

0738a-1

### Scoring Guide for a CBI Classroom Project #3

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 by 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	Is essentially equivalent to instruction in the other subject area (except for the inescapable oddities that the language level does not match the cognitive level of the other subject level, and that there are specific language targets).	Central language level is exactly right, and the activity, even as is, can fit the neighboring level above and below. <i>yes - even IMs &amp; AMs covered join in / still learn</i>	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: Int:Mid vs. Int:High is major; Int:Low vs. Int:Mid 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-scale errors. Format is plain but not confusing.
3	Needs several major changes, but the underlying idea is indeed CBI	Entire project belongs to a distinctly different level (ex: Int:Low/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				

*A real strength: You pay attention to the processes - of gathering info, of negotiating activities, of talking on the CBI identity*

*And this is bringing to your sense of real-world genres for the writing activities*

*F.4: needs the "set-up" lesson plan for one meeting / Cluster of meetings*

June 8, 2009

### CBI Project 3: Taking Your Band on Tour in France

The purpose of this ten-week course is to have students of French assume the identity of aspiring musicians seeking to promote their bands through a tour in France. In assuming this identity, students are asked to complete a many-faceted task with the goal of improving proficiency and exposing them to real world applications of French. One asset of this very contemporary and accessible context is to immediately engage students and minimize resistance to assuming an identity outside that of the student. Students will be guided in finding resources to plan and book a tour, create promotional materials, and design and purchase merchandise to sell on the tour. An outline of each week's goals and activities, and an introductory outline of the course for students are provided in this document.

good for you!

Throughout the course, students will encounter several different logistical contexts that they will need to navigate in French. Some of these contexts include:

good attention to process

You have a solid understanding for system

- Geography- logically plotting a tour route
- Finances- budgets for travel and projected income
- Graphic Design- creation of promotional materials

**Proficiency Level:** Students should be at the college level and possess an ACTFL proficiency of Intermediate-High to Advanced-Low.

#### Authentic Materials:

- Sample promotional materials (Appendix A)
- Sample merchandise price list (Appendix B)
- Sample equipment rental list (Appendix C)
- Sample tour book pages (Appendix D)

#### Course Overview

#### Week 1: Introduction and Discussion of Process

Areas to cover:

- Introduction of the Concept
- Formation of groups and choosing a name and genre of music
- Discussion of necessities for touring

And indeed this will need a week (and some time later on, too.)

In this first week, students will be introduced to the fundamental concept of the course and asked to take on the identity of an aspiring musician working within a group to further promote and expose their band in France. The initial discussion of the necessities for touring will include booking shows, transportation, lodging, rental of equipment, promotion and

budgeting. Once divided into groups, students should discuss individual strengths and weaknesses in order to better delegate tasks.

**Week 2: Promotional Materials and Division of Labor**

- Areas to cover:* Contents of Promotional Package (CD's, photographs, cover letter)
- How to Project an Image
- Division of Duties Among the Band

*Authentic Materials:* Sample promo-packs

Now that the students have discussed the logistics of touring, they will be asked to decide on and create a promo-pack that communicates the image that they desire and perhaps fits in with the genre to which they belong. Part of this process will be to decide on a logo or graphic specific to the band or the tour. Sample promo-packs will be provided to stimulate discussion about what is communicated through this medium and how. Students will also be asked to delegate responsibilities in the band, including: booking, merchandise, reservations and transportation, promotion and budget.

*I have a speak easy horror tale here.*

**Week 3: Finding Contacts**

- Areas to cover:* Venues
- On-line networks
- Local promoters

*good - you have them searching*

In week three, students will begin looking for appropriate clubs and contacts for booking. Students will be asked to research outside of class and bring their findings in to discuss with the band because investigating venues and promoters that feature similar genres and on-line networking demand a lot of computer time. They will also be asked to consider the size and location of venues, as well as other groups that they might contact for assistance in booking shows.

**Week 4: Compose Cover Letter for Promo-pack and Merchandise**

- Areas to cover:* Contents and Composition of Cover Letter
- Merchandise Items and Design
- Merchandise Pricing

*Authentic Materials:* Price lists of small manufacturers of t-shirts, stickers, etc., presentation of various types of merchandise

During week four, students will be asked to compose and turn in a cover letter for their promo-pack. They will also begin researching prices and order times for merchandise. At this time, students should create a merchandise budget. In addition, they will be asked to decide on the graphic design for the merchandise that would most likely echo the graphics used in the promo pack.

**Week 5: Travel Arrangements**

- Areas to cover:* Airfare and Luggage Allowances

Bus/Van Rental  
Backline (Equipment) Rental

*Authentic Materials:* Pricing Lists for Local Equipment Rental

In week five, students will be asked to research airfare and rentals for the upcoming tour. Because it is cost prohibitive to bring all of the bands equipment, they will also need to research backline rental. They will need to decide what equipment is essential to bring with them, such as guitars or a snare drum (these elements are often deemed essential to a band's sound). At this time, the bands should prepare and submit a preliminary budget for travel and rental.

### **Week 6: Booking Follow-up and Lodging**

*Areas to Cover:* Follow-up emails for bookings  
Research Lodging  
Order Merchandise

In week six, students will be asked to compose a follow-up email to send to the bookers of venues that they have previously contacted. They will also be asked to research lodging; some venues may provide it or have recommendations. During this week, decisions on merchandise should be finalized (design, quantity, cost, selling price).

### **Week 7: Budget**

*Areas to Cover:* Potential Income  
Expenditures  
Submit Overall Budget

By week seven, students will have looked at transportation, equipment rental, and the cost of merchandise. During this week, they should discuss the amount of money they expect to get paid, the possibility of per diems for each member, and the overall cost of touring. They will be asked to submit a complete budget for the tour. As most small tours are not lucrative, this point should be discussed as well as how much money the members are willing to spend out of pocket.

### **Week 8: Advanced Press**

*Areas to Cover:* Radio and Print Promotion  
On-line Promotion

At this time the assumption is that the bookings are coming together. Students will now be asked to research and decide upon possible outlets for promoting the upcoming engagements. This may include radio and print media, as well as on-line networking, which is a common and affordable method of promotion. The students will be asked to re-work and submit the initial promo-pack that they sent to venues.

### **Week 9: Confirmation, Travel Logistics, and Budget Review**

*Areas to Cover:* Travel Time  
Detailed Schedule



Budget Review

In week nine, students will be asked to consider carefully the logistics of touring. They should look at driving times between locations and consider rendezvous times for each day, also known as "bus call". During this portion they will be asked to produce a detailed daily schedule in order to arrive at each destination on time. They will also be asked to revise and submit their budgets.

**Week 10: Tour Book**

*Areas to Cover:* Discussion and Creation of the Tour Book

*Authentic Materials:* Sample Tour Books

During week ten, bookings should be confirmed, merchandise ordered and reservations made. Students will be asked to discuss what information is essential on a daily basis, i.e. city, venue, hotel, load-in time, bus call, travel time, interviews. They will be asked to compose and submit a complete tour book that is easily referenced on the road. If time permits, the bands may design laminates for the tour.

**Student Introduction**

**Course Overview:** This course will be conducted entirely in French, including work outside of class. As a participant in this class, you will be asked to assume that you are a member of a musical group that is planning a tour in France. Ideally, the experience that you gain in this class will be relevant to many other contexts, whether it is planning a tour in the United States, or creating a budget for a small enterprise.

good: flexibility of concept

**Context:** With your fellow band-mates, you are going to plan a tour in France to promote your music and pave the way for future tours and CD sales. You will need to plot a logical route through France and seek out venues that feature acts that complement your own style of music. You will also need to find outlets for music, either on-line or radio, that can help promote your upcoming tour.

**Team work:** You will be working in groups of four or five band-members and it is critical that you function as team. Decisions and plans should be made as a group and all members must have an opportunity for input. The nature of this course will require a lot of on-line research and work outside of class. Although creative consensus may sometimes be hard to reach, it is important to focus on the larger goals of this course.

**Assessment:** You will be assessed on three major projects for the course: the promotional materials, the tour book and the budget. You will also be assessed on your ability to communicate, compromise, and achieve a consensus on your band's tour. Again, it is important that the band functions as a cohesive group and is able make decisions in a fair and timely manner.

6	Global- 20% Student was enthusiastic about the project and clearly engaged in work outside of class.	Tour Book- 20% The tour book was logical, well organized, and showed good logistical consideration in routing and lodging.	Budget- 20% The budget was clear and well thought out and took all financial factors into account.	Promo- 20% The promo-pack was engaging and very well constructed. The language was clear and correct and conveyed a distinct image of the band.	Accuracy- 20% Student maintained Advanced-Low to Advanced-Mid level at all times.
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4	Student showed some enthusiasm for the project but could have done more work outside of class.	The tour book was functional but could be improved, either in format or logistics.	The budget was fairly well composed but may lack some financial considerations.	The promo-pack was engaging but had problems with language or could convey a clearer image of the band.	Student fluctuated between Intermediate-High to Advanced-Low level.
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2	Student exhibited little interest and may have relied on other band-mates to complete the bulk of the work.	The tour book was poorly organized in composition, routing, and lodging.	The budget was not balanced or neglected major expenditures.	The promo-pack lacked interest for the reader and may have contained errors in language or did not reflect the image of the band.	Student performed mostly at an Intermediate-Low to Intermediate-Mid level.
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*\* or, in case of writing + presentational speaking, revised work to the target level*

## DIONYSOS

### Le groupe > Bionysos

Par où commencer ? Comment dire ? On pourrait commencer tout simplement par : "Il était une fois." Mais ensuite, ça se complique. Car en fait, il était plein de fois. D'abord, il était une fois une bande de copains dans le Sud de la France, qui montent un groupe de rock et l'appellent Dionysos. Mais il y eut aussi la fois d'avant, quand le futur chanteur du groupe, nommé Mathias Malzieu, rêvait de faire des films.

Trois poignées d'années plus tard, Dionysos est devenu quelque chose comme le meilleur groupe de rock en France. Ils enfilent les disques d'or, les tournées, les albums et les DVD live. Ils donnent tout sur scène. Ils aiment les rencontres, les défis et les voyages, des Etats-Unis à l'Islande. Ils créent un univers en expansion permanente. A chaque fois, ils gardent la foi, et chaque étape est comme une première fois.

Et avec Dionysos, il y a toujours une prochaine fois. "Ce n'est qu'un revoir", comme dit la chanson, une vieille chanson écossaise dans sa version originale. Et c'est en Ecosse, justement, à Edimbourg, que l'on retrouve Dionysos au début de La Mécanique du coeur. C'est Le Jour le plus froid du monde. Mais rassurez-vous, ça va vite se réchauffer. Ça pourrait même vous tenir chaud quelques hivers. Avec La Mécanique du coeur, il était deux fois : c'est un livre\* et un disque. Le livre est le troisième de Mathias. Son deuxième roman (après un recueil de nouvelles), et une sorte de préquel du premier (qui s'appelait Maintenant qu'il fait tout le temps nuit sur toi). On y retrouve le héros Giant Jack, mais dans son enfance (car oui, même les géants ont été petits), avec une horloge qui fait "coucou" à la place du coeur. Et cette horloge, on va beaucoup l'entendre dans le disque La Mécanique du coeur, qui est la bande originale du livre.

La Mécanique du coeur est-il le nouvel album de Dionysos, d'après une histoire de Mathias ? Sans doute, puisque tout le groupe participe à l'aventure. L'album a même été enregistré à domicile, près de Valence, et produit par le groupe lui-même, avec l'aide d'Olivier Daviaud aux arrangements. Mais La Mécanique du coeur est encore un peu plus qu'un nouvel album de Dionysos : cette histoire se lit, elle s'écoute et quand on ferme les yeux en y croyant très fort, on pourrait presque la voir. Sur le disque, les personnages du roman sont incarnés par des voix invitées. Et quel casting : Emily Loizeau, Arthur H, Olivia Ruiz, Rosy de Palma, Grand Corps Malade, Jean Rochefort, Alain Bashung et, last but not least, Eric Cantona (dans l'ordre d'apparition à l'écran). Alors, disque-livre ou disque-film ? Les deux mon général. Grand voyage spatio-temporel qui nous emmène d'Edimbourg à l'Andalousie, en passant par La Nouvelle-Orléans. Belle machine à remonter le temps et le cours de la musique. Grâce aux arrangements d'Olivier Daviaud, metteur en sons du disque, Dionysos explore de nouveaux territoires musicaux, du

vieux blues au hip-hop en passant par le rock tellurique.

## Discographie

La mécanique du coeur

Monsters in live  
(cd) (dvd)

Monsters in love  
(cd) (cd + live Olympia)

whatever the weather  
(acoustique) (électrique) (dvd)

Western sous la neige

Old school recordings





Appendix B

## **D&B AudioTechnik Q7**

Enceinte ligne source

[Consulter les caractéristiques](#)

## **Synthe K2600 Kurzweil**

Il possède 76 notes. A voir photo grand format du synthé. Notre ref: K2600.

[Visitez le site Kurzweil](#)

[Consulter les caractéristiques](#)

## **Jv1080 Roland**

Année de sortie: 1994 .Fait partie de la famille des expandeurs. Notre ref: JV1080.

[Visitez le site Roland France](#)

[Consulter les caractéristiques](#)

## **Synthe M1 Korg**

Année de sortie: 1988 .Il possède 61 notes. Ce synthé est un standard. Sequenceur 8 pistes . A voir photo grand format. Notre ref: M1.

[Visitez le site Korg](#)

[Consulter les caractéristiques](#)

## **Jingle Ring**

Ref chez lp : LP191 .Percussion. Notre ref: JING.

[Visitez le site Lp](#)

[Consulter les caractéristiques](#)

## **Stand Rack Guitare**

Stand instrument. Notre ref: RSTDGTR.

[Consulter les caractéristiques](#)

## **4x12 Jcm800 Pan Coupe Marshall**

Appendix C

*tarifs HT (en euros)	IMPRESSION 1 COULEUR					
	Flocage				Sérigraphi	
nombre de pièces	5-9p	10-29p	30-49p	50-99p	100-249p	250-499p
<b>TEE-SHIRT</b>						
Tee shirt 150g/m2	10.10	9.10	7.60	5.10	4.20	3.40
Tee shirt 190g/m2	10.50	9.50	8.00	5.50	4.60	3.80
Tee shirt femme	10.50	9.50	8.00	5.50	4.60	3.80
Débardeur femme dos nageur	10.50	9.50	8.00	5.50	4.60	3.80
Tee shirt femmes manches longues	12.20	11.20	9.70	7.20	6.10	5.30
Tee shirt homme manches longues	11.30	10.30	8.80	6.30	5.40	4.60
Tee shirt femme 150g/m <sup>2</sup>	11.00	10.00	8.50	6.00	5.10	4.30
Tee shirt homme moulant	11.60	10.60	8.10	6.60	5.70	4.90
Tee shirt Homme baseball	11.30	10.30	8.80	6.30	5.30	4.60
Tee shirt femme Baseball	12.10	11.10	9.60	7.10	6.20	5.40
Tee shirt Homme Ringer	11.00	10.00	8.50	6.00	5.10	4.30
Tee shirt Femme ringer	10.90	9.90	8.40	5.90	5.00	4.20
Tee shirt Homme ML bicolore	14.70	13.70	12.20	9.70	8.80	8.20
Tee shirt Homme ML tendance	15.00	14.00	12.50	10.00	9.10	8.30
Débardeur Homme	11.00	10.00	8.50	6.00	5.10	4.30
Tee shirt femme Capuche	15.30	14.30	12.80	10.30	9.40	8.60
Tee shirt bébé	11.00	10.50	8.50	6.00	5.10	4.30
Débardeur femme bretelle	10.50	9.50	8.00	5.50	4.60	3.80

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**SHOW DAY**

**SUN • MAY 17 • 2009  
SUSQUEHANNA BANK CENTER**

**CAMDEN, NJ  
PDT +3 HOURS**

**TRAVEL NOTES**

**BAND FLY TO PHILADELPHIA, PA • APPROX. 36 MIN.**

**CREW IN PHILADELPHIA**

**HOTELS**

**B HOTEL**

FOUR SEASONS HOTEL  
ONE LOGAN SQUARE  
PHILADELPHIA, PA 19103

TEL (215) 963-1500  
FAX (215) 963-9506

CTC DANIEL BRIONES  
TEL (215) 963-1500  
EMAIL daniel.briones@fourseasons.com

**DRIVERS**

HAMPTON INN  
1301 RACE STREET  
PHILADELPHIA, PA 19107

(215) 665-9100  
(215) 665-9200

KERRY FLEDDERMAN  
(215) 765-1104  
kerry.fledderman@hershahotels.com

**TO VENUE** APPROX. 20 MIN.  
**TO AIRPORT** APPROX. 30 MIN.  
**RM SERVICE** 24 HOURS  
**REST.** 6:30 AM - 11 PM  
**LOUNGE** 11:45 AM - 1 AM  
**FACILITIES** FITNESS CNTR, POOL  
**INTERNET** ETHERNET/\$15 PER DAY

**APPROX. 20 MIN.**  
**APPROX. 30 MIN.**  
TBD  
TBD  
TBD  
TBD  
TBD

**VENUE**

SUSQUEHANNA BANK CENTER  
1 HARBOUR BLVD.  
CAMDEN, NJ 08103

MAIN TEL (856) 365-1300  
MAIN FAX (856) 541-1567

PROD TEL (856) 635-0700  
PROD TEL (856) 635-1074  
PROD FAX TBA

PROMO TEL (856) 635-1057  
PROMO TEL TBA

**SCHEDULE**

**LOAD-IN** TBA  
**SOUNDCHECK** NONE  
**LOCAL SUPPORT** 3:00 PM  
**LOADED** TBA  
**PAPA ROACH** TBA  
**PUDDLE OF MUDD** TBA  
**THE OFFSPRING** TBA  
**ZZ TOP** TBA  
**LOAD-OUT** 11:00 PM  
**CURFEW** 11:00 PM

**CAPACITY ~ 24,451**

**PROMOTER**

LIVE NATION- PHILADELPHIA  
111 PRESIDENTIAL BLVD  
SUITE. #111  
BALA CYNWYD, PA 19004

TEL (610) 784-5400  
FAX (610) 784-2072

CTC GEOFF GORDON  
CELL (215) 266-0873  
EMAIL geoffgordon@livenation.com

**PROMO REP JOHN STEVENSON**

TEL (856) 365-1300  
EXT #712

FAX (856) 365-1062  
CELL (215) 280-4531  
EMAIL johnstevenson@livenation.com

**AFTER SHOW TRAVEL**

**BAND STAY OVERNIGHT IN PHILADELPHIA**

**CREW DRIVE TO AUSTIN, TX • APPROX. 1,664 MILES/ 22 HOURS**  
— GAIN 1 HR TO CENTRAL TIME —