



全国高等教育自学考试

英美文学选读 同步练习册

全国高等教育自学考试指导委员会/组编
陈峰 王燕/主编



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Selected Readings in English and American Literatures

英 美 文 学 选 读

同 步 练 习 册

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组 编 前 言

依靠自己的力量,在有限的时间内学习一门新学科,从不懂到懂,从不会到会,从不理解到理解,从容易遗忘到记忆深刻,从不会应用到熟练应用,从模仿到创新,把书本知识内化为自己的知识,是一个艰难的过程。在这个过程中,自学者不仅需要认真钻研考试大纲,刻苦学习教材和辅导书,还应该做适量的练习,把学和练有机地结合起来,否则,就不能达到预期的学习目标。“纸上得来终觉浅,绝知此事要躬行。”这是每一位自学者都应遵循的信条。

编写练习册,同样是不容易的事。它对编写者提出了相当高的要求:

有较深的学术造诣。

有较丰富的教学经验。

对高等教育自学考试有深刻的理解并有一定的辅导自学者的经历。

对考试大纲、教材、辅导书有深入的了解,对文中的重点、难点、相互联系等有准确的理解。

对自学者学习需要和已有的知识基础有一定的了解。

只有把这些因素融合在一起,作者才能编写出高质量的、有利于举一反三、事半功倍的练习册。

基于以上考虑,我们组织编写出版了同步练习册,使之与考试大纲、教材、自学辅导书相互补充,形成一个完整的学习媒体系统。

之所以把这些练习册称为同步练习册,是因为:

第一,它与考试大纲、教材的内容及顺序是一致的。按照考试大纲、教材的章、节、知识点的顺序编选习题,方便自学者循序渐进地学习与练习。

第二,它与自学者学习过程是一致的。自学过程大体包括初步

接触、大体了解、理解、记忆、应用、创新、复习等阶段。在每一个阶段,自学者都容易找到相应的练习册。

如此学与练同步的方式,有利于激发自学的兴趣与动机,有利于集中注意力于当前所学的内容,有利于理解、巩固、记忆、应用,尤其有利于自学者及时知道自己的学习状态与结果,以便随时调整学习计划,在难度较大处多投入精力。

基于学习目标的考虑,我们把同步练习大致分为三类:

第一,单项练习:针对一个知识点而设计的练习。其目的在于帮助自学者理解和记忆基本概念和理论。

第二,综合练习:针对几个知识点而设计的练习。这又可分为在本章综合、跨章综合、跨学科综合三级水平。其目的在于帮助自学者把相关知识联系起来,形成特定的知识结构以便灵活地应用。

第三,创造性练习:提供一些案例、事实、材料,使考生应用所学到的理论、观点、方法创造性地解决问题。这类问题可能没有统一的答案,只有一些参考性的思路。其目的很明显,就是培养自学者的创新意识和能力。

第四,综合自测练习:在整个学科范围内设计练习,尽量参照考试大纲的题型,组成类似考卷的练习。其目的在于使自学者及时检测全部学习状况,帮助自学者作好迎接统一考试的知识及心理准备。

希望应考者在使用同步练习册之前了解我们的构想,理解我们的意图,以便主动地选择适合自己学习的练习题目。

孔子说:“学而时习之,不亦乐乎。”一边学,一边练,有节奏有规律地复习,不仅提高了学习效率,也会给艰难的学习过程带来不少的快乐。圣人能够体会到这一点,我们每一位自学者同样能体会到。如果通过这样的学习过程,达到了学习目标,实现了人生理想,实现了对自我的不断超越,那么,我们说这种学习其乐无穷也毫不夸张。

全国高等教育自学考试指导委员会

2002年8月

编 者 的 话

本书是由全国高等教育自学考试指导委员会办公室组编的全国高等教育自学考试指定教材《英美文学选读》的配套同步练习。

编写依据:

1. 全国高等教育自学考试指导委员会颁布的《英美文学选读自学考试大纲》。

2. 全国高等教育自学考试指定教材《英美文学选读》(全国高等教育自学考试指导委员会办公室组编, 张伯香主编, 外语教学与研究出版社出版)。

本书特点:

根据学生学习过程中遇到的实际问题及教学大纲的要求, 我们有针对性、全面地对教材中的各个章节的知识点进行了试题化处理, 并提供了比较全面、系统的试题答案, 因此, 无论对教师的教学还是学生的学习都会有所帮助。

本书根据大纲的要求及教材特点, 与指定教材同步, 每章基本包括以下几个题型: 一、单项选择; 二、根据课文内容填空; 三、判断正误; 四、为所给文学术语下定义; 五、作品选段的阅读与理解(其中包括简答题); 六、讨论题。此外, 为了帮助学生记忆教材中出现的英美作家的主要作品, 我们还在附录中提供了英美主要作家作品的汉译名。

由于时间仓促, 不尽人意之处在所难免, 望读者多提宝贵意见, 使其能更好地为广大英语教学工作, 特别是学习英语的学生提供极大的帮助。

编 者

2002年8月

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PART ONE:

ENGLISH LITERATURE

An Introduction to Old and Medieval Literature

I. Each of the statements below is followed by four alternative answers. Choose the one that would best complete the statement and put the letter in the brackets.

- () 1. The period of Old English literature extends from about _____ to _____, the year of the Norman conquest of England.
A. 420, 1206 B. 450, 1066
C. 430, 960 D. 460, 1040
- () 2. Which of the following works is based on the New Testament? _____.
A. *Genesis A* B. *Genesis B*
C. *Exodus* D. *The Dream of the Rood*
- () 3. *Beowulf* is a (an) _____.
A. sonnet B. lyric
C. epic D. saga
- () 4. The medieval period in English literature covers about _____ centuries.
A. two B. three
C. four D. five
- () 5. Choose the one that is not one of Chaucer's works.
_____.
A. *Piers Plowman*
B. *The Romaunt of the Rose*

C. *The Legend of Good Women*

D. *Troilus and Criseyde*

() 6. _____ paid tribute to Chaucer as his master.

A. John Donne

B. Edmund Spenser

C. John Milton

D. Thomas Gray

II. Complete each of the following statements with a proper word or a phrase according to the textbook.

1. Since historical times, England, where the early inhabitants were _____, has been conquered three times.
2. England was conquered by the Romans, the Anglo-Saxons, and the _____.
3. The _____ brought to England the Germanic language and culture.
4. Generally speaking, the Old English poetry that has survived can be divided into two groups: the _____ group and the secular group.
5. *Exodus* is a poem based on the _____ Testament.
6. *The Dream of the Hood* comes from the _____ Testament.
7. _____, a typical example of Old English poetry, is regarded today as the national epic of the Anglo-Saxons.
8. With the _____ Conquest starts the medieval period in English literature.
9. In the second half of the 14th century, English literature starts to flourish with the appearance of writers like _____, William Langland, John Gower, and others.
10. _____, which uses narrative verse or prose to sing knightly adventures or other heroic deeds, is a popular literary form in the medieval period.
11. Chaucer's masterpiece is _____.

12. In *The Legend of Good Women*, Chaucer used for the first time in English the rhymed couplet of iambic pentameter which is to be called later the _____.
13. John Dryden, who modernized several of the Canterbury tales, called Chaucer _____.
14. For the Renaissance, _____ was the English Homer.

III. Decide whether the following statements are true or false and write your answer in the brackets with a "T" or a "F".

- () 1. England was not much affected by the Roman Conquest.
- () 2. The Germanic tribes from the Northern Europe brought with them not only the Anglo-Saxon language, the basis of Modern English, but also a specific poetic tradition.
- () 3. The story of *Beowulf* took place in England.
- () 4. Though essentially still a medieval writer, Chaucer bore marks of humanism and anticipated a new era to come.
- () 5. Chaucer introduced from Italy the rhymed stanza of various types to English poetry to replace the Old English alliterative verse.
- () 6. In *The Canterbury Tales*, Chaucer gave the world what is virtually the first modern novel.

IV. Define the following terms listed below:

1. Romance
2. Epic

V. Topic Discussion.

1. What are the main features of romance in the Medieval English literature?
2. Discuss Chaucer's *The Canterbury Tales*.

Key to the Introduction

I.

1. B 2. D 3. C 4. C 5. A 6. B

II.

1. Celts
2. Normans
3. Anglo-Saxons
4. religious
5. Old
6. New
7. *Beowulf*
8. Norman
9. Geoffrey Chaucer
10. Romance
11. *The Canterbury Tales*
12. heroic couplet
13. the father of English poetry
14. Chaucer

III.

1. F 2. T 3. F 4. T 5. F 6. F

IV.

1. Romance

Romance is a medieval narrative in prose or verse that deals with exciting and chivalric adventures by heroes. Romances were written in vernacular languages, not Latin. Material for the plots was mostly traditional myths and legends; in England, the adventures of King Arthur and

the Knights of the Round Table were the most popular subject matter. The conventions of courtly love and the poetry of the troubadours were also conventional ingredients.

The romance was influential in Renaissance literature. There was a revival of interest in the romance during the Romantic period at the turn of the 19th century. In modern times, a romance is usually a love story, especially a sentimental one, but it can also be any adventure that includes a love theme.

2. Epic

An epic is a long narrative poem about heroic deeds and adventures. The earlier ones concern the history and legends of a country or region and include stories and information from many anonymous sources. These were oral or folk epics of which some were later written down. The epics of the ancient Greek poet Homer's *Iliad* and *Odyssey*, *Beowulf*, written in Old English and found in the late 10th century, are good examples. Such epics had typical characteristics; a central hero, detailed descriptions of battles and daring adventures, the influence of the supernatural, formal speech and a general dignified tone. Later epics were deliberately composed by one author and written down. The ancient Roman Virgil is regarded as the first composer of such epics. In modern times, the novel and the cinema have become the popular vehicles for epics. Epic novels include Tolstoy's *War and Peace*, James Joyce's *Finnegans Wake*.

V.

1. Romance is a popular literary form in the medieval period. It has developed the characteristic medieval motifs of the quest, the test, the meeting with the evil giant and the encounter with the beautiful beloved. The hero is usually the knight, who sets out on a journey to accomplish some missions — to protect the church, to attack infidelity, to rescue a maiden, to meet a challenge, or to obey a knightly command. There is

often a liberal use of the improbable, sometimes even supernatural things in romance such as mysteries and fantasies. Romantic love is an important part of the plot in romance. Characterization is **standardized**, so that heroes, heroines and wicked stewards can be easily moved from one romance to another. While the structure is loose and episodic, the language is simple and straightforward. The importance of the romance itself can be seen as a means of showing medieval aristocratic men and women in relation to their idealized view of the world. If the epic reflects a heroic age, the romance reflects a chivalric one.

2. *Beowulf*, a typical example of Old English poetry, is regarded today as the national epic of the Anglo-Saxons. However, the hero and the setting of *Beowulf* have nothing to do with England, for the story took place in Scandinavia. The poem was originally in an oral form, sung by the bards at the end of the 6th century. Beginning and ending with the funeral of a great king, and composed against a background of impending disaster, *Beowulf* describes the exploits of a Scandinavian hero, Beowulf, in fighting against the monster Grendel, his revengeful mother, and a fire-breathing dragon. In these sequences Beowulf is shown not only as a glorious hero but also as a protector of the people. Thematically the poem presents a vivid picture of how the primitive people wage heroic struggles against the hostile forces of the natural world under a wise and mighty leader. The poem is an example of the mingling of nature myths and heroic legends.

In the epic, Chaucer praises man's energy, intellect, quick wit and love of life. His tales expose and satirize the evils of his time. They attack the degeneration of the noble, the cold-heartedness of the judge, the corruption of the Church and so on. In a word, the work gives a comprehensive picture of Chaucer's time.

Chapter 1

The Renaissance Period

I. Each of the statements below is followed by four alternative answers. Choose the one that would best complete the statement and put the letter in the brackets.

- () 1. The Renaissance, generally refers to the period between the _____ and _____ centuries.
A. 13th, early 16th B. 14th, early 17th
C. 14th, mid-16th D. 14th, mid-17th
- () 2. It was not until the reign of _____ (from 1509 to 1547) that the Renaissance really began to show its effect in England.
A. Henry V B. Henry VI
C. Henry VII D. Henry VIII
- () 3. Who is not among the best representatives of the English humanists? _____.
A. William Shakespeare B. John Milton
C. Thomas More D. Christopher Marlowe
- () 4. Homer's *The Iliad* was translated by _____.
A. Golding B. Chapman
C. North D. Chaucer
- () 5. _____'s *The Shepheardes Calender* showed how the pastoral convention could be adopted to a variety of subjects.
A. Edmund Spenser B. Thomas More
C. Christopher Marlowe D. John Milton
- () 6. _____ is known as "the poets' poet."

- A. John Milton B. William Shakespeare
C. Thomas More D. Edmund Spenser
- () 7. *Tamburlain*, _____'s play written before he left Cambridge, turn out to be a sweeping success on the stage.
- A. Bernard Shaw B. Richard Sheridan
C. Christopher Marlowe D. John Galsworthy
- () 8. Which of the following is not Christopher Marlowe's play? _____.
- A. *Richard II* B. *The Jew of Malta*
C. *Edward II* D. *Dr. Faustus*
- () 9. During his life time, Shakespeare wrote _____ plays.
- A. 54 B. 38
C. 154 D. 42
- () 10. Which of the following is not Shakespeare's comedy produced during the first period of his dramatic career?
_____.
- A. *The Two Gentlemen of Verona*
B. *The Taming of the Shrew*
C. *Love's Labour's Lost*
D. *Cymbeline*
- () 11. Which of the following is not Shakespeare's tragicomedies? _____.
- A. *Measure for Measure* B. *Pericle*
C. *The Winter's Tale* D. *The Tempest*
- () 12. Shakespeare's authentic non-dramatic poetry consists of two long narrative poems: *Venus and Adonis* and ____.
- A. *Julius Caesar* B. *The Two Noble Kinsmen*
C. *The Rape of Lucrece* D. *Cymbeline*
- () 13. _____, the first of the great tragedies, is generally regarded as Shakespeare's most popular play on the