

<<综合教程补充教案-第四册>>

图书基本信息

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### 前言

“新世纪高等院校英语专业本科生系列教材”为普通高等教育“十五”国家级规划教材，选材广泛新颖，编写理念先进科学，体系完整宏大。

各册循序渐进，全面培养学生的英语综合能力，并恰当地融合了对学生的素质教育，有助于其发展成为高素质的复合型人才。

该系列教材中，《综合教程》为其主干教材，共有八册。

原教材配有教师用书。

为了给教师提供更大的教学便利，帮助教师更充分地挖掘教材，更好地发挥教材的效用，上海外语教育出版社组织编写了本套《综合教程补充教案》，作为所配教师用书的有效补充。

本套教案每单元基本框架如下： Teaching Plan为每单元教学的总体教学时间安排建议，教师在实际操作过程中可以灵活变通。

text部分： Lesson summary明确本单元教学任务，列出该单元讨论的主题、重点词汇以及相关的语法点。

Background Information旨在补充与本单元课文内容相关的文化知识点。

Stylistic Features简要介绍本单元课文的文体风格、篇章结构以及突出的修辞手段及其文体效果，为教师全面把握文章的精髓提供参考。

Teaching Guide明确本单元第一课的教学目标并提供相关的教学建议。

本部分注重学生阅读能力的培养，设计了多种问题或活动，帮助学生在探索中熟悉文章的内容、篇章结构与修辞手法。

本部分基本分为以下步骤进行：Pre-reading activities, While-reading activities, After-reading activities, Detailed reading.

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### 内容概要

《综合教程补充教案（第4册）》是“新世纪高等院校英语专业本科生系列教材”为普通高等教育“十五”国家级规划教材，选材广泛新颖。

编写理念先进科学，体系完整宏大。

各册循序渐进，全面培养学生的英语综合应用能力。

本套《综合教程补充教案》充分考虑教学需要，内容丰富，板块众多，包含背景知识、修辞分析、教学建议、课堂活动、难词难句、佳句欣赏、语法分析等等与《综合教程教师用书》配合使用，相辅相成，为教师讲授《综合教程学生用书》提供丰富的教学资源，帮助教师更充分地挖掘教材，更好地发挥教材的效用。

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## 章节摘录

Wagner : Zenith of German Romanticism Although he was undoubtedly the most controversial musical figure of the nineteenth century , Richard Wagner was a great literary , philosophical and political activist whose contributions to the development of German Romanticism were unrivaled by any of his contemporaries. His life and works may be said to crown the musical achievements of German Romanticism , but they are simultaneously celebrated and condemned like the works of no other composer in music history. His music dramas are hated as much as they are worshiped in the world today , but even among those who damn Wagner as a human being , his genius as a composer is not denied. It is a far cry from the date of the first extant opera to the music-dramas of Richard Wagner. The opera , as regards its essential form , is old enough. The Greeks knew it , and it was probably well established before their time. In the tragedies of Aeschylus , Sophocles , and Euripides , there was musical recitation , and the choruses were sung in unison. But only a measure or two of this ancient music remains to show what it was like. It is to the age of the Renaissance , with its attempts to revive old-time Greek art , that we owe the first specimens of what we now understand as opera. Wagner ' S theory of opera , or rather of music-drama , as he preferred to call it , was peculiarly and essentially his own. Vast quantities of ink have been shed by innumerable pens in more or less elaborate explanations of that theory. Let it not be supposed , however , that there is anything bewilderingly abstruse about the Master ' S doctrine of music-drama. The first thing to understand clearly is that Wagner was dissatisfied with the form and style of the typical Italian opera of his day. It was not a serious art form. It was designed chiefly for display——display of voice , and pretty costumes , and graceful action in the love-duets.

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