

Presenter

Scorer WBF

Date 16 June 09

Total Score

5.4

Grade

Scoring Guide for a CBI Classroom Project #2 Open - Journal

Notes: 1) Project 3 (proposal for entire course also needs [Factor 4 "Pieces"] an overview / Table of Contents). 2) For Projects 1 & 2, presentation is not as important, so Factor 4 "slides" by one performance level. 3) Evidence of pedagogical consciousness" will vary in length with the size of the project, and will be much more extensive for a project that presents the design of an entire course. Evidence can be reference to secondary literature or just "teacher talk" that shows consciousness of CBI concepts and their implications.

Global	Factor 1: Is It CBI?	Factor 2: Language Level Fits Activity?	Factor 3: Time Appropriate?	Factor 4: The Pieces	Factor 5: Presentation
6	After tryout in real class goes to conference / can be used as exemplary for a later CBI class.	Central language level is exactly right, and the activity, even as is, can fit the neighboring level above and below.	Entirety of activity is a very close fit to the declared available time, and is also, even as is, flexible in both directions.	More than just the basic set of instructor directions, student setup, support resources (realia, etc.), assessment tool, and evidence of pedagogical consciousness; all pieces of high quality.	Extremely accurate language (spelling, punctuation, syntax, paragraph structure, organization of parts, voice) AND strong visual management of the text (typography, layout).
5	Needs minor transformation of one aspect, but no content is missing.	Needs slight adjustment (ex.: one learner activity is above or below level).	Very close fit, but not flexible.	Needs a couple of adjustments that can be carried out with little help from me beyond the initial criticism.	Close to 6: errors of language are individual, not systematic. Needs a pointer or two about typography / layout.
4	Needs to add something and cut something, or transform (the) two chunks.	Entire project needs adjustment by one major ACTFL sub-level (ex: IntMid vs. IntHigh is major; IntLow vs. IntMid is minor)	Needs 50% adjustment (cut by half, stretch to twice what's there), but this requires no major rethinking.	One piece (or equivalent sub-pieces of multiple pieces) needs my earnest help (half-hour discussion) and then several hours of your attention.	One systematic exposition flaw and a couple small <u>seate errors. Format is plain but not confusing.</u>
3	Needs several major changes, but the underlying idea is indeed CBI	Entire project belongs to a distinctly different level (ex: IntLow/Mid v. Advanced, LANG 103 v. LANG 203). Score 2: level is even more inappropriate (ex: Adv v. NH, LANG 301 v. LANG 101)	Much too short or much too long for the available time.	Needs an hour of my time and probably 5 hours of yours.	To become 4, presentation (this alone) needs an hour of consultation, followed by several hours of your time.
< 3	Survey of project reveals that the organizing principle is not CBI, but something else, most likely a language lesson, and probably a pedagogically traditional / reactionary				

0737c-1

O737c-2

Project 2: Two week unit
8 June, 2009

Writing Workshop: Improving Spanish Proficiency through Opera Reviews

Content area: Journalism and the Performing Arts

Overview: This two-week CBI unit model focuses on improving Spanish oral, written and reading proficiency through professional, journalistic reviews of opera. In this unit, the learners will assume the identity of a journalist contributing to a small publication of opera reviews. The instructor will facilitate the process and serve as their editor-in-chief. Through a series of written, spoken and reading activities, the journalists will learn the necessary vocabulary and grammatical structures to discuss, analyze and express opinions about selected operas and specific scenes. The majority of writing and reading required for the course will need to be completed outside of group meeting hours. The editor-in-chief must be willing and available to answer emails and meet with journalists outside of meeting hours. Throughout these activities, both during and outside of group meetings, the journalist will be asked to recognize and analyze the use of operatic conventions and other components of a successful opera performance and review. Together the editor-in-chief and the journalists will establish the necessary criteria for writing opera reviews and each journalist will be required to complete a series of writing assignments that will culminate into a review of a scene from an opera. In addition, the journalists will also serve as peer editors; each journalist will write one review as well as review the work of another journalist. At the end of the two-week unit, the reviews could be compiled into a simple, small publication, aimed to accompany a larger educational opera presentation and/or serve as a journalistic writing sample for a portfolio.

Unit time frame: Two weeks (8 meeting hours)

Course count: 10-15 (more learners could possibly be accommodated if the course was expanded to 12-16 meeting hours).

Location: A conference or classroom with computer access and a large projection screen.

Learner profile: Spanish-language learner with an interest in opera and/or journalism in the arts.

Target proficiency level: Advanced-mid to advanced-high, in accordance with ACFTL proficiency guidelines. This unit could also be adjusted to accommodate the superior learner, if needed. *yes*

Course objective: This CBI course is designed to improve the written and spoken use of grammatical structures relating to description, analysis and supporting opinion. Through



the facilitator's carefully constructed activities and scaffolding, learners will present detailed descriptions of opera excerpts in order to form, support and defend opinions about opera and journalism in the target language. Learners will select one opera and continue to work with it throughout the two-week course; each writing assignment will build on the previous with the end result of the learner's familiarity with a particular piece. Learners will collaborate with their peers as well as the instructor in order to set, maintain and achieve their personal and professional goals in the target language. Learners will also be introduced to several guiding journalistic principals and techniques, including the process of peer and editor-in-chief reviews. In addition, learners will be presented the linguistic tools to articulate and/or develop an appreciation for opera and the performing arts.

Identified grammatical structures: clausal phrases, verbs of opinion and observation in the indicative, conditional and past subjunctive tenses, comparisons, adjectives and adverbs, prepositions.

Materials: Computer with internet access to youtube.com and/or a DVD player with opera, musical and play DVDs. (Corresponding audio clips are optional.) Newspaper and magazine articles (many available online) and book excerpts (see Supplement 3: Resources).

Weekly outline for CBI Opera Reviews

Week 1: Talking about opera: definitions, descriptions and conventions (4 total meeting hours).

Language targets: verbs of observation in the indicative tense, adjectives/adverbs, causal phrases, prepositions.

During the first week the journalist will be utilizing familiar grammatical forms while developing an awareness of formal descriptions of opera as well as acquiring the necessary vocabulary to perform this task. As a group, the journalists will briefly establish a working definition of opera through a series of activities, including watching short clips from different operas, dramatic plays and musicals and comparing the similarities and differences as a group. The editor-in-chief will select three to four operas (see Supplement 2: Operas) and present the journalists with their plot summaries in Spanish, as well as excerpts from opera reviews in newspapers and magazines (see Supplement 3: resources). Together and in small groups, the group will describe the action in the presented scenes and its observable relation with the music (ex: *¿Qué es el tempo? ¿Es rápido o lento? ¿Triste o alegre? ¿Qué hacen los cantantes? ¿Qué relación hay entre los cantantes y el escenario? ¿Con los otros personajes?* (What is the tempo of the music? Is it fast or slow? Happy or sad? What are the singers doing? What relationship do their actions have with the scenery? Other characters?)). Through the observations of the journalists, the editor-in-chief will facilitate a discussion of operatic conventions as they pertain to the scenes presented. Together the group will establish a

list of key characteristics one should address while observing an opera. Outside of meeting hours, each journalist will select two scenes from a short list presented by the editor-in-chief and write a detailed description of each, omitting personal associations and opinions. One description they will write on their own and one will be written with another journalist, focusing on the characteristics and conventions established during meeting times (see Assignment 2). Through these activities and with the help of the opera glossary (see Supplement 1: Glossary and Assignment 1), the journalists will be introduced to pertinent vocabulary relating to opera and required to employ it during group discussions and assignments outside of meeting times.

Week 2: Writing about opera: What is the difference between a review and a critique? What are the necessary components of a professional journalistic review of an opera? (4 total meeting hours)

Language targets: verbs of opinion, persuasion, structures supporting opinions (including clausal phrases), past conditional and subjunctive tenses.

During the second week the journalists will be challenged to utilize the vocabulary pertaining to opera as well as more complicated grammatical structures while expressing opinion and writing a review of an opera. Journalists will research and read authentic reviews of an opera in the target language (preferably about an opera they have already described in the previous assignment) and bring examples to the group meetings (see Supplement 3: Resources). Together the group will analyze the structure of the review. The editor-in-chief will help facilitate a list of the necessary components of a good review and compare these characteristics with the reviews they have read. The group will establish a rubric for evaluating successful and unsuccessful reviews. The journalists will write an abridged review of one opera, focusing on the scene they formally analyzed in the previous assignment. The journalists will pair up with the end result of each person being a journalist (writer) and a peer editor. Each person will then review the work of one of their peers outside of meeting times. During the next meeting time, rotating pairs will share and discuss their reviews and any suggestions (this could also be done outside of group meetings if time is limited). The journalists will then make corrections and meet with the editor-in-chief before the final group meeting. During the final meeting, the group will discuss any issues that may have arisen during the process. As a group, they will suggest and defend which scenes they preferred and why. If applicable, they will begin a discussion to decide which scenes are appropriate to show in an educational presentation introducing someone to opera.

Assessment

The journalists will be assessed by their peers and the editor-in-chief in the work accomplished during and outside of group meetings. Grades will be determined by the editor-in-chief based on the criteria established by the group. Other assignments and forms of assessment not listed as "graded" will be recorded by the editor-in-chief as "completed" or "not completed."

Reading and writing assessment:

-Assignment 1: Week 1: Opera terminology

The journalists will be presented with a handout of opera terminology in English and the corresponding terms in Spanish (see Supplement 1: Glossary). They will be asked to research the definitions and/or write out the definition in Spanish based on their previous knowledge of the subject. This exercise will serve to form a good reference for group discussions, readings and writing assignments.

-Assignment 2a: Opera scene description: Pairs

Each journalist will select a scene from the list presented by the editor-in-chief. In pairs, the journalists will write one scene description, utilizing opera terminology when possible. The journalists will focus on the relationship between the action presented in the scene, the target emotion of the music, the scenery and the presence/absence of other singers on stage. This will be a detailed formal description void of any personal associations or opinions. This could possibly be accomplished during meeting hours if computer availability and/or time permit. Limit: 250 words.

-Assignment 2b (Graded): Opera scene description: Individual

Each journalist will describe a scene different from the one chosen for Assignment 2a. The journalist will research a synopsis of the opera in the target language and locate the selected scene in the action of the act and overall plot of the opera. The journalist will also include information about the composer, the librettist/libretto and historical context. Limit: 500 words

-Assignment 3: Journalistic review of an opera

Each journalist will be asked to find a review of an opera written in the target language (see Supplement 3: Resources). If possible, the journalist will select a review of one of the two opera scenes they have described in Assignment 2. The journalists will be asked to make notations about the structure, content and form. The journalists will bring the article and their notations to the appropriate group meeting.

-Assignment 4a (Graded): Write a review of an opera

Based on the criteria established during group meeting hours, each journalist will write a review of one of the operas he/she described in Assignment 2. This review will summarize pertinent information about the plot, but be limited

to describing one (possibly two) specific scenes. The journalist will offer opinions about the performance, supported by historical information or observations (ex: *Esta producción de Aida toma lugar en el año 2005 en San Francisco. Aunque el escenario tiene elementos del Egipto moderno, como los dibujos colorados en la forma de grafiti, el dúo entre Aida y Radames en la escena final en la tumba no tiene sentido bajo un puente porque el coro de sacerdotes y los ruegos de Amneris parecen artificiales y fuera de lugar.* (This production of *Aida* is set in the year 2005 in San Francisco. Although the scenery has elements of modern Egypt, like the colorful designs in the form of graffiti, the duet between Aida and Ramadas in the final tomb scene does not make sense under a bridge because the chorus and the pleas of Amneris seem contrived and out of place.)) The journalist will also offer opinions about what would have improved the performance, using the past conditional and subjunctive constructions. (ex: *Si el director cambiara la posición física de Amneris y la metiera encima de la puente, entonces la escena final tendría sentido como una de suicido.* (If the director changed the physical location of Amneris and placed her on top of the bridge, then the final scene would make more sense as one of suicide.)) This assignment will be reviewed by a peer before being submitted to the editor-in-chief. Limit: 1000 words.

-Assignment 4b: Peer review

Each journalist will read the review of one of his/her peers. They will assume the identity of someone unfamiliar with the piece reviewed to determine if the review contains enough/too much information. They will critique the review according to the guidelines determined by the group as well as offer suggestions for improvement in content, form and grammar.

Oral assessment:

-Active daily participation: including speaking, thoughtfully contributing to group discussions, collaborating in small groups and pair work, coming to group meetings with the written and/or reading assignment completed and respecting the opinions of his/her peers and the editor-in-chief.

Sample Lesson Plan
Week 2; day 1; hour 2

Lesson Objective: This lesson is designed to encourage the journalist's use of the past tense, specifically the past subjunctive and conditional tense. The journalist will be asked to use clausal phrases in past tense when commenting on and/or offering opinions about something he/she thought was successful or would have done differently in the opera scene presented by the editor-in-chief. At the end of this lesson, the journalist will have a contextual familiarity with the grammatical constructions, which will allow him/her to employ them in writings outside of meeting times.

Identified Grammatical Structures: Imperfect and preterit past tenses, past subjunctive and conditional past tenses, clausal phrases, adjectives.

Lesson Plan (60 minutes):

1. (20 minutes) The editor-in-chief will select two video excerpts of the same scene from an opera of his/her choosing (preferably one that the journalists are already familiar with—"Vesti la giubba" or "No, pagliaccio non son" from *I Pagliacci* are highly recommended due to widespread availability and familiarity). Before playing, the editor-in-chief will briefly summarize the plot and its relation to the scene presented. The editor-in-chief could be aided by the journalists if they have already studied the opera. The editor-in-chief will play both excerpts for the group of journalists; the journalists will take notes while watching the excerpts.

2. (5-7 minutes) In small groups, the journalists will compare the two clips and discuss the use of theatrical elements, voice color and operatic conventions to determine the success or failure of the scenes presented. They will write out a list of their opinions and what elements they based their judgments on, if desired.

3. (7-10 minutes) Together the group will share their comparisons and opinions. The editor-in-chief will ask the group what changes they would have made to the scenes. The editor-in-chief will model the correct use of a causal phrase with the past subjunctive and conditional tense and ask for a few examples from the group; these can be written on the board and explained in grammatical terms, if necessary.

4. (10-15 minutes) The editor-in-chief will present several questions of similar form: if you were...(past subjunctive) then...(conditional). (Ex: *Si fuera el director, ¿cómo cambiaría la acción de esta escena?* (if you were the director, how would you change the action of the scene?) *Si estuviera en el teatro durante la representación, entonces, ¿qué pensaría del escenario?* (If you were in the audience during the performance, then what would you have thought about the scenery?)) The journalists will divide into several groups and each group will be asked to analyze the excerpts based on all or one of the following: voice color (emotion), scenery, music and acting. Although a simple present or past tense could be used in this situation, the editor-in-chief will insist that the journalists place themselves in the past and talk about the scene in the past subjunctive

and conditional. Each journalist will practice using these kinds of clausal phrases and subsequently supporting their opinions in the imperfect or preterit tense. Each group will keep a record of what they discussed. The editor-in-chief will circulate and offer assistance.

5. (10-15 minutes) The group will discuss their opinions about the identified operative elements, point by point. They will be required to use the targeted grammatical structures. Together the group will come to a consensus about the scenes presented, if possible. The editor-in-chief will take the last several minutes of the group meeting to answer any questions and/or clarify the use of difficult grammatical points.

- Act** Divisions of the opera that usually mark the completion of part of the action or story. Operas often range from one to five acts.
- Acoustics** The science of sound. The quality of sound in an enclosed space.
- Aria** A solo song that a character uses to express feelings or comment on the action.
- Baritone** The middle male voice. Often used in the roles of kings, priests, fathers and villains.
- Bass** The lowest male voice. Often used for comic roles and older men.
- Bravo** Italian for "well done." Shouting "bravo!" at the end of the performance is an operatic convention.
- Cabaletta** The concluding section of an extended aria or duet. Cabalettas generally have a rapid or exciting tempo.
- Choreography** Greek for "dance writing," this is the planning and construction of a dance. Operas often include dance sequences.
- Chorus** A group of singers usually divided into sections according to voice range (soprano, altos, tenors and bass). The opera chorus often represents the general community and serves to comment on the action or voice the thoughts, fears and suspicions of the audience.
- Composer** From the Latin *com ponere* for "one who puts together," the composer is the writer of a piece of music. This term is often associated with writers of Western classical music and operas.
- Conductor** The musical director of the opera who leads both the orchestra and the singers.
- Contralto** The lowest female singing voice. Often used for maids, mothers, grandmothers and witches.
- Cover** The replacement for a role in case of illness or emergencies, also known as "understudy."

- Critique (written)** An analysis of a performance (or book or exhibition) that is concerned with placing the work in its historical or cultural context. Critiques are generally published in scholarly journals, books or magazines.
- Director** The person responsible for the dramatic interpretation of the opera. The director plans the movement and action of the characters.
- Duet** A song for two voices of any range.
- Dynamics** The degree of loudness and softness in the music.
- Ensemble** French for "together," this is a group performing together at one time.
- Finale** Italian for "end," this refers to the ending of a segment of an act or scene, often including multiple singers.
- Grand Opera** Refers to a type of opera that combines chorus, ballet and other elements of spectacle.
- Libretto** Italian for "little book," this term refers to the text of an opera.
- Librettist** The writer of the libretto.
- Mezzo-Soprano** The middle range female voice. The mezzo-soprano often sings the secondary female role in Italian operas and the principle female role in the French operas. Among many roles, the wise woman is often sung by the mezzo-soprano.
- Musical** A staged story told by interweaving songs with music and spoken dialogue.
- Opera** A performed art form that combines a play or dramatic work with music, told almost completely through singing.
- Orchestra** The group of musicians who, lead by the conductor, accompany the singers.
- Orchestra Pit** The sunken area in front of the stage where the orchestra plays.
- Overture** From the French *ouvverture* meaning "opening." The overture is the musical introduction to the opera played by the orchestra.

Play	A staged story told through spoken dialogue.
Plot	The order of events or principal idea of the story.
Proscenium	The architectural frame of the stage. The areas hidden from the audience's view, behind the proscenium, are called the wings. Therefore, one often refers to the artist waiting to perform on stage as "waiting in the wings."
Range	The set of notes (often from highest to lowest) the human voice or musical instrument can produce.
Recitative	A sung speech that follows closely to the rhythm of spoken speech, which advances an action by providing information or signaling a dramatic change.
Repertoire	From the Latin <i>repertorium</i> meaning "to catalogue or inventory", a repertoire represents the complete list or supply of operas, dramas or musical works available for performance. This list is often grouped based on vocal range, country of origin, time period or theme.
Review (written)	A written judgment of a particular performance usually published in newspaper or magazines. A review describes the performance (or work of literature or art exhibition) and then judges its worth.
Scene	The location or setting of an opera, an act or part of an act.
Score	The written music of the opera or other musical composition.
Set	The physical decoration or scenery on stage.
Solo	Music sung by one performer.
Soprano	The highest female voice. The soprano often sings the principal female role in the Italian repertoire.
Tempo	The speed of the music.
Tenor	The highest male voice. Often used for the roles of young men and heroes.

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Supplement 1: Glossary of Opera Terminology (English) 11

- Tessitura** Italian for "texture," the tessitura refers to the part of the vocal range used most in by the singer or the piece of music being sung. This does not refer to the highest and lowest notes, rather the middle range.
- Trio** Three people singing together.
- Verismo** Italian for "realism," this refers to characters or plots drawn from common social situations or classes. Verismo operas do not represent fantastic or mythic characters and plots.

Sources: The Los Angeles Opera
 El Teatro Real de Madrid
www.wordreference.com

The Grove Book of Operas: Second Edition. Sadie and Macy et al. Oxford University Press 1992.
Concise Oxford English Dictionary: Tenth Edition. Pearsall et al. Oxford University Press 2002.
El diccionario Oxford esencial: edición tercera. Styles Carvajal y Horwood et al. Oxford University Press 2004.

Acto

Acústica

Argumento

Aria

Baritono

Bajo

Bravo

Cabaletta

Coreografía

Coro

Compositor/a

Conjunto

Contralto

Crítica (escrita)

Director/a

Dinámica

Escena

Escenario

Finale

Foso de orquesta

Gran Ópera

Libreto

Libretista

Mezzo-soprano

Musical

Obertura

Obra de teatro

Ópera

Orquesta

Partitura

Proscenio

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Realismo/verismo

Recitativo

Registro

Repertorio

Reseña (escrita)

Solista

Soprano

Suplente sobresaliente

Tempo

Tenor

Tessitura

Trío

Books (in Spanish):

Domingo, Plácido. *Mis primeros cuarenta años*. Barcelona: Editorial Planeta, S.A., 1983.
 Fernández-Cid, Antonio. *La ópera*. Barcelona: Editorial Planeta, S.A., 1975.
 García Gómez, Ernesto. *Voz*. Madrid: Librería Anticuaria, 1998.
 Valls Gorina, Manuel. *Diccionario de la música*. Palma: Valoración Libros, 1982.
 Various. *El mundo de la ópera*. Vol. I-VI. Madrid: Gibbon Librería. (www.IberLibro.com)

Books (in English):

Boyden, Matthew. *The Rough Guide to Opera*. Rough Guides Ltd., 2002.
 Plotkin, Fred et al. *Opera 101: A Complete Guide to Learning and Loving Opera*. Hyperion, 1994.
 Sadie, Stanley and Laura Macy, et al. *The Grove Book of Opera: Second Edition*. Oxford University Press, 1992.

Websites (in Spanish):

- HispaOpera: www.weblaopera.com
- Beckmesser (ejemplos de la crítica) www.beckmesser.com
- Canto Lírico: www.cantolirico.com
- Filo Música: www.filomusica.com
- El Teatro Real de Madrid: www.teatro-real.es
- El Palacio de las Bellas Artes de México, D.F.: www.bellasartes.gob.mx
- Ópera manía: www.operamania.com

Websites (in English):

- The Opera Critic: theoperacritic.com
- The Metropolitan Opera: www.metoperafamily.org
- The Royal Opera House- Covent Garden: www.roh.org.uk
- The Los Angeles Opera: www.losangelesopera.com
- Opera News: www.metoperafamily.org/operanews
- Musical Criticism: www.musicalcriticism.com