



志鸿优化系列丛书

丛书主编 任志鸿



高中 优秀教案

GAOZHONGYOUXIUJIAOAN

本书由部分省市优秀教学设计大赛获奖作品选编而成



英语

配人教版

【选修6】

南方出版社

优秀教案

高中 GAOZHONG
YOUXIUJIAOAN
系列丛书指导审定专家



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人民教育出版社普通高中课程标准实验教科书《语文》执行主编，中国教育学会中学语文教学专业委员会秘书长，北京大学语文教育研究所兼职教授。



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ISBN 978-7-5501-0569-0



9 787550 105690 >

定价：36.00 元



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高中 优秀教案

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配人教版

【选修6】英语

丛书主编 任志鸿

本册主编 郭增才

副主编 籍万杰 聂守祥 徐众宇 曹莉莉



图书在版编目(CIP)数据

高中优秀教案. 英语. 6: 选修/任志鸿主编. --
海口: 南方出版社, 2012. 8
配人教版
ISBN 978-7-5501-0569-0

I. ①高… II. ①任… III. ①英语课—教案(教育)
—高中 IV. ①G633

中国版本图书馆 CIP 数据核字(2012)第 188532 号

责任编辑: 杨 凯
策 划: 张延军

志鸿优化系列丛书

高中优秀教案 英语 选修
任志鸿 主编

南方出版社 出版
(海南省海口市和平大道 70 号)
邮编: 570208 电话: 0898-66160822
山东鸿杰印务集团有限公司印刷
山东世纪天鸿书业有限公司发行
2012 年 8 月第 1 版 2012 年 8 月第 1 次印刷
开本: 787×1092 1/16
印张: 13.5 字数: 300 千字
定价: 36.00 元

(如有印装质量问题请与承印厂调换)



前言

EXCELLENT TEACHING PLANS

FOREWORD

自新一轮课程改革在神州大地破土而出,新课标的教学理念、教材组织形式、教学结果评价方式的变化层出不穷,叹为观止。在这样一个变革的年代,《优秀教案》始终紧跟改革的步伐。

随着越来越多的省份加入新课改,老师们的教学思路越来越多,教学设计构思也越来越巧妙。正如叶圣陶先生所说:“教育者不是造神,不是造石像,不是造爱人。他们所要创造的是真善美的活人。”其实作为“创造者”的老师们在一线教学实践和研究中创造出了很多有价值的教学案例和设计。许多一线老师通过自己的努力,为新课程教材的教学提供了很多有益的想法。这些内容刊登在各种教学杂志上,产生于教研部门的优秀教案评选或讲课比赛中。如果能够把这些好的案例集中起来,一定能够对教师的备课、教学提供很大的帮助。

为此,我们通过采取与教研部门核心期刊杂志合作等形式,聘任专家,组织出版了高中《优秀教案》丛书。本丛书的稿件来源是各种教学研究(评比)活动中评选出来的优秀教案和权威教学杂志中刊登的教案。这些作品展示了近几年课改的成果,代表了课改发展的方向。这类教案具有极大的参考和研究价值,是新课程改革条件下一线教师研究学习教学设计的范本。

本书有以下特点:

个性独特,匠心独具。本书力求再现他们在教学实践中的独特发现:对教材知识体系挖掘以求“深”,辨误以求“真”,考查以求“准”;对教材内容的梳理系统以求“全”,创新以求“异”,对教材的教法发散以求“活”,思维变化以求“新”,分析对比以求“博”。

篇篇精彩,课课经典。每一个教案都来自实行新课标地区的省级教研活动或者学科教学领域的核心期刊,还有不少是全国教学设计获奖作品。它们都是从众多的案例中经过层层筛选,优中选优,保证每一篇内容都精彩纷呈。这些在教坛耕耘多年的名师把他们的经验和智慧凝结到他们的作品中。他们对教学的每个环节,每一个步骤都经再三推敲、

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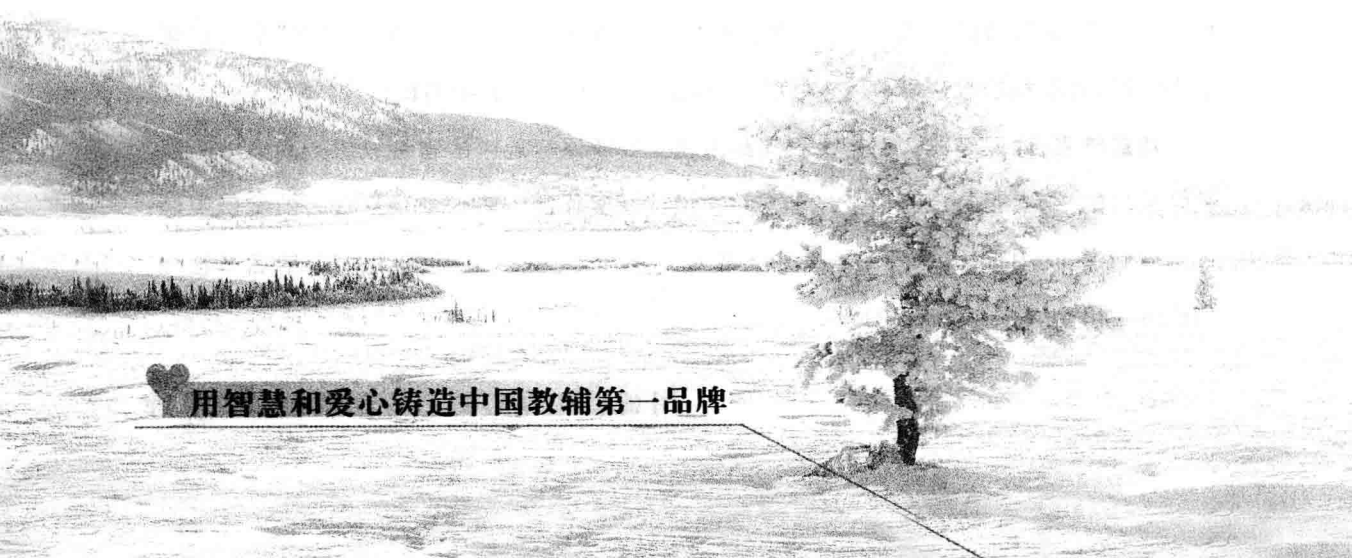
斟酌,打造出来的是可以供长期参考使用的经典教学案例。

实用新颖,理念成熟。课程改革对学生强调的是知识的生成。这种课程理念的贯彻需要教师既要调动学生主动的学习热情,又要通过教师的主导作用提高课堂效率。教案的筛选力求兼顾实用性和新颖性。每一篇带给您不同的感受,指引着课程改革的方向,引领着课程改革的潮流。

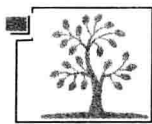
一课多案,更多选择。部分课时有多个思路迥异的精彩设计。细细品味,比较研读,既能感悟“教学有法,教无定法”的深刻内涵,又可以在教学中博采众长,使您的课堂融各家优点于一身,精彩每一瞬间。

我们相信,这套丛书将为广大实行新课程改革省份的教师提供更好的备课素材,为广大教师提供更具个人风格的优秀作品。当然,作为选集必然带有主编者的个人主观色彩,我们欢迎广大教师批评指正,同时欢迎更多的教师积极参与到本套丛书的更新发展之中。欢迎您将您的优秀教学案例和设计邮寄给我们,我们将为您提供平台与广大同行交流、分享,希望本套丛书能够与您同进步!

优秀教案丛书编委会



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Unit 1 Art

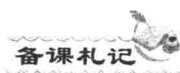
单元要览

本单元的中心话题是西方绘画和中国艺术的历史、中西方各种艺术形式与风格,不同时代的著名画家以及他们的作品。语言知识的选择和听说读写等语言技能的训练主要围绕“绘画艺术”这一主题进行。本单元的目的在于帮助学生掌握与“绘画艺术”这一主题有关的词汇知识,引导学生了解绘画艺术及其各个历史发展时期的不同风格,培养他们对艺术的兴趣以及理解美、欣赏美、创造美的能力。

本单元的主要教学内容如下表所示:

类别	课程标准要求掌握的内容			
话题	A brief history of Western painting and Chinese art; famous artists and works of art			
词汇	adopt	v. 采用; 采纳; 收养	scholar	n. 学者
	possess	v. 拥有; 具有; 支配	preference	n. 喜爱; 偏爱
	attempt	v. & n. 尝试; 企图	reputation	n. 名声; 名誉
	predict	v. 预言; 预告; 预测	civilization	n. 文明; 文化
	appeal	v. 呼吁, 求助	Egypt	n. 埃及
	aim	n. 目标; 目的 v. 瞄准	district	n. 区; 区域
	typical	adj. 典型的; 有代表性的	committee	n. 委员会
	specific	adj. 确切的; 特定的	signature	n. 署名; 签字
	carve	v. 雕刻; 刻记	abstract	adj. 抽象的; 深奥的
	sculpture	n. 雕塑	conventional	adj. 常规的; 传统的
	gallery	n. 画廊; 美术陈列室	evident	adj. 明显的; 明白的
	faith	n. 信任; 信念	superb	adj. 卓越的; 杰出的
	possession	n. 所有; 财产	ridiculous	adj. 荒谬的; 可笑的
	technique	n. 技术; 方法; 技能	controversial	adj. 争论的; 争议的
	coincidence	n. 巧合; 相合	delicate	adj. 脆弱的; 容易生病的
	shadow	n. 阴影; 影子	allergic	adj. 过敏性的; 对……过敏的
	figure	n. 画像; 身材; 数字	aggressive	adj. 侵略的; 好斗的
	clay	n. 黏土	fragile	adj. 精细的; 易碎的
	marble	n. 大理石	Egyptian	adj. 埃及的; 埃及人的
	cafe	n. 咖啡馆; 小餐馆	visual	adj. 视觉的; 看得见的
	exhibition	n. 展览; 陈列; 展览会	fragrant	adj. 香的; 令人愉快的
	flesh	n. 肉; 肉体	contemporary	adj. 当代的; 同时代的





类别	课程标准要求掌握的内容			
词汇	geometry	<i>n.</i> 几何学	permanent	<i>adj.</i> 永久的;持久的
	bunch	<i>n.</i> 束;串	faithfully	<i>adv.</i> 忠实地
	avenue	<i>n.</i> 林荫道;大街		
	a great deal 大量		attempt to do sth. 企图做某事	
	on the other hand (可是)另一方面		be allergic to 对……过敏	
	appeal to (对某人)有吸引力		have a preference for 喜欢	
	make sculptures 制作雕塑		in the flesh 活着的;本人	
	by coincidence 巧合地			
句型	1. <u>If you were</u> an artist, what kind of pictures <u>would</u> you <u>paint</u> ? (the subjunctive mood)			
	2. <u>If</u> the rules of perspective <u>had not been discovered</u> , no one <u>would have been</u> able to paint such realistic pictures. (the subjunctive mood)			
	3. There are scores of modern art styles, but <u>without</u> the Impressionists, many of these painting styles <u>might not exist</u> . (the subjunctive mood)			
	4. <u>Among the painters</u> who broke away from the traditional style of painting <u>were</u> the Impressionists, who lived and worked in Paris. (inversion)			
功能	喜好和偏爱 (Preference)			
	I want to...		I'd like/prefer/rather...	
	That's my first choice.		If it was up to me, I'd choose...	
	We shouldn't miss...		I'm not fond of...	
	I don't like...		Would you like... or...?	
	Would you rather...?		Which would you prefer,...?	
	What's your preference?			
语法	虚拟语气 (Subjunctive Mood) (1) (I wish I were/did/could/would...; If I did..., I would do...)			
	If you could have three of these paintings on the walls of your classrooms, which would you choose?			
	If you were an artist, what kind of pictures would you paint?			
	Have you ever wished you could paint as well as a professional artist?			
教学重点	1. Get students to know about Western painting and Chinese art, famous artists and works of art.			
	2. Have students learn some useful new words and expressions about painting and art and let them learn effective ways to master them.			
	3. Enable students to grasp and use the expressions of preference.			
	4. Let students learn the new grammar item: the subjunctive mood(1).			
	5. Develop students' listening, speaking, reading and writing ability.			
教学难点	1. Enable students to master the use of the subjunctive mood.			
	2. Let students learn to write a letter of suggestion.			
	3. Develop students' integrative skills.			

续表

类别	课程标准要求掌握的内容
课时安排	Periods needed: 6 Period 1 Warming Up, Pre-reading, Reading and Comprehending Period 2 Language Study Period 3 Grammar—the Subjunctive Mood(1) Period 4 Listening and Speaking Period 5 Reading and Writing Period 6 Summing Up, Learning Tip and Assessment

Period 1 Warming Up, Pre-reading, Reading and Comprehending

整体设计

教学内容分析

This is the first teaching period of this unit. The central part of this period is the reading passage with the name of *A Short History of Western Painting* showing the students the history of Western painting.

Warming Up gives students four questions to discuss, aiming at preparing students for both the content and the grammar of the unit.

Pre-reading provides three questions to help students focus on the topic of the reading passage and leads the students to think about any personal experiences of Western art they may have, such as things about art galleries, paintings in galleries, some Western artists and paintings.

Reading mainly introduces the history of Western painting. There are four major movements in Western art. Social, political and cultural changes contribute to the changes in artistic styles. There are four pictures of paintings in the passage representing the four major movements. After a glance at the title of the text and the headlines within it we know that it is a historical report, in which there are many time expressions. Then we can know the topic of the text and how the information is organized—in the order of time, from the earliest to the present.

Comprehending consists of four written or oral exercises for the students to do so as to help the students to get a better understanding of the text, that is to say, to help the teacher to check how much the students have understood the text.

三维目标设计

Knowledge and skills

1. To understand the meanings of the following new words and phrases: abstract(抽象的), sculpture(雕塑), gallery(画廊), faith(信念), aim(目标), conventional(传统的), typical(典型的, 有代表性的), evident(明显的), adopt(采用), possess(拥有), superb(卓越的, 杰出的), possession(财产), technique(技术), by coincidence(巧合地), a great deal(大量), shadow(阴影), ridiculous(可笑的), controversial(争议的), attempt(尝试; 企图), on the other hand

备课札记

(另一方面), predict(预测).

2. To learn about some major movements in Western art and how art has changed stylistically over the centuries.
3. To learn how the information is organized.
4. To develop the students' reading ability by skimming and scanning the passage.
5. To develop the students' speaking ability by talking about Western paintings.

Process and methods

1. While doing *Warming Up* the teacher can lead in the topic of this unit by showing students some Chinese and Western-style paintings to recall their own knowledge and opinions about various art forms. Students should also be introduced to the subjunctive mood and try to use it when talking about the art forms.

2. During *Pre-reading* the teacher can go around the classroom and discuss the questions with several students. This discussion should be student-centered and arouse students' interest in Western painting. The teacher should also ask the students to look at the paintings in the reading passage and try to identify which style each of them belongs to so as to let them have a general knowledge of these paintings.

3. While doing *Reading* and *Comprehending*, the teacher may first ask the students to read the text quickly to get the general idea of each paragraph. After reading the passage, students are encouraged to answer some questions and discuss the text structure.

4. To consolidate the contents of the reading passage, the students should be required to retell the history of Western art in their own words at the end of the class.

Emotion, attitude and value

1. To stimulate students' sense of beauty and the ability of understanding, enjoying and creating beauty.
2. To develop students' sense of cooperative learning.

教学重、难点

1. To enable the students to learn about the history of Western art and to develop their reading ability.
2. To enable the students to talk about Western paintings.

教学过程

⇒ **Step 1 Warming up**

1. Warming up by looking and talking

Show the following paintings to the students and let them find out their favorites and give the reasons. Then help them find out the differences between the first three pictures and the next three ones.





Sample expressions:

If I were to choose paintings on the wall, I would choose the first one, because...

If I were an artist, I would paint horses. Because...

2. Warming up by reading the short passage below.

The Chinese have for centuries seen painting as the highest form of art. Chinese paintings have an air of living nature, harmony and peace that is not always found in the art of other civilizations. It is entirely different from Western painting, but that difference is hard to grasp and express. The following are some different forms of art:

Figure painting: It includes portraits, story painting and genre painting (风俗画) with figures as the main subject. Lines are the key point.

Landscape painting: Chinese landscape paintings can be divided into blue-and-green landscape, gold-and-green landscape, light-purple-red landscape and water ink landscape according to the colors used in paintings. The one without outlines is called boneless landscape.

Flower and bird painting: Flowers, rocks and birds are usually the main subjects of this kind of paintings. Technically, there are detailed style with colors and free style with ink.

Court painting: It refers to the works done by those professional painters employed by the royal court, or imitations of their works by other painters.

The passage above is about Chinese art forms. With this, the teacher can arouse students' interest to read the passage about Western painting.

Step 2 Pre-reading

1. Match the paintings and their painters.



Painting 1



Painting 2



Painting 3



Painting 4



Picasso



Van Gogh



Masaccio



Da Vinci

Suggested answers: Painting 1: Picasso; Painting 2: Masaccio; Painting 3: Da Vinci; Painting 4: Van Gogh

2. Encourage students to talk more about the paintings and the artists.

Keys for reference: Leonardo da Vinci was born in 1452 in the village of Vinci. Leonardo began his career working for a master painter in Florence. His masterpiece is *Mona Lisa*. Leonardo was truly a "Renaissance Man" skilled in many fields. He was a scientist and an

inventor as well as an artist. He made notes and drawings of everything he saw. Leonardo invented clever machines, and even designed imitation wings that he hoped would let a person fly like a bird.

Step 3 Reading and comprehending

1. Fast-reading

Ask students to skim the passage to get the key words and general idea of each paragraph and answer the following questions:

(1) What's the main idea of the text?

(2) How many styles of Western art are mentioned in the text? What are they?

Suggested answers:

(1) The style of Western art has changed a lot as time goes by.

(2) Four. They are: the Middle Ages, the Renaissance, Impressionism and Modern art.

2. Detailed-reading

(1) Ask students to read the text carefully to get some specific information and fill in the chart below.

Period	Main aim of painters	Characteristics of the paintings	Representative artist
The Middle Ages (5th to 15th century AD)	To represent ① themes	Religious, realistic	②
The Renaissance (15th to 16th century)	To paint ③ as they really were	Perspective, realistic, new oil paints	Masaccio
Impressionism (④ century)	To show how ⑤ fell on objects at different times of the day	Not detailed, painted outdoors, painted changes in light	Not mentioned
⑥ (20th century to today)	To concentrate on certain qualities of the object	⑦, very realistic	Not mentioned

(2) Ask students to scan the passage for detailed information and do the following multiple choices.

① In the Renaissance, painters _____.

- A. painted religious scenes in a more realistic style
- B. focused more on religion than on humans
- C. began to paint outdoors
- D. returned to classical Roman and Greek ideas about art

② _____ discovered how to make paintings look more real by using perspective.

- A. Giotto di Bondone
- B. Masaccio
- C. Claude Monet
- D. Pablo Picasso

③According to the text,art is influenced less likely by_____.

- A. social changes
B. the way of life
C. agriculture
D. beliefs of people

④ When did people focus more on people and less on religion?

- A. From 5th to 15th century AD.
B. From 15th to 16th century.
C. From late 19th to early 20th century.
D. From 20th century to today.

⑤ Most people hate the Impressionists' style of painting at first because they thought

- A. their paintings were very abstract
B. they broke away from the traditional style of painting
C. their paintings were very realistic
D. their paintings were very ridiculous

⑥ What does the text mainly tell us?

- A. How religious painting developed.
- B. How oil painting developed.
- C. How Impressionist painting developed.
- D. How Western art developed.

(3) Guess which period the following pictures belong to.



Painting 1



Painting 2



Painting 3



Painting 4

Suggested answers : (1) ①religious ②Giotto di Bondone ③people and nature ④late
a to early 20th ⑤light and shadow ⑥Modern Art ⑦Abstract

(2)①D ②B ③C ④B ⑤D ⑥D

(3) Painting 1; the Renaissance; Painting 2; the Middle Ages; Painting 3; Modern Art; Painting 4; Impressionism

⇒ **Step 4 Language study**

Dealing with any language problems (words or sentences students might not understand) to help the students to have a better understanding of the text.

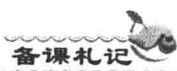
➡ Step 5 Listening, reading aloud and underlining

Ask students to read the passage aloud to the tape and let them pay attention to the pronunciation of each word and the pauses within each sentence. Tell them to pick out all the useful expressions or collocations from the passage while reading and copy them to the notebook after class as homework.

Collocations: concentrate on, adopt a humanistic attitude to life, possess sth., be convinced that, by coincidence, a great deal, lead to, break away from, attempt to do, on the other hand.

➡ Step 6 Structure analyzing

After reading, ask students to discuss the text structure.



Keys for reference:

This passage is a historical report. The first paragraph introduces the topic and the theme of the text. The rest of the report presents the information in chronological order. A feature of historical reports is the abundance of time expressions. The last sentence of the report functions as a conclusion. In addition, each section begins with a topic sentence.

⇒Step 7 Retelling

Ask students to talk about the history of Western painting in their own words. Give them some key words and expressions on the blackboard. Then let them try to retell the passage.

⇒Step 8 Homework

1. Learn the useful new words and expressions in this part by heart.
2. Try to find a book with reproductions of Western paintings or Chinese paintings and explain what you like or dislike about them.

⇒Step 9 Reflection after teaching

教学参考

Chinese Painting

Chinese painting is generally divided by subject matter into four broad categories: figures, landscapes, flowers and birds, and bamboo and rocks. The first three categories succeeded each other in the summits of their developments, while the painting of bamboo and rocks became a casual pleasure of the educated elite from the 12th century on. Before the Han Dynasty, founded in 202 B. C., there was already a tradition of figure painting and portraiture of which remnants survive on later bronzes, jades, and pottery. During the Han Dynasty, the art of depicting figures became increasingly elaborate. Rulers used didactic art to emphasize codes of government. Surviving examples of stone engraving and wall painting show strong and lively drawing.

Landscape

The art of landscape painting formed the central and most standing tradition in Chinese painting. On a basis of Taoist communion with nature and strengthened by Buddhism, there was a strong literary tradition of seclusion among, and meditation upon the forests, streams and mountains. China's landscape painting brought nature's presence to wherever man desired it. Elements of landscape are already present in art of the Han Dynasty, but development did not really begin until the Tang Dynasty.

The succeeding Northern Sung Dynasty(960-1127) has often been called the Golden Age of Chinese Landscape. The differences in approach and technique that naturally appeared

became gradually categorized into traditions; the northern and southern schools.

Birds and Flowers

In the Tang Dynasty at least one painter, Tiao Kuang-yin, was already known as a specialist in birds and flowers. However, the first two important names in bird and flower painting, Huang Chuan and Hsu Hsi, occur in the 10th century. Huang Chuan, a subject of the latter Shu Dynasty, inherited the traditions of the Tang Dynasty. His paintings of flowers and birds were in an accordingly archaic style, with strict conventions and conservative attention to careful realism. Hsu Hsi, who lived under the Southern Tang Dynasty created the "boneless" mo-ku style in which forms are built up with pale washes and outlines are not used. His inspirations were unrestrained and the school he initiated was considered much the more creative. Mi Fu, the leading literati critic of the 11th century remarked that ten paintings by Huang Chuan were not worth one by Hsu Hsi. Later bird and flower painters generally belonged to either the Huang or the Hsu tradition.

Stones and Bamboo

Stones and bamboo originally appeared as background objects in other types of paintings but gradually evolved into a separate genre. The 10th century Southern Tang ruler Li Hou-chu developed a trembling brush technique in calligraphy that was also particularly suitable for painting bamboo and rocks. Tang Hsi-ya, an artist of the same time, adapted it for that purpose. In the following Sung Dynasty, the painting of bamboo became more and more popular and many famous scholars such as Wen T'ung and Su Shih were also well known for their paintings of bamboo.

Period 2 Language Study

整体设计

教学内容分析

The emphasis of this period will be placed on the important new words, phrases and sentence patterns in *Warming Up*, *Pre-reading*, *Reading*, *Comprehending* and *Discovering useful words and expressions* in *Learning about Language*. There are altogether 50 new words and phrases in these five parts. 21 of them are marked with triangles, which shows that the students needn't learn them by heart. It is enough to recognize them when meeting them while reading the passage. The other 29 should all be remembered, among which the following 9 words and expressions are even more important: aim, adopt, possess, attempt, a great deal, typical, predict, specific, on the other hand. They are all very useful and important. So are the sentence patterns "Among the painters who broke away from the traditional style of painting were the Impressionists, who lived and worked in Paris." and "There are scores of modern art styles, but without the Impressionists, many of these painting styles might not exist." We ought to pay more attention to them.

三维目标设计

Knowledge and skills

1. To get the students to learn to use the following important new words and phrases freely: aim, adopt, possess, attempt, a great deal, typical, predict, specific, on the other hand.



备课札记