took a higher degree than you did; so why should she go to hear you preach?

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REV. S. Don't be disrespectful, sir.

FRANK. Oh, it don't matter; nobody hears us. Come in. [He opens the gate, unceremoniously pulling his father with it into the garden]. I want to introduce you to her. Do you remember the advice you gave me last July, gov'nor?

REV. S. [severely] Yes. I advised you to conquer your idleness and flippancy, and to work your way into an honorable profession and live on it and not upon me.

FRANK. No; that's what you thought of afterwards. What you actually said was that since I had neither brains nor money, I'd better turn my good looks to account by marrying someone with both. Well, look here. Miss Warren has brains: you can't deny that.

REV. S. Brains are not everything.

FRANK. No, of course not; there's the money —

REV. S. [interrupting him austere] I was not thinking of money, sir. I was speaking of higher things. Social position, for instance.

FRANK. I don't care a rap about that.

REV. S. But I do, sir.

FRANK. Well, nobody wants you to marry her. Anyhow, she has what amounts to a high Cambridge degree; and she seems to have as much money as she wants.

REV. S. [sinking into a feeble vein of humor] I greatly doubt whether she has as much money as you will want.

FRANK. Oh, come: I haven't been so very extravagant. I live ever so quietly; I don't drink; I don't bet much; and I never go regularly to the razzle-dazzle as you did when you were my age.

REV. S. [booming hollowly] Silence, sir.

20. Write down the names of all the characters in this scene (with or without their appearances on the stage). Among these characters, who seems to be the main character?

21. Who is Vivie? Write at least 4 adjectives to describe her, giving as much information as possible from what you have read in the excerpt of the play here.

22. What kind of man do you think Frank is?

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23. What are the relationships among the characters?

Part 2 Questions 24—26 are based on this part. (6 points)

The following is an extract from Shakespeare's play *Othello*. Read it and paraphrase the underlined parts. Write your answer on the Answer Sheet.

Duke: (24) Valiant Othello, we must straight employ you

against the general enemy Ottoman.

[To Brabantio]

.....

we lack'd your counsel and your help tonight.

Brabantio: So did I yours. Good your grace, pardon me;

Neither my place, nor aught I heard of business,

Hath rais'd me from my bed, nor doth the general care

Take hold on me, (25) for my particular grief

Is of so flood-gate and o'erbearing nature,

That it engulfs and swallows other sorrows,

And it is still itself.

Duke: Why, what's the matter?

Brabantio: My daughter! O, my daughter!

Senators: Dead?

Brabantio: Ay, to me;

She is abus'd, stol'n from me, and corrupted

By spells and medicines bought of mountebanks

For nature so preposterously to err;

Being not deficient, blind, or lame of sense.

Duke: Whoe'er he be, that in this foul proceeding

Hath thus beguil'd your daughter of herself,

And you of her, the bloody book of law

You shall yourself read in the bitter letter,

After your own sense; yea, though our proper son

Stood in your action.

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Brabantio: Humbly I thank your grace.

(26) Here is the man, this Moor; whom now, it seems,

Your special mandate for the state affairs,

Hath hither brought.

Duke and Senator: We are very sorry for it.

Section IV: Short Story Analysis [25 points]

Questions 27—34 are based on this part:

Here is a short story, My Irreplaceable Treasure, written by W. W. Meade. Read it and answer Questions 27—34. Write your answer on the Answer Sheet. (Please note: This reading task will be relevant to the writing task in Section V.)

### My Irreplaceable Treasure

W. W. Meade

Recently I gave a dinner party for some close friends. To add a touch of elegance to the evening, I brought out the good stuff — my white Royal Crown Derby china with the fine blue-and-gold border. When we were seated, one of the guests noticed the beat-up gray boat (船形肉汁盘) I'd placed among the newer, better dinnerware. "Is it an heirloom?" she asked tactfully. I admit the piece does look rather conspicuous. For one thing, it matches nothing else. It's also old and chipped. But that little gray boat is much more than an heirloom to me. It is the one thing in this world I will never part with.

The story begins more than 50 years ago, when I was seven years old and we lived in a big house along the Ohio River in New Richmond, Ohio. Late in December the heavy rains came, and the river climbed to the tops of its banks. When the water began to rise in a serious way, my parents made plans in case the river should invade our house. My mother decided she would pack our books and her fine china in a small den off the master bedroom.

The china was not nearly as good as it was old. Each piece had a gold rim and a band of roses. But the service had been her mother's and was precious to her. As she packed the china with great care, she said to me, "You must treasure the things that people you love have cherished. It keeps you in touch with them." I didn't understand, since I'd never owned anything I cared all that much about. Still, planning for disaster held considerable fascination for me.

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The plan was to move upstairs if the river reached the seventh of the steps that led to the front porch. We would keep a rowboat downstairs so we could get from room to room. The one thing we would not do was leave the house. My father, the town's only doctor, had to be where sick people could find him. I checked on the river's rise several times a day and lived in a state of hopeful alarm that the water would climb all the way up to the house. It did not disappoint. The muddy water rose higher until, at last, the critical seventh step was reached.

We worked for days carrying things upstairs, until, late one afternoon, the water edged over the threshold and rushed into the house. I watched, amazed at how rapidly it rose. After the water got about a foot deep inside the house, it was hard to sleep at night. The sound of the river moving about downstairs was frightening. Debris had broken windows, so every once in a while some floating battering ram — a log or perhaps a table — would bang into the walls and make a sound like a distant drum. Before long, the Red Cross began to pitch tents on high ground north of town. "We are staying right here," my father said.

One night very late I was awakened by a tearing noise, like timbers creaking. Then there was the rumbling sound of heavy things falling. I jumped out of bed and ran into the hallway. My parents were standing in the doorway to the den, where we had stored the books and my mother's beloved china. The floor of the den had fallen through, and all the treasures we had tried to save were now on the first floor, under the stealthily rising river. My father lit our camp light, and we went to the landing to look. We could see nothing except the books bobbing like little rafts on the water. Mother had been courageous, it seemed to me, through the ordeal (苦难的经历) of the flood. She was steady and calm, and kept things going in good order. But that night she sat on the top of the stairs with her head on her crossed arms and cried. I had never seen her like that, and there was a sound in her weeping that made me afraid. I wanted to help her, but I couldn't think of what I could possibly do. I just knew I had to figure out something.

The next morning, after breakfast, I did a geography lesson and then Mother said I could go downstairs and play in the boat. I rowed once around the downstairs, avoiding the

mess of timbers in the hall where the terrible accident had occurred. The books had begun to sink. I stared down into the dark water and could see nothing. It was right then that I got the idea.

I made a hook from a wire coathanger and carefully fastened it to a weighted line. Then I let it sink and began to drag it slowly back and forth. I spent the next hour or so moving the boat and dragging my line — hoping to find pieces of my mother's lost treasure. But time after time the line came up empty. As the water rose day after day, I continued trying to recover some remnant (残余) of my mother's broken china. On the day water covered the gutters(排水沟) outside, my father decided we would have to seek shelter in the tents on the hill. A powerboat was to pick us up that afternoon. We would leave by the porch roof.

I got into my rowboat for the last time. I dragged my line through the water. Nothing. After some time I heard my parents calling, so I headed back toward the stairway. Just as I made the last turn, I snagged something. Holding my breath, I slowly raised my catch to the surface. As the dark water drained from it, I could make out the bright roses and gold leaf design. It seemed dazzling to me. I had found the gray boat from my mother's china service. My line had caught on a small chip in the lip. My father called down to me again. "This is serious business," he said. "Let's go." So I stowed the treasure in my jacket and rowed as fast as I could to the stair landing. The powerboat picked us up and headed to higher ground.

**By the time we were settled in a Red Cross tent, we were worn out. Father had gone off to take care of sick people, and Mother sat on my cot with her arm around my shoulder. She smiled at me, if you can call it that. Then I reached under my pillow and took out the gray boat. She looked at it, then at me. Then she took it in her hands and held it for a long time. She was very quiet, just sitting, gazing at the gray boat. She seemed both close to me and also very far away, as though she was remembering. I don't know what she was thinking, but she pulled me into her arms and held me tight.**

We lived in the tent for weeks, cold and often hungry. As the flood crested (达到顶点), an oil slick caught fire and burned our house down to the waterline. We never went back. Instead, we moved to a house near Cincinnati, far from the river.

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By Easter we were settled in, and we celebrated that special Sunday with a feast. While Dad carved the lamb, Mother went into the kitchen and returned with the gray boat. She held my gift for a moment as though it was something unspeakably precious. Then, smiling at me, she placed it gently on the table. I said to myself right then that nothing would ever happen to that gray boat as long as I lived.

And nothing ever has. Now carefully I use the gray boat just as she had, for family dinners and other special occasions. When guests ask about the curious old dish, I sometimes tell the story of how I fished it out from the river in our house. But beyond the events of the flood, the gray boat is a treasure that connects me to the people and the places of my past. Mother tried to explain, and now I understand. It is not the object so much as the connection that I cherish. That little porcelain boat, chipped and worn with age, keeps me in touch — just as she said it would — with her life, her joy and her love.

#### Questions 27—34

27. When and where did the story happen?
28. Why did the author's mother decide to pack their books and china in a small den off the master bedroom?
29. Why was the seventh step critical?
30. Was it hard to sleep when the water got about a foot deep inside the house? Why?
31. What happened to those books and china stored in the small den?
32. What did the boy do to help comfort his mother?
33. On Easter what made the boy decide that he should take good care of the gray boat?
34. What does the gray boat mean to the author?

#### Section V: Writing [20 points]

In the story offered in Section IV, the author describes why the gray boat, a piece of chinaware, is so treasured in his life. Please write an article of approx. 150 words about something of inconsiderable value that has become a treasure in your life, connecting you to someone or to some important events.

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Section I : Literary Fundamentals [25 points]

Part 1. (10 points, one point each.)

- |      |      |      |      |       |
|------|------|------|------|-------|
| 1. A | 2. D | 3. A | 4. C | 5. D  |
| 6. B | 7. D | 8. C | 9. D | 10. B |

Part 2. (15 points, one point for each blank.)

11. ballad, four, stanza
12. Scrooge, stock, England
13. Close-up, subject, details
14. novel, Scottish, poet
15. *Little Black Boy*, poems, *Songs*

Section II : Poem Analysis [16 points]

- Four points each;
  - Every five mistakes in grammar, spelling or of any other kind lead to the reduction of one point.
16. (4 points) Abab cdcd efef gg
  17. (4 points)
    - 1) Personification and metaphor are used. (2 points)
    - 2) (Award a maximum of 2 points for examples given. One point for one example.)  
 personification : And summer's lease hath all too short a date; /Nor shall death brag  
 thou wand' rest in his shade;  
 metaphor: Sometime too hot the eye of heaven shines.

18. (4 points)

(Award a maximum of 4 points. 1 point for 1 expression.)

- The two expressions "the eye of heaven", and "gold complexion" symbolize the sun.
- "eternal summer" stands for the beauty and youth.
- "eternal lines" implies the poem.

19. (4 points)

- 1) The most striking image in the sonnet is time. (2 points)
- 2) Some words such as "summer", "day", "buds of May", "too short a date", are concerned with the time image, which serves the theme, only "eternal lines" can preserve "eternal summer". (2 points)

Section III : Drama Analysis [14 points]

Part 1. (8 points)

- 2 points each;
  - Every five mistakes in grammar, spelling or of any other kind will lead to the reduction of one point.
- 20.

1) The characters are Mrs. Warren, Miss Warren, Sir George Crofts, Praed, Frank, Rev. S (1 point). It seems Miss Warren is the main character. (If the student puts Mrs. Warren in addition, the answer is acceptable.) (1 point)

21.

- 1) Vivie is Miss Warren, the daughter of Mrs. Warren. (1 point)
- 2) She is fatherless, young, intelligent, rich, well-educated, unmarried, and attractive. (Award 1 point for any four of the six adjectives given)
22. Any answer is acceptable here provided it holds water.

i. e. He doesn't seem to be a responsible person. He is a good-for-nothing, idling around and flippant. He asks his Roman father to pay his debt and makes him go bankrupt.

Or he makes use of his good-looking to pay his court to Vivie just for her money.

23.

1) (1 point)

Friends: Mrs. Warren and Sir George Crofts

Mrs. Warren and Praed

Miss Warren and Frank

Praed and Frank

2) (1 point)

Mother and daughter: Mrs. Warren and Miss Warren

Father and son: Rev. S and Frank

Part 2. (6 points)

● 2 points each;

● 1 point for correct understanding of the original English, and 1 point for appropriate use of language;

● Every five mistakes in grammar, spelling or of any other kind or misunderstanding of the expressions and words mentioned will lead to the reduction of one point.

24. Brave Othello, we must hire you at once to fight against the enemy of us all, Otoman. [*To Brabantio*] Your contribution to the earlier discussion would have been welcome.

( In this sentence, pay attention to the correct understanding and paraphrasing of such expressions as "straight", "valiant", "the general enemy", "employ" and "we lack'd your counsel and your help tonight". )

25. For my particular grief is so excessive and overwhelming that it overshadows all other sorrows. And my own grief is still distinct and unchanged after it has swallowed up other sorrows.

( In this sentence, pay attention to the correct understanding and paraphrasing of such expressions as "engulf", "And it is still itself". )

26. Here is the man, this Moor. It seems that your special command for the state affairs has brought him here.

( In this sentence, pay attention to the correct understanding and paraphrasing of such expressions as "mandate"; "whom... your special command hath hither brought". )

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### Section IV: Short Story Analysis [25 points]

● For Questions 27—31, 2 points each; for Questions 32—34, 5 points each;

● Every five mistakes in grammar, spelling or of any other kind lead to the reduction of one point.

27. The story took place in New Richmond, Ohio, 50 years ago when the boy was seven years old.

28. Because late in December the heavy rains came and the river began to rise very quickly. In case the river should invade their house, his mother decided to pack their books and fine china in a small den off the master bedroom.

29. Their plan was to move upstairs if the river reached the seventh step that led to the front porch.

30. Yes. Because the sound of the river moving about downstairs was frightening. Debris had broken windows, so every once in a while some floating battering ram would bang in to the walls and make a sound like a distant drum.

31. One night the floor of the den fell through, and all the treasures they had tried to save were now on the first floor, under the rising water.

32. The boy made a hook from a wire coat-hanger and carefully fastened it to a weighted line. Then he let it sink and began to drag it slowly back and forth, hoping to find pieces of his mother's lost treasure.

33. When the family celebrated that special Sunday with a feast the boy saw his mother take out the gravy boat very carefully as if it were really something unspeakably precious. He was deeply touched by this and said to himself that he would take good care of the gravy boat just as his mother did.

34. The gravy boat often reminds the writer of the events of the flood. Beyond the flood it has become a treasure connecting him with the people and the places of his past, especially keeping him in touch with his mother's life, her joy and her love.

(1062号) 文学阅读与欣赏答案第4页(共5页)

Section V: Writing [20 points]

作文满分为20分,分为内容(满分8分),语言(满分10分)和书写(满分2分)三部分,三部分分值相加即为作文的总分。各部分评分标准如下:

项目	分数	标准
内容	7分	文章切题,内容充实,思维新颖,见解独到,思想水平卓越。篇幅适当,行文流畅,有较强的可读性和趣味性。
	5分	文章切题但无新意,思辨能力一般。篇幅适当,句子结构一般,偶有有趣表达,句子结构一般。有时表达不清晰,易引起理解困难。
	3分(及格)	文章大致切题,篇幅不够,句子结构较差,缺乏可读性和趣味性。
	1分	文章离题较远。篇幅不够,句子结构差,无可读性和趣味性。
	9分	用词巧妙,辞藻丰富,表达手法灵活多变,写作技巧精湛,明显超出普通水平。语法结构严谨。
	7分	用词正确,能运用多种表达手法,偶有选词错误。语法结构一般。
语言	5分(及格)	用词稍差,表达手法单一,选词有较明显错误。语法结构需较多改进。
	3分	用词很差,表达手法单一。文中常用汉语词汇或拼音。用词拙劣,语法结构混乱,错误较多。
书写	2分	拼写及标点符号使用偶有错误。书写整洁,易于认读。
	1分	拼写及标点符号有较多的错误,影响认读。书写基本工整。
	0分	拼写及标点符号错误极多,字迹潦草,全篇认读困难。