

Presenter

Scorer

Date

Total Score

Grade

1050a-1  
CF-2,4,5,6

### Scoring Guide for Project K 17 "Unsere Musik"

Rule of thumb for 4/complete: Vocab list items mostly NOT from core. Clearly used a specialized website / other resource in German. German note is 50+ words, in simple sentences without major distortion throughout. Friend could get around a German website using the advice provided.

<p><b>Factor 1 (5%):</b> misc. (questions, support kit, etc.)</p>	<p><b>Factor 2 (10%):</b> explore WWW</p>	<p><b>Factor 3 (10%):</b> vocab for "like"</p>	<p><b>Factor 4 (2x10%):</b> gen. &amp; spec. vocab</p>	<p><b>Factor 5 (40%):</b> Write a note in the target language</p>	<p><b>Factor 6 (15%):</b> Explain WWW use</p>
<p>6 Twice goes beyond the major parts of the assignment (asks a substantive question, etc.) Includes rich &amp; relevant WWW printouts or similar showing use of language.</p>	<p>4 sites in the target language, representing 3 or more types of site; descriptions go well beyond restating what is obvious from the URL.</p>	<p>all 4 equivalents are produced accurately (minor errors outside the core expressions are OK); in one case 2 examples are given; derives 2 equivalents from content-based websites (rather than dictionaries)</p>	<p>Target-language terms are ambitiously chosen, cover a wide range of the topic, and are very accurately reproduced. All English meanings are correct (though not all have to be the specific technical term).</p>	<p>Has salutation and closing; covers 5 of the 5 specified sub-topics; adds an <i>additional</i> feature. 250 mostly simple words, or 150 words including many that go beyond core vocabulary. Some sentences have 8 or more words and consist of 4 or more syntactic units. Uses many words from preparatory research. Likely uses past tense in habe-ge- form (allow moderate distortion). Articles show gender; pronouns show case (both can show errors).</p>	<p>Walks the monolingual learner through the whole process of on-line music exploration: where to go, generic website navigation, and specialized terms and procedures for music as a specific activity. Rich citation of target-language terms; attention to cultural content.</p>
<p>5 nearer to 6 than to 4</p>					
<p>4 Once goes beyond... Includes some... (see above)</p>	<p>3 sites in the target language, representing 2 or more types of site; some descriptions go beyond restating what is obvious from the URL.</p>	<p>offers expressions for all 4 "likes," but one of them is not precise (ex: "give me" for "request politely"); must use a content-based website for one equivalent</p>	<p>Several words are from core vocabulary or are near-exact cognates. Draws words from 2 or more areas of the given topic. Only a few transcription errors. Maximum one clear error of meaning.</p>	<p>Has salutation or closing. Handles well 4 of the specified sub-topics, or all of them sketchily (or equivalent combination). 200 mostly simple words, or 100 words including some that go beyond core vocabulary. Some sentences have 6 or more words (3 syntactical units). Uses some words from preparatory research. Past tense, if needed, is attempted but flawed (Ich *gespieler). Some attention to article gender and attempt at pronoun case.</p>	<p>Gives the essential information about where to go, navigation, and music resources, if only as a bilingual list. Information is not clearly sequenced, in terms of steps to follow or regions of typical screen, but it must be structured (A-Z, etc.)</p>
<p>3 nearer to 4 than to 2</p>					
<p>2 support materials sparse and apparently chosen without much thought</p>	<p>2 sites in the target language; one description goes beyond restating what is obvious from the URL.</p>	<p>offers expressions for 2 "likes," but one of them is not precise (ex: "give me" for "request politely");</p>	<p>Most words are from core vocabulary or are near-exact cognates. More than a few transcription errors. Several clear errors of meaning.</p>	<p>No salutation or closing. Two of the 5 sub-parts are missing or barely mentioned; handles the others sketchily, mostly by using language from earlier contexts (but not severely distorted). Sentences of fewer than 6 words. Uses a word or two from preparatory research. Lives on sein, haben, and a couple other high-frequency verbs.</p>	<p>Bilingual list, minimum 10 terms, without apparent organization.</p>
<p>1 nearer to 2 than to nothing</p>					

example of distance learning. Correspondence courses are the oldest examples of modern distance education. (Iredale, 1993)

There is controversy among educators of the specifics of successful distance learning programs. The fundamental idea behind distance education is making knowledge more accessible for those that can not attend traditional courses. Peters (2001) states that there must be a balance between accessibility and quality and that the two intersect on bisecting planes. The greater the accessibility, the less contact can be made, theoretically lowering the quality of education. In response to this dilemma, many programs are implementing optional or mandatory contact time. Some of the options for contact include live online chats, ListServes or meetings that include faculty and/ or only students. Radio and Television University in China has distance education classes that require nearly 24 hours a month of meetings or teleconference sessions. In such cases, critics debate if with such requirements, it is still considered distance learning. Peters (2001) argues that contact is directly correlated to quality as knowledge can only be developed through discussion.

In designing distance education classes and trying to find the appropriate balance between accessibility and quality, the instructor must consider who they are teaching. Why are the students taking the class via distance rather than by traditional methods? Students that enroll in the distance learning classes are typically older with considerably more life and work experience. They may be enrolled to improve their financial standings, education may have been previously inaccessible or their daily situation (work, childcare) may make traditional courses inaccessible (Peters, 2001).

## “Wer ein holdes Weib errungen”

Opening phrase of the chorus from Ludwig van Beethoven's “Fidelio”

Soprano Allegro ma non troppo

Wer ein hol - des Weib er - run - gen, stimm in un - sern Ju - bel ein, stimm in un - sern Ju - bel ein,

Alto  
Wer ein hol - des Weib er - run - gen, stimm in un - sern Ju - bel ein, stimm in un - sern Ju - bel ein,

Tenor  
Wer ein hol - des Weib er - run - gen, stimm in un - sern Ju - bel ein, stimm in un - sern Ju - bel ein,

Bass  
Wer ein hol - des Weib er - run - gen, stimm in un - sern Ju - bel ein, stimm in un - sern Ju - bel ein,

b) Come up with a specific reason why you might write about your music investigation to someone in a German-speaking country, such as looking for rare recordings, wanting to join a jam session, applying for a music scholarship. Then, in the target language, write up to a page (250 words), introducing yourself, telling what kind of music you like, why you like it, what you think of the similar music you found in the target culture, and why you are writing your message (not because it's an assignment for a language course!). This will be a lot easier if you “steal” vocabulary well, especially from the website of people who do your kind of music. Doing the English report first may help you formulate your thoughts, though it will not work simply to translate parts of it.

Hallo,

Mein name ist ~~\_\_\_\_\_~~ <sup>suche</sup> und ich bin für klassische Musik im Deutschland suchen. Ich möchten zum Deutschland gehen so ich kann wo der Komponist lebt sehen. Die Kultur in der klassischen Periode in Deutschland großer höher als in jeder anderen Kultur an einem anderen plätze und Zeit (meiner Meinung nach).

Ich schreibe zu fragen, wenn Sie zu <sup>mir</sup> mich ein paar Ressourcen auf die klassischen Komponisten und Orte zu gehen, während ich in Deutschland bin. Können Sie eine Liste für mich <sup>ei</sup> schriben? Alles, was sie gibst mich, <sup>mir geben</sup> bevor ich das Vaterland wird zu mich ein großer Vorteil und rette mich eine Menge Zeit zu gehen.

Vielen Dank für eure Hilfe!

~~\_\_\_\_\_~~

## Entmenschlichung und Radikalisierung

Bölls Hauptansicht in dem Roman war den entmenschlichenden und radikalierenden Einfluss der gekoppelten Aktionen der Regierung mit der verwirrenden Wirkung der Zeitung auf einen normalen Bürger zu zeigen. Er wollte die gekoppelten Mechanismen der redaktionellen Meinungen und Schlagzeilen mit staatlichen Aktionen in der Entstehung der Rufmordkampagne enthüllen. Böll wollte den Prozess von Rufmordkampagne zur nachfolgenden Gewalt aus Hilflosigkeit der Betroffene verdeutlichen. Böll meinte, dass die Hilflosigkeit aufgrund einer Rufmordkampagne Gewalttaten von der Betroffene einleitet. Böll wollte dem Leser das Prozess beibringen, wobei das Leben eines normalen Menschen durch Vermutung und falsche Berichterstattungen in den Medien zerstört werden könne. Böll wollte es bekannt machen, die Gefahr, in der jener Bürger von solcher verkappten Verfolgung schwebten, dabei das Verständnis und Geduld des Lesers zu erwecken. Durch die Erkennung dieser Gefahr mochte Böll die allgemeine Leserschaft *des Spiegels* – also die Bürger der Bundesrepublik – die übertriebene Wichtigkeit der Presse zeigen. Böll zielte seine Erzählung absichtlich auf die Leserschaft des *Spiegels*. Die Erzählung *Katharina Blum* wurde ursprünglich in *Dem Spiegel* veröffentlicht. Die erste Ausgabe erschien am 29. Juli, 1974. Böll erzielte mit seinem Roman einen pamphletisch-belehrenden Effekt, der die Meinung der Leserschaft ändern sollte. Böll behauptete „diesen Terroristen-Roman (der gar keiner ist – weder ein Roman noch kommen



Böll wollte die Rechte jeder Bürger versichern: „Die meisten Menschen [...]

kennen sich mit dem Rechtsinstrumentarium nicht aus, sie haben

Artikulationsschwierigkeiten, es kommt zu Mißverständnissen, Resignation.“<sup>118</sup> Die Artikulationsschwierigkeiten, die „einfache Menschen“ treffen, hängen teilweise mit der Instrumentalisierung der Sprache zusammen. Der Staat hat die Aufgabe die Würde des Menschen, d.h. die Ehre des einzelnen Menschen, zu schützen und bewahren, aber das Justizsystem steht nur zum Gebrauch für denen, die amtliche Sprache (an)wenden können. Diese widerspricht, so Böll, die Garantie der Gleichheit vor dem Gesetz:

Laut Artikel 3 des Grundgesetzes für die Bundesrepublik Deutschland sind alle Menschen vor dem Gesetz gleich, und es ist gewiß nicht Schuld der Gerichte und Richter, daß diese Gleichheit – laut Aussage der Polizeibeamten – nur zu einem Bruchteil existiert.<sup>119</sup>

Die politische Einstellung eines Bürgers vermindert solche Rechte nicht:

und hier kommt ein zweites, weiteres Recht, ebenfalls aus Artikel 3, auf die Szene: »Niemand darf wegen seines Geschlechts, wegen seiner Abstammung, seiner Rasse, seiner Sprache, seiner Heimat und Herkunft, seines Glaubens, seiner religiösen oder politischen Anschauungen benachteiligt oder bevorzugt werden.«<sup>120</sup>

Jeziorkowski fand, dass die Menschenwürde mit Bölls Roman im Zusammenhang steht. Er zitierte Artikel 1 von der Verfassung in diesem Zusammenhang; *Die Würde des Menschen ist unantastbar*. Die Menschenwürde ist die Basis aller Grundrechte.

Sie kann durch weder Nebenrecht noch Grundrecht beschränkt werden. Die

unantastbare Natur der Menschenrechte, wie in jener Verfassung festgelegt und

<sup>118</sup> Böll, Heinrich, „Radikalität und Hoffnung“ in *Gefahren von falschen Brüdern*, Auswahl aus: ›Einmischung erwünscht. Schriften zur Zeit‹ (München: DTV München, 1980), 19-20.

<sup>119</sup> Böll, Heinrich, „Radikalität und Hoffnung“ in *Gefahren von falschen Brüdern*, Auswahl aus: ›Einmischung erwünscht. Schriften zur Zeit‹ (München: DTV München, 1980), 19-20.

Siehe: Anhang A: Radikale in öffentlichem Dienst

<sup>120</sup> Böll, Heinrich, „Radikalität und Hoffnung“ in *Gefahren von falschen Brüdern*, Auswahl aus: ›Einmischung erwünscht. Schriften zur Zeit‹ (München: DTV München, 1980), 19-20.

surrounding language (so you can steal entire phrases or sentences ["I really really go for traditional Bluegrass"]), and provide the source (URL, probably) of the language found.

English word/phrase	key equivalent (core word)	surrounding language (a rich phrase or simple sentence)	source
to enjoy, find interesting, "go for," etc.	to enjoy	Deshalb um Musik zu genießen hatten wir zu gehen...	<a href="http://www.organito.com.ar/museo_de.htm">www.organito.com.ar/museo_de.htm</a>
to request politely something you would like to have	may I please trouble you for classical music? <i>möchte</i>	Darf ich bitte Sie um klassische Musik?	<a href="http://translate.google.com/#auto de may%20i%20please%20trouble%20you%20for%20classical%20music%3F">http://translate.google.com/#auto de may%20i%20please%20trouble%20you%20for%20classical%20music%3F</a>
to provide an example ("such as," "for example")	With examples	Deutsche Musikgeschichte in Epochen mit Beispielen	<a href="http://www.nthuleen.com/teach/culture/klassik.html">http://www.nthuleen.com/teach/culture/klassik.html</a>
to state a similarity ("just like," "close to")	Just like <i>ähnlich</i>	Wann die Musik ist Poesie!	<a href="http://www.youtube.com/watch?v=kouWi2pgcj4">http://www.youtube.com/watch?v=kouWi2pgcj4</a>

useful general musical terms	
Kirchenmusik	Church music
Minnesang	<i>courtly love</i> Minstrelsy <i>music</i>
Notensatz	Music Notation
Stil	Style
Monophonie und	monophonic and
Polyphonie	polyphonic
Harmonie	Harmony
Barock	Baroque
Instrumente	Instruments
Komponist	Composer
Organisten	Organist
Oratorien	Oratorios

"juicy" words for describing your special kind of music	
Kompositionen	Compositions
Opern	Operas
Instrumentalwerke	instrumental works
»natürlich«	"natural"
Melodie	Melody
balanciert und symmetrisch (ABA oder Frage-Antwort).	balanced and symmetrical (ABA or question-answer)
Klavier	Piano
Konzerte	Concertos
Kammermusik	chamber music
Vokalmusik	vocal music
Sinfonien	symphonies

## Grund- und Bürgerrechte

Böll wollte zeigen, dass das Vorhandensein der gekoppelten Mechanismen der Politik mit der Presse ein Zeichen der gefährdeten Stelle der Meinungsfreiheit und der darauf basierten Demokratie war. Die Gesundheit einer Bundesrepublik wird nie garantiert. Die Zukunft des Regimes steht immer zur Diskussion. Unveräußerliche Werte, wie Ehre und Menschenwürde, bleiben immer in der bürgerlichen Gesellschaft eines Rechtsstaats verletzbar. Die bloße Existenz einer Verfassung ist keine Garantie dieser Rechte. Diese Ansicht findet auch Bestätigung in einer Stellungnahme vom Hans Leyendecker im Jahre 2004, Redakteur der *Süddeutschen Zeitung*: „Die Debatte über Unschuldsvermutung und Bürgerrechte wird leider erst dann jäh enden, wenn in diesem Land der erste Anschlag Menschen in Stücke reißen sollte.“<sup>117</sup> Das heißt, dass die Diskussion über Menschenrechte, Unschuldsvermutung unter denen, nie halten darf. Mit dem Ende solcher Diskussionen kommt das Ende solcher Rechte gleich. Die Unschuldsvermutung ist die einzige Wehrung des gesetzlich-gerechtfertigten Zustands des Bürgers. Falls das Recht auf Unschuldsvermutung im Namen der Sicherheit geopfert wird (z. B. Notstandsgesetze), bleibt keine Versicherung der Menschlichkeit des Bürgers.

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<sup>117</sup> Gössner, Rolf *Menschenrechte in Zeiten des Terrors* (Hamburg: Konkret Literatur Verlag, 2007). S. 7. Leyendecker, Der Preis ist heiß, in: *Süddeutsche Zeitung (SZ)* 17./18.4.04.



Because you have learned how to play the violin and other classical instruments, and because you have expressed interest in the German language (I'm also frustrated that they canceled you're the German program at Clackamas!) I thought I would share my research experience about German classical music with you. When I started this project, the first obstacle to finding german websites was the proper terminology for "classical music" – specifically german classical music. Sometimes it is simply referred to as "Klassik" but this is not specific enough because you will come up with all kinds of results in your internet search. Another phrase that is more specific is "klassische Musik" which is in the right ballpark, but I was looking for specifically german classical music.

I then searched with the above words combined with "Deutsch" and "geschichte" and found this wonderful website: [www.nthuleen.com/teach/culture/klassik.html](http://www.nthuleen.com/teach/culture/klassik.html). This site is entirely in German, however, so some help is needed in understanding it. Below is a vocabulary list that will help with some of the terminology, and Google translate should help with the rest – be careful, however, because many times the automatic translators will translate words, assuming a different context. I think you'll love the excerpt below, especially with your philosophical interests, because Schiller's *Ode to Joy*, became the basis of Beethoven's *Ninth Symphony*. I also have a few other sites of interest listed below as part of my research, and I think you'll enjoy them.

See you soon,



Bölls ziele didaktische Intention wurde in dem berühmten anonymen *Spiegel*-Artikel *Jetzt bumst's*, das am selben Tag wie das erste Abschnitt der Erzählung veröffentlicht wurde, angedeutet: „Die Komposition der Erzählung aus Zeugenaussagen, Zeitungszitaten und ähnlichen epischen Teilstücken,“ wirkt, „so meint Bölls Verlag – als eine "Fortschreibung des großen Romans 'Gruppenbild mit Dame'" erscheinen.“<sup>116</sup> Das epische Element beschließt Bölls didaktische Intention der Erzählung. Böll nutze den Verfremdungseffekt der technischen Berichte und Zeitungs-Artikel im Roman, damit diese Verfremdung des Lesers zum Zeitungslesen übertragen würde. Im diesem Sinn gilt *Katharina Blum* zur epischen Tradition. Böll versuchte dabei die Bildungskraft des gebildeten Lesers der Bundesrepublik zu erwecken, genau die gleiche Leserschaft jener Zeitung in der Bundesrepublik, die Angriffe der Zeitungen und Massenmedien seiner Zeit greifbar zu machen. Diese Schreibstrategie gelingt Böll, indem er eine Polemik gegen den sogenannten Boulevard-Journalismus treibt. Böll erweist/beweist, dass wenn die öffentliche Meinung einer Person durch eine Rufmordkampagne beschädigt wird, bleibt die Beweislast mit dem Beschädigte und wird im gesellschaftlichen Rahmen fast unmöglich zu errichten/wiedergutmachen. Die Zeitung verwaltet die Meinungsbildung in der Massen-Kultur, die Bürger jener Gesellschaft, die unbewiesen erhalten

Böll meinte, und wollte beweisen, dass niemand gegen die Wirkungskraft der Medienorgane geschützt wird.

<sup>116</sup> Anonym, "Bölls „ZEITUNG"-Story: „Jetzt bumst's",“ *Der Spiegel*, 29. Juli, 1974, S. 72. "Was der Nobelpreisträger von derlei Journalismus hält, hat er nun in der Geschichte vom "ZEITUNG"-Opfer Katharina Blum mit den Mitteln des Erzählers und Satirikers dargelegt."

**An die Freude**

Freude, schöner Götterfunken,  
Tochter aus Elysium,  
Wir betreten feuertrunken  
Himmlische, dein Heiligtum.

Deine Zauber binden wieder,  
Was der Mode Schwert geteilt;\*  
Bettler werden Fürstenbrüder,\*  
Wo dein sanfter Flügel weilt.

*Chor*

Seid umschlungen, Millionen!  
Diesen Kuss der ganzen Welt!  
Brüder—überm Sternenzelt  
Muß ein lieber Vater wohnen.

\*Reworked by Schiller in the 1803  
edition of his works to the more  
familiar:

Was die Mode streng geteilt;  
Alle Menschen werden Brüder,

**To Joy**

Joy, thou beauteous godly lighting,  
Daughter of Elysium,  
Fire drunken we are ent'ring  
Heavenly, thy holy home!

Thy enchantments bind together,  
What did custom's sword divide,\*  
Beggars are a prince's brother,\*  
Where thy gentle wings abide.

*Chorus*

Be embrac'd, ye millions yonder!  
Take this kiss throughout the world!  
Brothers—o'er the stars unfurl'd  
Must reside a loving father.

\*Reworked by Schiller in the 1803  
edition of his works to the more familiar:

What did custom stern divide;  
Every man becomes a brother,

**An die Freude**

Friedrich Schiller

Anonymous Folk Song  
Printed 1801

Freu - de schö - ner Göt - ter - fun - ken, Toch - ter aus E - ly - si - um, Dei - ne  
Wir be - tre - ten feu - er - trun - ken, Himm - li - sche dein Hei - lig - tum.

Zau - ber bin - den wie - der was die Mo - de streng ge - teilt, Bett - ler wer - den Für - sten -

brü - der, wo dein sanf - ter Flü - gel weilt, Seid um - schün - gen, Mil - li - o - nen, seid um -

schün - gen, Mil - li - o - nen! die - sen Kuss der gan - zen Welt! Brü - der ü - berm Ster - nen -

zelt muß ein lie - ber Va - ter woh - nen, muß ein lie - ber Va - ter woh - nen.

Terroristen darin vor),“ eine, „erzählerisch verkleidete Pamphlet“ sei.<sup>114</sup> Er wollte eine Gegeneinanderstellung von einer reinen Fakt-bezogenen Fassung eines Geschehnisses mit einer sensationalisierten Zeitungs-ähnlichen Fassung anbieten, damit der Leser den Prozess des Sensationalismus durchsehen könnte. Böll wollte den Leser eine Alternative zur konventionellen Zeitungsberichten anbieten. Der Roman offenbart die Stärke des Sensationalismus und enthüllt die Tendenz der einseitigen Darstellungen in der Presse.

Bemerkenswert am Schreibstil von *Katharina Blum* ist die vom Autor selbst angekündigte Absicht, die Geschichte der Katharina Blum in einer Berichtform darzustellen. Durch die Nebeneinanderstellung von Bölls trockenem Berichtstil mit dem sensationalisierten Schreibstil der ZEITUNG, die vermutlich neutral und sachlich wirken sollte, wird das Wesen derartigen Journalismus und gewöhnlichen Sensationsmacherei der Boulevardzeitungen deutlicher. Vom Bericht selbst erfahren wir, dass die Hauptquellen aus „Vernehmungsprotokolle[n] der Polizeibehörde, Aussage von Rechtsanwalt Dr. Hubert Blorna und Aussage von Staatsanwalt Peter Hach,“<sup>115</sup> bestehen. Diese sachlichen Quellen seines eigenen Kollage Schreibstil stellen eine besinnliche /nachdenklich machende, stimmende/zum Nachdenken anregende Atmosphäre her. Diese Darstellungs-Strategie gelingt Böll, denn die Zeitungs-Textstücke wirken lächerlich im Vergleich zu dem trockenen Schreibstil Bölls Berichterstatters.

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<sup>114</sup> Heinrich Böll, „Zehn Jahre später,“ Nachwort zur *Katharina Blum*, (München: Deutscher Taschenbuch Verlag, 2003), 140.

<sup>115</sup> *Katharina Blum*, 7.

Presenter WBF Date 12 June 2011 Total Score 4.3 Grade B dbv 10506-1

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	Factor 1 (5%); misc. (questions, support kit, etc.)	Factor 2 (10%): explore WWW	Factor 3 (10%): vocab for "like"	Factor 4 (2x10%): gen. & spec. vocab	Factor 5 (40%): Write a note in the target language	Factor 6 (15%): Explain WWW use
6	Twice goes beyond the major parts of the assignment (asks a substantive question, etc.) Includes rich & relevant WWW printouts or similar showing use of language.	4 sites in the target language, representing 3 or more types of site; descriptions go well beyond restating what is obvious from the URL	all 4 equivalents are produced accurately (minor errors outside the core expressions are OK); in one case 2 examples are given; derives 2 equivalents from content-based websites (rather than dictionaries)	Target-language terms are ambitiously chosen, cover a wide range of the topic, and are very accurately reproduced. All English meanings are correct (though not all have to be the specific technical term).	Has salutation and closing; covers 5 of the 5 specified sub-topics; adds an <i>additional</i> feature. 250 mostly simple words, or 150 words including many that go beyond core vocabulary. Some sentences have 8 or more words and consist of 4 or more syntactic units. Uses many words from preparatory research. Likely uses past tense in habe-ge- form (allow moderate distortion). Articles show gender; pronouns show case (both can show errors).	Walks the monolingual learner through the whole process of on-line music exploration: where to go, generic website navigation, and specialized terms and procedures for music as a specific activity. Rich citation of target-language terms; attention to cultural content
5			neither to 6 than to 4			
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1			neither to 2 than to nothing			

There was no data that revealed that negotiation of meaning increased comprehension or production. While learning language through communication has been shown to be successful in face-to-face learning situations, it has not been demonstrated in a CALL environment. CALL has been shown to have other benefits such as encouraging student autonomy and facilitating learning activities. It is up to the instructors and authors to design applications to maximize the language learning process and encourage communicative competence (Chen, Belkadda and Okamoto, 2004).

An additional investigation of the effects on student performance of CALL curriculums was part of the Gillespie and McKee (1999) study. The findings in the area of student performance were as follows. Students prefer to have immediate and detailed feedback when using specific learning programs. This corresponds with findings cited in studies by McCreesh (1993) and Chen, Belkadda and Okamoto (2004). Furthermore, the students, especially in vocabulary learning, saw the hyperlinked text as useful. Pair work appeared to be more productive than individual work. When on their own, students were much more likely to use the web and email than other learning programs. Students were very sensitive to the availability and reliability of computers. It is suggested that setting up reliable labs, adequate stations and flexible hours be a priority for institutions wanting to incorporate CALL into the curriculum. In their investigation of the impact of CALL on student learning, the researchers (Gillespie and McKee, 1999) found positive findings that CALL increased performance and skills in areas focused on specific language skills. In addition, the effects of CALL are greatly improved by the use of networking environment.

## Project K17 "Unsere Musik – Our Music" – Preparation

This worksheet is intended to provide structure to your research activities and to help you find language that you can then apply when you write your research description and your message. During your research you will probably want to take notes in addition to what you write on the worksheet.

1. List here at least 3 websites or other music-related resources (music-store catalog, library book, etc.) that you found useful for this project. Give a short description of each (in English, if you want). Aim for these kinds of resources: lists of useful links (for example, clubs where that kind of music is played); personal information about people interested in the music (résumés, chatrooms / bulletin boards); detailed descriptions of the music (often on personal webpages, but also in chats or fan-group electronic newsletters or advertisements for bands); audio and visual resources (MP3 downloads, etc.)

<a href="http://www.artmusic.de">www.artmusic.de</a>	Great German classical website that is very easy to navigate and has a variety of clips to listen to; a variety of German classic music. Offers different compositions and orchestrations to analyze and discuss.
<a href="http://www.klassik.com">www.klassik.com</a>	German website that promotes classical music and introduces a variety of composers and performers with their bios as well as their music. Has a music shop and a community events page. Great site to get involved with ideas and being opinionated on German classic music.
<a href="http://www.artsmusic.de">www.artsmusic.de</a>	A German and English website (you can toggle between the languages) that introduces all types of classic music from jazz, to opera, to piano, organ, concert, etc... Also has a shop to buy music and cds. Discusses and introduces new releases and current press releases.
<a href="http://www.klassiknetz.de/index1.htm">http://www.klassiknetz.de/index1.htm</a>	German website with clips, links, and biographies of popular German composers and a taste of their music. Great site to get introduced to the basics and learn new (and old) German music.
<a href="http://www.impresario.ch/opera/">http://www.impresario.ch/opera/</a>	Opernfuher or virtual opera house. German Opera website that offers quizzes and an online pocket opera book to help beginners with Opera. Has a list of different Operas and their summaries from past to present.
<a href="http://www.fanfaire.com/Schubert/song-cycle.htm">http://www.fanfaire.com/Schubert/song-cycle.htm</a>	A website about popular German and some French art song and song cycles.

2. List here two pieces of music (online files, conventional recordings, musical scores) from the target culture that you found in your resources, and provide the sources

Bach's Chromatische und Fantasie [http://www.artmusic.de/mp3\\_Klassik/Bach/Bach\\_Chrl1.mp3](http://www.artmusic.de/mp3_Klassik/Bach/Bach_Chrl1.mp3)  
 Deitrich Fischer-Diskau sings "Der Lindenbaum Die Winterreise" <http://www.youtube.com/watch?v=jyxMMg6bxrg>  
 Renee Fleming sings "Frühling" [http://www.youtube.com/watch?v=Inb8vuj\\_ba0](http://www.youtube.com/watch?v=Inb8vuj_ba0)

3. Using your resources (course materials, websites, and – as an exception to the usual "no-dictionary" policy – dictionaries), find expressions for "like" in the senses listed below. Write out the key term ("go for"), quote the surrounding language (so you can steal entire phrases or sentences ["I really really go for traditional Bluegrass"]), and provide the source (URL, probably) of the language found.

English word/phrase	key equivalent (core word)	surrounding language (a rich phrase or simple sentence)	source
to enjoy, find interesting, "go for," etc.	Gerne haben	Ich habe klassischen repetoite karaoke gern.	<a href="http://www.impresario.ch/karaoke/index.php?query=">http://www.impresario.ch/karaoke/index.php?query=</a>
to request politely something you would like to have	Mögen, Ich möchte	Ich möchte einen taschenoper.	<a href="http://www.kernkonzepte.ch/pocketopera.htm">http://www.kernkonzepte.ch/pocketopera.htm</a>
to provide an example ("such as," "for example")	beispiel	Eine Beispiele von Richard Wagner Oper ist La Traviata.	<a href="http://www.impresario.ch/opera/nuce/file/potvertraA.php">http://www.impresario.ch/opera/nuce/file/potvertraA.php</a>
to state a similarity ("just like," "close to")	Genau wie	Klaviermusik ist genau wie cembalomusik.	<a href="http://www.cdwiki.de/Kategorie:Klavier-_und_Cembalomusik">http://www.cdwiki.de/Kategorie:Klavier-_und_Cembalomusik</a>

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4. From your resources make two vocabulary lists of 10 or more items each. FIRST READ THE NOTES BELOW THE CHART.

useful general musical terms	
Lieder	Song
Kompositionen	Composition
Die Oper	Opera
Der Chor	Choir
Die Bassstimme	Bass
Die Sopranisten	Soprano
Klavier	Piano
Die Streicheninstrumente	String Instruments
Die Blechblasinstrumente	Brass Instruments
Die Schlaginstrumente	Percussion
Die Holzbläser	Woodwinds


"juicy" words for describing your special kind of music	
besetzung	Cast
Uraufführung	Premier
Der Opernführer	Opera guide
Das Orchester	Orchestra
Die Altstimme	Counter-Tenor
Musikunterricht	Music Instruction
Chromatische	Chromatic
Der Begleiter/Die Begleitung	Accompanist
Gesamtkunstwerk	Extensive works of art
Liederkreis	Song Cycle
Musiklehrer	Music Teacher

Notes about searching for vocabulary: Expect to find most of your words right on the websites, and in some cases to have to understand them by context rather than looking them up in a dictionary or using the English version of a website. There are two reasons: 1) some of the words that are most useful may well not be in your dictionary; 2) words change meaning over time and space - your dictionary may not give the right word. If you do use an English-German dictionary, you must be cautious. After you find a word you think is the one you want, look it up in the German-English direction. Example: a "scale" in music is a "Tonleiter"; in measuring things, a "scale" is can be a "Waage" (for weighing things), a "Skala" (distance on a map), or a "Gebührenordnung" (table of financial charges). If you used one of those last three words in a conversation or message about music, only a native speaker of German with extremely advanced English skills would be able to decipher what you meant, and even then it might take quite a while to do that.

Write here for your instructor any questions or requests that will help you if you think you may need to revise after your project is scored and returned to you.





I have been working on a German project that focuses on classical German music and found some really cool websites that may help your career, especially if you go to Germany some day. The best site to start with is, <http://www.fanfaire.com/Schubert/song-cycle.htm>. All of the Schubert song cycles are on here and also give you some French song cycle help as well. This site is mostly written in English so it's an easy way to get started. The next site has an English and German site, you just toggle between the two in the upper right hand corner of the page when it opens, [www.artsmusic.de](http://www.artsmusic.de). This site offers a variety of classical music sources that you can browse  fits your interest. They have all sorts of classical styles from jazz, to opera, to symphonic. If you are looking for more modern composers as well as some German classical music go to [www.artmusic.de](http://www.artmusic.de) (same as the last website minus the (s) and it has a variety of files you can choose to listen to. My favorite though, and I'm sure it will be yours too, is <http://www.impresario.ch/opera/>. Here you can find almost any opera in German and it also lists all of your favorite actors and actresses who perform each part and tells about the director and symphony. I have learned so much from these resources and I hope you can navigate them well. The best part is finding translations on some of the sites as well as finding music that is unique and not over-done. A great way to decipher what some of the words and phrases mean is to use the chart I made up for you. You can also go to [dict.leo.org](http://dict.leo.org), this is a good German/English online dictionary if you don't already have one. You will pick up the language fast! It's always hard finding the exact meaning of the songs we perform because a lot of this music was written before a lot of language rules have changed poetic meaning can always be

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interpreted differently. I suggest using the sites I gave you that have an English equivalent first so that you might be able to understand similar terms from the other websites later. I am learning to pick up on the language by forcing myself not to use English versions of the websites, but I do not expect you to do the same until you are more comfortable with the material. Soon we will travel the world together singing in magnificent Opera houses and learning new languages. I hope you enjoy and give me a call or email me if you have any questions I could help with.

Auf Weidersehen,



10506-7

Guten Tag,

Meine name ist [redacted] und ich liebe Klassische musik. Ich wohnt aus Portland Oregon, USA, und ich musik <sup>lerne</sup> lernen der Portland State Universitat. Ich bin bassstimme und Ich liebe Schubert, und Brahms, und Bach, und Beethoven. Deutch Lieder <sup>sind</sup> ist fantastisch weil es <sup>mich</sup> helfen meine stimme. Ich <sup>mag</sup> nicht gerne popular musik oder heavy metal musik. Das typisch musik ist harsch und nicht <sup>hilft</sup> helfen meine stimme. Meine freunde <sup>in</sup> Emily ist einen sopranastin. <sup>ihre</sup> Er stimme ist schon. Wir wollen nach Deutchland gehen und wir Opernhaus, sehen. Wir wollen die Internationalen Händel-Festspiele Göttingen gern. Wir brauchen zwei musikfestivalkarten fur diese Juni. Meine <sup>traum</sup> traum ist zu weld reisen und singen <sup>überal</sup> überal Europa. Ich <sup>hören</sup> hören Deutchland ist sehr <sup>schön</sup> schön am Sommer. Ich hoffe ich <sup>sehen</sup> Deitrich Fischer-Diskau <sup>sehen</sup> sehen. Sie <sup>ist</sup> Ist meine leiblings artist. Ich <sup>auch</sup> auch <sup>möchte</sup> möchte Thomas Quasthoff. <sup>Sie</sup> Sie stimme ist sehr dunkel und Kremfarben. <sup>Zurzeit</sup> Zurzeit ich <sup>studieren</sup> studieren mit Richard Zeller. Er stimme ist der bariton, wenn auch er bassbaritonstimme. Ich <sup>wollen</sup> wollen nach universität der künste berlin gehen. Meine <sup>alten</sup> alten musiklehrer <sup>hat</sup> gewohnt in <sup>aus</sup> Berlin und er musiclehrer war Deitrich Fischer-Diskau. Wann ich hochschulabschluss der PSU, ich <sup>will</sup> will studienprogramm für höhere Fachsemester dem universität der künste berlin gehen. Ich habe zwei jahren <sup>auf</sup> auf dem Portland, und ich will reisen um Deutchland für zwei monat. Meine <sup>traum</sup> traum ist <sup>difizil</sup> difizil, und ich will schwer arbeiten. Ich will alles machen. <sup>Sie</sup> Sie kann ich <sup>sehen</sup> sehen zur Opernhaus am zehn jahren. Mein Ruhm ist kommt.

Sie können

Auf Weidarsehen,

[redacted]

Ich höre  
gerne  
Lieder  
hören



Presenter 56 Kk Scorer WBE Date 17 June 2011 Total Score 4,15 Grade 1050C-1 B 3 abv

**Scoring Guide for Project K 17 "Unsere musik"**

Rule of thumb for 4/complete: Vocab list items mostly NOT from core. Clearly used a specialized website / other resource in German. German note is 50+ words, in simple sentences without major distortion throughout. Friend could get around a German website using the advice provided.

<p><b>Factor 1 (5%): misc. (questions, support kit, etc.)</b></p>	<p><b>Factor 2 (10%): explore WWW</b></p>	<p><b>Factor 3 (10%): vocab for "like"</b></p>	<p><b>Factor 4 (2x10%): gen. &amp; spec. vocab</b></p>	<p><b>Factor 5 (40%): Write a note in the target language</b></p>	<p><b>Factor 6 (15%): Explain WWW use</b></p>
<p>6 Twice goes beyond the major parts of the assignment (asks a substantive question, etc.) Includes rich &amp; relevant WWW printouts or similar showing use of language.</p>	<p>4 sites in the target language, representing 3 or more types of site; descriptions go well beyond WWW restating what is obvious from the URL</p>	<p>all 4 equivalents are produced accurately (minor errors outside the core expressions are OK); in one case 2 examples are given; derives 2 equivalents from content-based websites (rather than dictionaries)</p>	<p>Target-language terms are ambitiously chosen cover a wide range of the topic, and are very accurately reproduced. All English meanings are correct (though not all have to be the specific technical term)</p>	<p>Has salutation and closing; covers 5 of the 5 specified sub-topics; adds an additional feature. 250 mostly simple words, or 150 words including many that go beyond core vocabulary. Some sentences have 8 or more words and consist of 4 or more syntactic units. Uses many words from preparatory research. Likely uses past tense in habe-ge- form (allow moderate distortion). Articles show gender; pronouns show case (both can show errors).</p>	<p>Walks the monolingual learner through the whole process of on-line music exploration: where to go, generic website navigation, and specialized terms and procedures for music as a specific activity. Rich citation of target-language terms; attention to cultural content.</p>
<p>5 Once goes beyond... Includes some... (see above)</p>	<p>3 sites in the target language, representing 2 or more types of site; some descriptions go beyond restating what is obvious from the URL</p>	<p>offers expressions for all 4 "likes," but one of them is not precise (ex: "give me" for "request politely"); must use a content-based website for one equivalent</p>	<p>Several words are from core vocabulary or are near-exact cognates. Draws words from 2 or more areas of the given topic. Only a few transcription errors. Maximum one clear error of meaning.</p>	<p>Has salutation or closing. Handles well 4 of the specified sub-topics, or all of them sketchily (or equivalent combination). 200 mostly simple words, or 100 words including some that go beyond core vocabulary. Some sentences have 6 or more words (3 syntactical units). Uses some words from preparatory research. Past tense, if needed, is attempted but flawed (Ich *gespielt). Some attention to article gender and attempt at pronoun case.</p>	<p>Gives the essential information about where to go, navigation, and music resources, if only as a bilingual list. Information is not clearly sequenced, in terms of steps to follow or regions of typical screen, but it must be structured (A-Z, etc.)</p>
<p>4 support materials sparse and apparently chosen without much thought</p>	<p>2 sites in the target language; one description goes beyond restating what is obvious from the URL</p>	<p>offers expressions for 2 "likes," but one of them is not precise (ex: "give me" for "request politely");</p>	<p>Most words are from core vocabulary or are near-exact cognates. More than a few transcription errors. Several clear errors of meaning.</p>	<p>No salutation or closing. Two of the 5 sub-parts are missing or barely mentioned; handles the others sketchily, mostly by using language from earlier contexts (but not severely distorted). Sentences of fewer than 6 words. Uses a word or two from preparatory research. Lives on sein, haben, and a couple other high-frequency verbs.</p>	<p>Bilingual list, minimum 10 terms, without apparent organization.</p>
<p>1</p>	<p>X</p>	<p>nearer to 4 than to 2</p>	<p>nearer to 2 than to nothing</p>	<p>nearer to 2 than to nothing</p>	<p></p>





Name \_\_\_\_\_

1050c-2

## Project K17 "Unsere Musik – Our Music" – Preparation

This worksheet is intended to provide structure to your research activities and to help you find language that you can then apply when you write your research description and your message. During your research you will probably want to take notes in addition to what you write on the worksheet.

1. List here at least 3 websites or other music-related resources (music-store catalog, library book, etc.) that you found useful for this project. Give a short description of each (in English, if you want). Aim for these kinds of resources: lists of useful links (for example, clubs where that kind of music is played); personal information about people interested in the music (résumés, chatrooms / bulletin boards); detailed descriptions of the music (often on personal webpages, but also in chats or fan-group electronic newsletters or advertisements for bands); audio and visual resources (MP3 downloads, etc.)

URL or other identification	description
WorldFuturfund.org/german	Links to world sites relating to various topics, including German resources for information on black-metal music.
'de', wikipedia.org	Article with a list of German blackmetal bands,
Obscurity-online.de	Page for the band Obscurity.
metal.de	Magazine covering metal music.

2. List here two pieces of music (online files, conventional recordings, musical scores) from the target culture that you found in your resources, and provide the sources

music (title, group, etc.)	source (URL, etc.)
Bergische Löwen	obscurity-online.de/index.php?article_id=14
Bergischer Hammer	youtube.com/watch?v=6eEz2hk2_U1

3. Using your resources (course materials, websites, and – as an exception to the usual "no-dictionary" policy – dictionaries), find expressions for "like" in the senses listed below. Write out the key term ("go for"), quote the surrounding language (so you can steal entire phrases or sentences ["I really really go for traditional Bluegrass"]), and provide the source (URL, probably) of the language found.

English word/phrase	key equivalent (core word)	surrounding language (a rich phrase or simple sentence)	source
to enjoy, find interesting, "go for," etc.	Liebe = love, not like	Ich liebe ihn, mag den Sound	metal-observer.com/articles.php?id=28&id=38&id=12205
to request politely something you would like to have	möchte	Ich möchte ein ticket für das Konzert	Dictionary
to provide an example ("such as," "for example")	beispiel	Hier ist ein beispiel	Dictionary
to state a similarity ("just like," "close to")	ähnlich ähnlich	ist so ähnlich wie	Dictionary

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4. From your resources make two vocabulary lists of 10 or more items each. FIRST READ THE NOTES BELOW THE CHART.

useful general musical terms	
elektrische gitarre	electric guitar
Laut	Loud
Trommel	Drum
fuge	fugue
Vokalpartie	Vocals
Anschlag	percussion
rhythmus	rhythm
stimme	pitch
Rockmusik	Rock music
Gesang	Song

"juicy" words for describing your special kind of music	
Schreiend	Screaming / Screeching
Vom Teufel besessen	demonic, possessed by the devil
Zornig	Angry
hart	hard
äußerst	extreme
Toben	engage in wild partying
dreist	brazen; bold
Schlagen	beat
Schnell	fast
dramatisch	dramatic

Notes about searching for vocabulary: Expect to find most of your words right on the websites, and in some cases to have to understand them by context rather than looking them up in a dictionary or using the English version of a website. There are two reasons: 1) some of the words that are most useful may well not be in your dictionary; 2) words change meaning over time and space - your dictionary may not give the right word. If you do use an English-German dictionary, you must be cautious. After you find a word you think is the one you want, look it up in the German-English direction. Example: a "scale" in music is a "Tonleiter"; in measuring things, a "scale" is can be a "Waage" (for weighing things), a "Skala" (distance on a map), or a "Gebührenordnung" (table of financial charges). If you used one of those last three words in a conversation or message about music, only a native speaker of German with extremely advanced English skills would be able to decipher what you meant, and even then it might take quite a while to do that.

Write here for your instructor any questions or requests that will help you if you think you may need to revise after your project is scored and returned to you.

At first, I found it very difficult to locate sources for Blackmetal music without specifying some aspect of it, or knowing particular bands. As with most bands on the Internet, or things relating to music, most of what I was able to find were simply posted videos or songs, occasionally a biography about a band. It became simpler when I started looking at festivals and concert information, reviews, etc; without sources like Wikipedia (in German) listing known blackmetal bands, it would have been much harder to come up with sufficient bands and, from the various linked websites, other areas to explore relating to this sub-genre of heavy metal.

Another difficult aspect was the need to find cohesive language use. I like to consider myself at least somewhat articulate, and capable of conveying myself online in a fairly clear way; however, like many of their counterparts in the English speaking world, German metal fans often times have difficulty with spelling and proper grammar. One who's experienced Youtube and commentators on the site knows how bad it can be sometimes to read postings and discussions in your own language, let alone trying to look up or find words that are in another language and misspelled or otherwise garbled. It became very time consuming going back and forth trying to find similar phrases or pick out words that were useful and those that weren't.

I believe, if given a similar project in the future, that it would be easier to focus on news sources or magazine articles relating to groups, shows or even genres close to the type of music being researched. Not only are the sources easier to translate and understand given the greater attention to presentability of an article versus a simple comment, but there is usually a greater amount of information and, with it, more language to learn from. When trying to come up with the terms for use in the project, I had a hard time thinking of words that applied to the genre in English; I don't often find myself having to describe it much as those I tend to discuss this type of music with are already aware of what the music is, what it sounds like and who is considered a decent performer, etc. Going with review articles and similar sources made this task a little bit easier.



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An example of this is an article from the German magazine "Metal", which can be found at

<http://www.metal.de/>:

*Most of this is standard German, + the discussion is detailed.*

“NUMEN haben sich dem Black Metal verschrieben, in diesem Fall dem Pagan/Folk Black Metal. Im Gegensatz zu einigen nicht ernstzunehmenden Vertretern der Spaß-Trink-Fraktion schicken sich die Basken allerdings an, mit hoher Geschwindigkeit, Aggression und verdammt viel Druck gehörig die Fresse zu polieren. Keine Frage, NUMEN machen keine Gefangen. Mit aller Vehemenz und infernalischer Wut prescht sich die Band durch ihre sehr schnellen Stücke. Melodisch sägende Gitarren, präzisen Blast-Beats und kernig-harscher, heiserer Kreischgesang beherrschen die Szenerie. Doch das ist nicht alles, bei weitem nicht. Immer wieder flechten NUMEN in ihre brachiale schwarzmetallische Raserei dezent folkloristische Elemente ihrer Heimat ein, wobei hier immer das Tempo rausgenommen wird, mit interessanten Melodievariationen, welche auch von traditionellen Instrumenten wie Flöte oder baskischen Percussions und Blasinstrumenten herrühren. Der stark ethnische Ansatz zeigt sich auch an den Texten, sind diese doch sämtlich in Baskisch (Euskera) gehalten. Hierdurch gewinnt der Pagan Black Metal deutlich an Tiefe, Abwechslung, Dynamik und mystischer Aura. Und obwohl die Kontraste eigentlich doch recht stark scheinen, sind die einzelnen Elemente doch so geschickt miteinander verwoben, dass dies sehr homogen wirkt. Was lediglich noch fehlt sind alles überragende Melodien, dennoch können sich NUMEN durchaus mit den Kollegen von HELRUNAR, (alte) ENSLAVED, (alte) SATYRICON, NEGURA BUNGET, und in den schnellen Momenten MARDUK, messen.”



Hallo Metalkopf,

Ich tue marktforschung über blackmetal in Deutschland. Ich bin an weiteren informationen über metall kultur in Deutschland und einige der Bands, haben Sie dort interessiert. Ich kenne einige der blackmetal musikszene, bands aus Amerika und anderen ländern, aber ich bin meistens in Bands aus Deutschland interessiert sind. Bei der Erforschung dieser, stieß ich auf ein paar Bands, wie Dunkelheit, die Ich mag sehr viel. Obscurity erinnert mich an einige bands, die ich verwendet, um zu genießen, wie Cradle of Filth, Three Inches of Blood und andere. Einige der bands, die ich gefunden waren nicht sehr gut.

Wie andere Leute, ich liebe den Klang, die Musik ist hart und laut, schnell und ideal für tobt. Ich fing an, als ein junger Mann wie ich durch einige harte Zeiten zu hören. Hören Sie sich Blackmetal hilfreich, gab es mir ein Ventil für meine Wut und half mir das Gefühl, dass ich nicht allein war in der Welt. Jetzt, wo ich älter und meine eigenen Kinder, ich weiß nicht wie oft zu hören wie vorher, Blackmetal, aber immer noch den Moment genießen.

Ich bin mit der hoffnung, dass Sie sich vorstellen können zu anderen Bands wie Obscurity schriftlich helfen, wie ich ihren Sound lieben. Jemand, der sollte in die gleiche Musik Ich mag Bands wie hilfreich sein.

