

Presenter L

Scorer WBF

Date 30 Nov 09

Total Score 4,85

Grade A = 3,55

0237a-1

Projekt (K22) "Deutsch und mein Studium und Beruf"

Rule of thumb for 4/satisfactory: a) The word lists are specific to the topic, contain as many or more non-cognate terms as cognates, and can contribute several terms to the writing activities; b) The English message helps the reader get beyond the initial steps in exploring the topic; c) The German message is a cohesive paragraph (some macro-organization, some simple sentence-linking), with often accurate use of core language and some incorporation of special-topic language.

Global (for summary information; is not included in score calculation)	1: on time (10%)	2: the word lists (4 x 15% = 60%) - #1 #2 #3 #4 #5	3: the English message (10%)	4: the German message (20%)
6 The student with general ACTFL Intermediate-Mid proficiency could use the lists to "mimic" writing at the ACTFL Advanced level. Accurately expands own language with individual vocabulary elements, and accurately "borrows" larger chunks of the language of the resources. The English explanation shows cultural insight and could help someone else learn about the topic in much detail.	received earlier than one week after official start of project	All 4 lists have these features: 1) fit the specifications of their kind (dictionary, institution, course, person); 2) include ambitious language (no more than a few easy cognates); 3) provide accurate English equivalents; 4) reproduce the German terms with virtually no errors.	Clear structure (leads the reader through the experience). Several cultural comparisons. Rich use of German vocabulary. Refers to differences between reader and self.	Cohesive paragraph (clear macro-organization, frequent sentence-linking conjunctions). Core language very accurate (no systematic errors). Much special-topic language.
5 Clearly nearer to 6 than to 4	received 1 week after official start of project	Two lists are moderately deficient in the features described above. Fixing them would take maybe 15 minutes each and would not need much teacher help. (Or equivalent: one list has severe weaknesses.)	Most of 6	Most of 6
4 See "rule of thumb" above.	received 2 weeks after official start of project	One list is of high quality (most of the features of a 6-level list). The others could be brought to that level with half an hour of work each, and 5 minutes of teacher attention.	See "rule of thumb" above. One cultural comparison. Several German terms.	See "rule of thumb" above. Proficiency is ACTFL IntMid (with sparse new vocab) or IntLow (with richer new vocab).
3 Clearly nearer to 4 than to 2	received 3 weeks after official start	One list is of good quality (=4). The others could be brought to that level with half an hour of work each, and 10 minutes of teacher attention.	Most of 4	Most of 3
2 The lists could add some vocabulary enrichment to the writing of the student who has general ACTFL Int-Low proficiency, and thus help produce richer sentences. For the student who has general ACTFL Novice-Mid proficiency, the list would provide the language to raise messages from non-functional to minimally functional (=reader would get the gist). The English explanation shows the reader that there is something to learn, but the reader will have to do the work.	received 4 weeks after official start	To approach 4, all four lists would need extensive work from the student and detailed assistance from the instructor (remedial language tutorial, help with finding resources).	Some information (several features), but essentially unstructured. One or two German terms. No cultural insight.	Proficiency is Novice-High (original sentences with basic cohesion in verb agreement, word order). Several (not just 2!) special-topic words. Equivalents (but unlikely): Int-Low with sparse new vocab; NM with rich vocab.
1 The lists and English explanation help no one. The German writing is below a clear Novice-High (=no clear evidence of independent sentences with basic cohesion).	later than for 2	It would be almost as easy to start the list-making anew as to try to repair the existing lists.	Closer to 2 than to nothing.	Closer to 2 than to nothing.

4,85 2,85

10

2/10/09

29 May 09

0937a-2

GER 103- "Deutsch und mein Studium und Beruf"

29.05.2009

- 1) Find a large-scale vocabulary resource whose content is specialized to your area of interest.

<http://dict.tu-chemnitz.de/de-en/lists/mus.html>

- 2) From your vocabulary resource (Specification #1) compile a German-English list of 10 core terms for the content of your topic

<u>Deutsch</u>	<u>English</u>
Oper	Opera
Musiktheater	Music Theater
Koloratur/Koloratursängerin	Coloratura/Coloratura singer
Musiker/Musikerin	Musician
Probe	Rehearsal
Singstimme	Singing voice
üben	to practice
Vibrato	vibrato
Vorspielen	to audition/to try out
Vorstellung	performance

- 3) Find a source of information about an institution or other facility where your specialization is taught in a German-speaking country.

<http://www.mh-stuttgart.de/>

- 4) From the resource you found in #3 compile a German-English list of 10 core terms for the organization or administration of instruction in your topic

Opernschule	Opera School
Musikalische Prüfung	Musical Exam
Aufnahmeprüfungen	Entrance Exam
Zulassungstermine	Application Deadline
Studiengänge	Course of Study
Hauptfächer	Main subject/ major area of study
Studienpläne	degree courses/curriculum
Lehrveranstaltungen	Classes/courses (offered in a semester)
Besondere Einrichtungen	Special facilities (i.e. concert halls, studios)
Fakultäten	Faculty

-gang is singular
-fach " "
actually denotes departments - a Fakultät was is a collection of Professoren for specific subjects

- 5) Find a source of information about a course or other specific training which deals with your specialization in a German-speaking country.

<http://www.mh-stuttgart.de/studium/opernschule/splan/>

- 6) From the resource you found in #5 compile a German-English list of 10 terms that presents details about the course and could be useful when you describe your own training ("term paper", "discussion session", "hands-on").

Gesangstechnik	Singing technique
Musikalische Vorbereitung	Musical preparation
berufliche Präsentation	Professional presentation
Sprachausdruck	Speech/linguistic expression
Körperausdruck	Body expression

Q937a-3

Körperorganisation	Wahrnehmung	Perception or awareness of the body organization
Lesen und Übersetzen		Reading and translation (of a foreign language)
organisatorischen Aufbaus eines Theater		organization/construction of theatre (i.e. contracts, legal issues, agencies)
Überblickhafte Musiktheater analysis		Overview analysis of music theatre works
Bühnenkampf und Hiebfechten		Stage fighting and fencing

- 7) Find a source of information about a specific person in a German-speaking country who is similar to yourself and who is being trained or is already employed in your area of interest.

<http://www.jonas-kaufmann.info/de/aboutme/>

- 8) From the resource you found in #7 compile a German-English list of 10 terms that could help you write a message to that person so that you could make an acquaintance in your area of interest and ask for information and advice about pursuing it in a German-speaking country.

Erfolgreicher	successful
Geprägt	influenced
Abitur	graduation <i>from univ prep</i>
Berufliches	professional
Ausbildung	training
Extrachor	Extras/chorus (of opera)
Opernrolle	Operatic role
Komischer Operette	comic operetta
Engagement	commitment/involvement
Erfahrung	experience

- 9) Compose two messages (in either order):

a) In English, write a report (1 page or more) about your research experiences and methods to someone you know who has similar interests and wants to emulate your experience, but does not understand German.

*Beautiful -
The critical thinking
↑ the results!*

The first step I took when researching my area of study in a German speaking country was to look up some of the terminology on an online German dictionary at <http://dict.tu-chemnitz.de/de-en/lists/mus.html>. This dictionary is helpful in finding specific terminology in that it gives you the option of choosing specific subjects to research. I found mine under the "music" subject link, and browsed through the hundreds of German-English music terms to find ones related to vocal performance in general. The terms I chose were one that I thought I would most likely come across when dealing with the German language and vocal performance, such as Koloratur or Koloratursängerin (coloratura or coloratura singer, which is my voice type), Singstimme (singing voice), Vorstellung (performance), or vorspielen (to audition or try out).

The next step I took in my research was to find a German university that has a program in my specific area of study. It took a little bit of time to find specifically what I wanted; not because there aren't many universities in Germany that have programs in vocal performance (there are plenty!), but mainly because I was trying to find schools that specified in music performance, featured an in-depth look at the program itself and would provide links to different aspects about the learning environment and community—and I really tried to do so without any sort of dictionary. I started out my search in the Google search engine, simply using the term "German music school" or "German music university." I knew I would probably get several sites that would not be very helpful, but it was easy to pick out which sites would lead me closer to my goal, looking in the search results for names of German cities or German vocabulary coupled with the German term "Musik."

After looking through a few possible links, all of which were in German and obviously a university or school website, I came across the site of <http://www.mh-stuttgart.de/> which is for

the Staatliche Hochschule für Musik und Darstellende Kunst Stuttgart (University for Music and Performing Arts in Stuttgart). I could figure out that this was exactly what I needed simply by the layout of the page, which obviously included pictures, calendars, several words attached to "musik," and some other basic terminology I could understand (including "über uns" or "about us" and "suche" or "search"). The word "studium" was also included in the top links bar, which generally means study or course of study. I looked through several of those links and found exactly what I was looking for. Under Studiengänge was specific degree programs (such as Bachelors of Music) and Lehrveranstaltungen was where I found links to courses of study and classes that were offered for different music subjects.

I looked for and found other specific terms I would most likely need should I decide to take this educational opportunity, such as Musikalische Prüfung (musical exam), Aufnahmeprüfungen (Entrance Exam), and Zulassungstermine (Application Deadline). One term under Studium—Lehrveranstaltungen caught my attention that I could easily understand: Opernschule, or "Opera school." I clicked on it to find my next area of research, which was to look for a course or specific training in my area of study. At first I found only a list of classes offered in this "opera school" program, but after going back to the Studium link and following the links to the "Master Music" page, I was able to find "Master Oper" and was led to a few different links, one of which, "Anlage II: Modulplan," led me to an outline of the classes offered for the Master Oper program. Under each of these classes was a description of the components of the class, or the "Kompetenzbeschreibung." From these descriptions I found specific terms describing the kind of work one would do in this program of study, including Gesangstechnik (singing technique), Körperausdrucks (body expression), Musikalische Vorbereitung (musical preparation), and Lesen und Übersetzen (reading and interpretation of foreign languages).

The final part of the project included finding a person similar to myself who has been trained or is employed in my same area of study. To find someone like this, I searched for "Opernschule über mich" in the Google search engine. Once again, it took some time and searching around to find someone's personal description of themselves who has been studying or is employed in my area of study, but I did find someone named Jonas Kaufmann and his website <http://www.jonas-kaufmann.info/de/aboutme/>. It was easy to find his "about me" section, labeled simply "über mich" at the top of the page. What I found was his own personal description about how he started out, his schooling, and his break into the professional opera world. Terms that I found that I would use in correspondence to him concerning the studying and break into the profession in a German-speaking country, in addition to the other musical terms I had already learned, included Berufliches (professional), Erfahrung (experience), Ausbildung (training), and Engagement (commitment or involvement).

b) In German, write about half a page (150 words) telling about the occupational part of your life and studies. You may find it useful to concentrate on just one aspect of the topic: the courses you are taking, or how you picture your future, or why you want to take up your particular occupation. This will be a lot easier if you "steal" vocabulary well, especially from the resource about a specific person like yourself.

Musikalisch geprägt wurde ich schon ganz früh und sicher habe ich die tiefe Liebe zur klassischen Musik meinen Eltern zu verdanken. Mein Mutter setzte sich häufig ans Klavier, und habe ich und meine Schwestern mit Ihr viel gesungen. Als ich in die Grundschule kam, ging ich am Kirche in den Kinderchor, und dann ich sang im Schulchor, auch in Musicals und Jazzchor, von Anfang an und sogar durchgängig in der ganzen Schulzeit. Nach dem Abitur, Ich versuchte die Musikalische vorspielen bei George Fox Universität und bestand auf Anhieb! Mein Leben ist Musik... Ich möchte eine berufliches Sängerin geworden, vielleicht im Oper oder Komischer Operette oder Musiktheater. Aber wissen ich auch und mir es ist ebenso klar, dass berufliches Singen ein ziemliches Wagnis ist. I weiss nicht... Wenn im meine dusche nur, oder in der großes Operhaus, Ich immer wollen singen!

*nice
"borrowing"
from Jonas!
But note the
errors with
core language*

0937a-5



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Musik (1)

- ▶ A; Ais; As; Aisis; Ases
- ▶ Abstimmung {f}; Abstimmen {n} (von Instrumenten)
- ▶ Abstrich {m} (Streichinstrument)
- ▶ Achtelnote {f}; Achtel {n}
- ▶ Achtelpause {f}
- ▶ Achteltakt {m}
- ▶ Adagio {n}
- ▶ Akkordeon {n}; Ziehharmonika {f}
- ▶ Akkordeonspieler {m}; Akkordeonspielerin {f}
- ▶ Allegro {n}; lebhaftes Tempo
- ▶ allmählich schneller
- ▶ Alphorn {n}
- ▶ Altblockflöte {f}
- ▶ Altistin {f}
- ▶ Alt {m}
- ▶ Altstimme {f}
- ▶ anschlagdynamisch {adj}; mit Anschlagdynamik
- ▶ Anschlagdynamik {f}; Anschlagdynamik {f}
- ▶ Anschlagsgeschwindigkeit {f} (bei elektronischen Tasteninstrumenten)
- ▶ anstimmen; stimmen
- ▶ Arie {f}
- ▶ Auflösungszeichen {n}
- ▶ Aufstrich {m} (Streichinstrument)
- ▶ Auftakt {m}
- ▶ Ausklang {m}
- ▶ Balalaika {f}
- ▶ Banjo {n}
- ▶ Bariton {m}
- ▶ Bassgitarre {f}
- ▶ Bassgitarrist {m}; Bassgitarristin {f}; Bassist {m}; Bassistin {f}
- ▶ Bassist {m}; Bassistin {f}
- ▶ Bassklarinette {f}
- ▶ Basspartie {f}
- ▶ Basssaite {f}
- ▶ Bassschlüssel {m}
- ▶ Bassstimme {f}

music (1)

- ▶ A; A sharp; A flat; A double sharp; A double flat
- ▶ tuning
- ▶ down-bow
- ▶ eighth note [Am.]; quaver [Br.]
- ▶ eighth note rest [Am.]; quaver rest [Br.]
- ▶ quaver time
- ▶ adagios; adagio
- ▶ accordion; piano accordion
- ▶ accordionist
- ▶ allegro
- ▶ accelerando
- ▶ alphorn
- ▶ treble recorder
- ▶ alto; alto-singer
- ▶ alto; contralto
- ▶ alto (voice)
- ▶ touch-sensitive; velocity sensitive
- ▶ keyboard expression
- ▶ velocity
- ▶ to pitch
- ▶ aria
- ▶ natural
- ▶ up-bow
- ▶ upbeat; anacrusis
- ▶ final notes; final chord
- ▶ balalaika
- ▶ banjo
- ▶ baritone
- ▶ bass guitar
- ▶ bass guitarist
- ▶ double bass player; bassist
- ▶ bass clarinet
- ▶ bass part
- ▶ bass string
- ▶ bass clef
- ▶ bass voice

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GO

Konzertveranstaltungen

Samstag, 30.5., 20 Uhr, Konzertsaal
**Dirigentenpodium BW
& Württ. Philharmonie Reutlingen**
Strawinsky: Scherzo a la russe
Albeniz: Sätze aus *Iberia*
Strauss: Vier letzte Lieder
Clara Soojoo Lim, Sopran
(Klasse Prof. Donald Litaker, MH Karlsruhe)
Mendelssohn: Symphonie Nr. 4 op. 90 *Italienische*
Leitung: Dirigierstudierende der
baden-württembergischen Hochschulen

Montag, 1.6., 20 Uhr, Kammermusiksaal
Original und Bearbeitung
Studierende der Korrepetitionsklasse
Prof. Bernhard Epstein unter Mitwirkung
der Gesangs- und Instrumentalklassen

Dienstag, 2.6., 19 Uhr, Konzertsaal
Jubiläumskonzert Milko Kelemen
anlässlich des 85. Geburtstages
Prof. Dunja Vejzovic, Sopran
Zagreber Quartett

Freitag, 5.6., 19 Uhr, Konzertsaal
Sonatenabend
**Olivier Marron, Violoncello &
Cornelis Witthoefft, Klavier**
Werke von Debussy, Janacek, Britten,
Kodály und Prokofiev

Kartenvorverkauf Stuttgart Marketing im i-Punkt
Tel. 0711-22280 oder an der Abendkasse.

Neu: Veranstaltungskalender

› Monatsübersicht für Juni 2009
Konzertreihe 2009 **Panamericana**

Neu! Master Jazz



Pultstars von Morgen

Dirigierstudierende der baden-württembergischen
Musikhochschulen interpretieren am **Sa, 30.5., 20 Uhr**,
im Konzertsaal mit der *Württ. Philharmonie Reutlingen*
Orchesterwerke von Strawinsky, Strauss und
Mendelssohn.

Hochschulwettbewerb 2009 in Detmold

Beim diesjährigen Hochschulwettbewerb
der Rektorenkonferenz der dt. Musikhochschulen
erzielte das *Trio Tsubaki* mit **Masako Obuchi**,
Klavier (Klasse Prof. Wiek), **Kikuno Morishima**,
Klarinette (Klasse Prof. Kaiser) und **Gen Yokosaka**,
Violoncello (Klasse Prof. Queyras)
den mit 6.000 Euro dotierten 1. Preis.

Neu! Opernstudio Stuttgart

*Eine Kooperation der Staatsoper Stuttgart mit
der Hochschule für Musik und Darstellende
Kunst Stuttgart*

Start: Spielzeit 2009/10

Zum Wintersemester 2009/10 wird das
Opernstudio Stuttgart neu eingerichtet.
Bewerbung im Rahmen der Anmeldung zur
Aufnahmeprüfung Solistenklasse Opernschule
bzw. Gesang

Bewerbungsschluss: 31. Mai 2009

Aufnahmeprüfung: Mitte Juli 2009

Urbanstraße 25
70182 Stuttgart
Tel. 0711/212-4620

MASTER OPER - STUDIENPLAN

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Master Oper - Studienplan

Darauf aufbauend Solistenklasse Oper					
4. Sem.	Gesang 2 x 1-2 SWS, davon 0,5 SWS als Neue Vokalmusik möglich (Sem.11) 8 LP	Korrepetition II 2 x 2 SWS 12 LP	Szenisch- musikalischer Unterricht und Produktion 2 x 2 SWS 35 LP	Schauspiel 2 x 1,5 SWS 4 LP	Italienisch 1 x 1 SWS 1 LP
3. Sem.					
2. Sem.				Sprechen II 1 SWS 1 LP	Italienisch 2 x 1 SWS 2 LP Französisch 2 x 1 SWS 2 LP
1. Sem.	Gesang 2 x 1-2 SWS, davon 0,5 SWS als Neue Vokalmusik möglich (Sem.10) 8 LP	Korrepetition I 2 x 2 SWS 8 LP	Szenisch- musikalischer Unterricht und Produktion 2 x 2 SWS 24 LP	Schauspiel 2 x 1,5 SWS 4 LP	Sprechen I 1 SWS 1 LP 6 LP aus: Fechten 2 x 1 SWS 2 LP T'ai Chi/ Feldenkrais/o.ä. 2 x 1,5 SWS 2 LP Körperausdruck/Tanz 2 x 1,5 SWS 2 LP

Stand: 19. Dezember 2007

› Druckansicht

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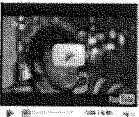
0937a-8



Über mich

Über mich wird meist so berichtet, als sei ich schon immer ein erfolgreicher Künstler gewesen, doch in Wahrheit war lange zweifelhaft, ob ich überhaupt Gesang studieren will und später dann war erst einmal kein wirklicher Erfolg absehbar. Während meines ersten Engagements in Saarbrücken habe ich sogar mit dem Gedanken gespielt, den Beruf aufzugeben. Ich steckte mitten in einer Stimmkrise, hatte bei verschiedensten Lehrern Rat gesucht und keiner konnte mir wirklich nachhaltig helfen. An manchen Abenden war ich kaum sicher, die Vorstellung mit Anstand hinter mich bringen zu können und Opernhäuser wie "La Scala" oder die MET waren gefühlt ungefähr so weit weg wie der Mond.

ttt - Titel Thesen Temperamente, ARD, 03.02.08



So hat alles angefangen:

Musikalisch geprägt wurde ich schon ganz früh und sicher habe ich die tiefe Liebe zur klassischen Musik meinen Eltern, meiner Familie zu verdanken. In München Bogenhausen wohnen wir ganz bürgerlich in einer Mietwohnung, im fünften Stock eines damals neueren Wohnblocks; mein Großvater wohnte im selben Haus. Meine Mutter, Kindergärtnerin von Beruf, kümmerte sich um meine ältere Schwester und mich, mein Vater arbeitete bei einer Versicherung. Im Wohnzimmer standen die Langspielplatten meines Vaters, ausschließlich Klassik, darunter viele symphonische Werke: Bruckner, Mahler, Schostakowitsch und Rachmaninow - nicht unbedingt sanfte, eingängige oder gar leichte Musik. Natürlich hatte er auch Mozart, Schubert, Haydn und ebenso standen Opern in den Fächern der Schrankwand. Sonntag morgens hörten meine Schwester und ich gerne Musik, wir durften uns etwas wünschen und saßen dann auf dem braunen Sofa – das liebten wir.

aspekte, ZDF, 18.01.08, "Ein Tenor erobert die Welt"



Wir hatten auch ein Klavier und ich bekam einmal wöchentlich Unterricht, als ich etwa acht Jahre alt war fing ich damit an, aber irrsinnigen Spaß hat es mir nicht gemacht. Mein Großvater dagegen setzte sich häufig ans Klavier, spielte meistens Wagner – ganz schön schwer übrigens – und dazu sang er ebenso begeistert wie selbstverständlich die Sängerpatrien. Auch die Frauenstimmen, diese dann im Falsett (Erklg.: wenn Männer mit hoher Kopfstimme singen). Seine Begeisterung für Wagners Musik hat er mir wohl auf diese Art