



**Australian Government**

**Department of Education, Employment  
and Workplace Relations**

# **Teaching and Learning Languages: A Guide**

**Program example**

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**German middle years**



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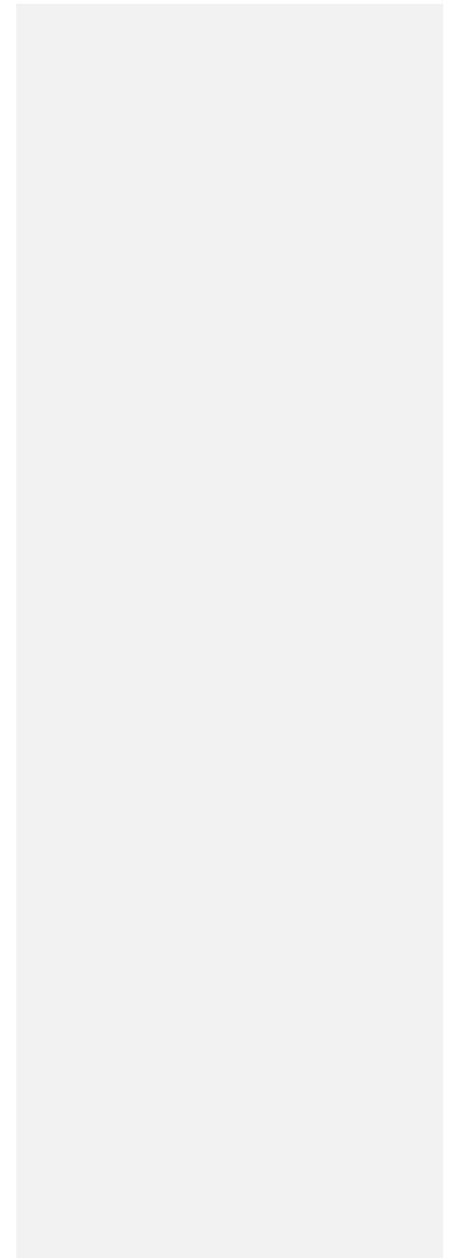
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#### Disclaimer

The views expressed in the publication do not necessarily represent the views of the Australian Government Department of Education, Employment and Workplace Relations.

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## Introduction to examples

Collected here are examples of teachers' work. These are drawn from teacher practice and are included here to exemplify aspects of teaching, learning and assessing languages, as discussed in the *Guide*. Teachers were invited to share their planning and programming documents and members of the project team worked with them to further develop aspects of their work.

### Programs

The collection of programs includes primary, middle and senior secondary long and short-term programs. These contain annotations designed to point out specific points of interest for you to consider in your reading of them. At the end of each program you will find a commentary that describes how the program exemplifies selected sections of the *Guide*.

### A selection of teachers' work

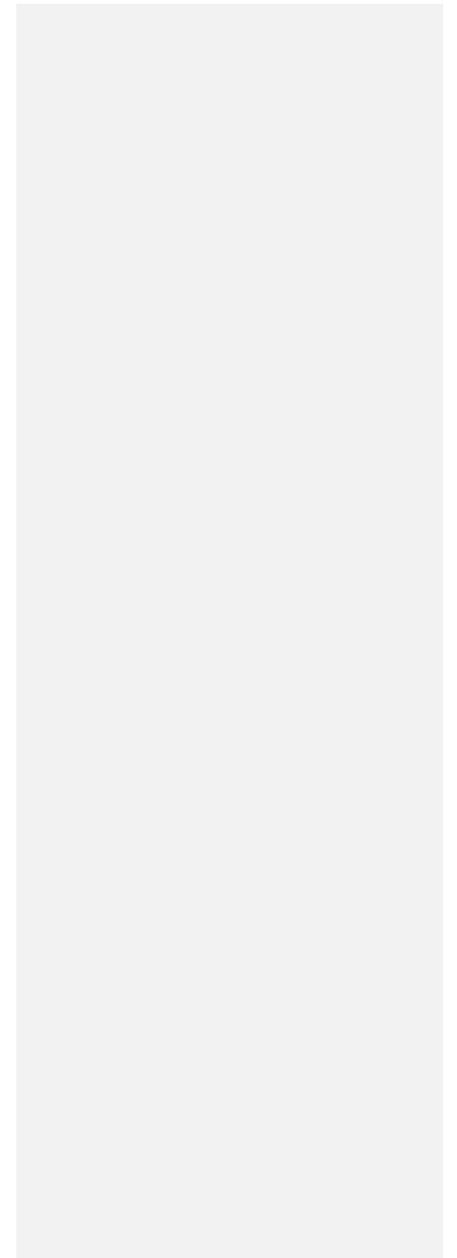
This is a selection of programs and parts of programs, plans for classroom teaching, planned assessment tasks, descriptions of the teaching and learning contexts, investigations and evaluations of practice, and reflections on current practices. It shows teachers engaged in professional thinking, planning, reassessing, and evaluating what they teach, how they teach and who they teach.

### About the examples

- These examples of teachers' planning, practice and reflection are provided for you to examine, consider and perhaps use in expanding your own understanding of language teaching and learning. We know that teachers learn best from other teachers and so we encourage you to look across the set of examples in all languages rather than just the language(s) you teach.
- The examples of teachers' work included here belong to individual teachers and are taught in a particular context which means that you will not find models that you can instantly adopt and teach. Rather, you will find ideas about teaching and learning that you can use by adapting and reworking them to produce programs, classroom teaching, learning and assessment practices that you can use in your own context.
- The examples of teachers' work are not included here because they constitute 'best practice' or are exemplars of definitive programs for languages teaching and learning. You will find some outstanding approaches to planning and teaching that advance our understanding of how to make languages teaching and learning a rich and effective learning experience for students. You will also find teachers' honest reflections and evaluations of their pedagogies, questioning what they do and rethinking what they will do.
- The examples of teachers' work may include some pedagogies of which you may be critical. However, you will also find professional educators striving to make sense of their work with students, language teaching and language learning.

### Program description

<b>Language</b>	German
<b>Level</b>	Years 6 to 7
<b>Example</b>	Pop Music Short-term program
<b>Annotations</b>	In text End of text



## SCHOOL CONTEXT

The program was written for a school situated in the west of Adelaide. Approximately 480 students attend the Reception to Year 7 public school. The school is in high demand and a zone of right to enrolment is now enforced. Students come from many different cultural and socio-economic backgrounds, including 27% from Greek family backgrounds, 16% from Italian family backgrounds and many other smaller national background groups. The number of students receiving school card assistance is approximately 17%.

All students learn German, with some upper primary students having had or still having experience in bilingual classes early on in their schooling. The school has eight German teachers, with each teacher generally taking their own class plus one other for 90 minutes of German each week.

**Comment [A1]:** Context is important in considering the particular needs of particular students.

**Comment [A2]:** A large number of German language teachers provide a professional peer group for teachers to work together within the school. Program conditions are an important consideration in teaching context and for overall learning.

## CURRICULUM FRAMEWORK CONTEXT

The program is contextualised within the South Australian Curriculum, Standards and Accountability (SACSA) framework (2001). Essential learnings, key competencies and ICT considerations addressed in the program are indicated. Key ideas and intended unit outcomes from the three strands of languages programs – understanding language, understanding culture and communication – are indicated as intended foci for the unit, with particular emphasis given to the ideas of recognising, comparing and reflecting on connections between identity and cultural values, how these are expressed in both German and English, and how popular culture impacts on the students' own lives.

**Comment [A3]:** Linking curriculum planning to curriculum statements is a requirement in many schools. The curriculum frame is only one of the contexts for considering planning. It is evident that this teacher has thought about her program in terms of the learning she wishes her students to undertake, and has contextualised it within the SACSA framework.

## ABOUT THE POPMUSIK PROGRAM

Popmusik was selected as a motivational way to introduce and review language, culture and intercultural understandings relating to interests, likes, dislikes and popular culture. Students have opinions relating to music and thus can create personal connections with the topic. They are encouraged to relate their learning to their own interests and understandings, and to use the opportunity to explore these interests within the popular music culture of Germany and in their own Australian context. Up-to-date resources are readily available via the Internet (music, lyrics, music videos, top 40 lists, fan sites) and there are myriad opportunities to compare and contrast Australian and German-speaking countries' musical preferences and cultures (e.g. percentage of German/Australian music versus American music in each chart, and the language of these songs). Through this comparison, students will be able to explore alternative and similar perspectives about youth culture across national, linguistic and cultural borders. Students are also presented with the opportunity to extend their understandings about popular music into the wider field of popular culture, in both Germany and Australia, through a range of interactions, extension activities and reflection questions.

**Comment [A4]:** Engaging students in topics of interest that will stimulate learning is important to the teacher.

**Comment [A5]:** The opportunity for personal connections will also promote engagement with language learning and is essential within a view of learning that values meaning-making by students.

**Comment [A6]:** Contemporary resources and ICT that students can relate to provide enhanced learning opportunities, e.g. opportunities to learn new information, discover points of comparison.

**Comment [A7]:** Recognition of learner differences is important, through a range of task types and interactions.

Languages: German

Theme: Popmusik

Year Levels: 6–7

Length: 10 weeks

Term 2 2007

### Essential Learnings

#### Futures

- understanding of patterns and connections within systems
- understanding world views when analysing future challenges
- building scenarios of preferred futures
- acquiring skills that will engage them to thrive in a fast-changing world

#### Thinking

- knowing themselves profoundly as learners and thinkers
- using a wide range of thinking modes
- utilising thinking from a range of times and cultures
- developing and employing enterprising attributes

#### Identity

- understanding of themselves, of groups to which they belong and of other members of their community
- understanding of social construction of identities
- developing the capacity to relate effectively to others and to resist the pressure of negative stereotyping
- achieving a sense of their own current and emerging identities

#### Interdependence

- understanding of cultural and global connections, patterns and evolutions
- understanding of what is needed for sustainable social and physical environments
- co-operating to achieve agreed outcomes
- acting to benefit their communities

#### Communication

- understanding of the complexity and power of language and data
- understanding of how communication works
- having the ability to make effective use of language, mathematical information and the tools of information and communications technology futures

### Key Competencies

- collecting, analysing and organizing
- communicating ideas
- planning and organising activities
- working with others and in teams
- using mathematical ideas and techniques
- solving problems
- using technology

### ICT

#### Accessing Content

- CD ROM
- WWW
- Email

#### Organising Content

- Concept mapping
- Word processing
- Databases
- Spreadsheets
- 
- 

#### Creating Content

- Video
- Images
- Sound
- Paint
- Kid Pix
- Photo Shop
- Scanner
- Digital / Video Camera
- Animation
- 
- 

#### Communicating/Sharing Content

- Kid Pix
- Microsoft Power Point
- Inspiration
- IWB

#### Evaluating

- Concept mapping

### Key Ideas

#### Communication

- Students engage in conversations to share information, demonstrating appropriate ways of establishing and maintaining relationships, and working with others, in diverse cultural settings. [In] [C] [KC2] [KC4]
- Students write their own texts to share ideas about aspects of personal and group identity and to present points of view on issues of interest or concern.

#### Understanding Language

- Students explore diverse forms of communication, including information and communication technologies (ICTs) and use models to represent and analyse system in language, and apply these in constructing their own meaning.

#### Understanding Culture

- Students learn to understand and demonstrate respect for the values and practices of diverse groups: in past, present and future contexts. They recognise connections between identity and cultural values, and how these are expressed in language.

### Standards/Outcomes

#### Communication

- 3.2 Builds relationships and expresses own ideas in social interactions. [In] [C] [KC1] [KC4]
- 4.2 Presents information and opinions on issues in social interactions. [In] [C] [KC2]
- 3.4 Writes texts to convey personal messages, information or ideas. [Id] [T] [C] [KC2]
- 4.4 Writes to convey personal experiences and opinions, and information about people, places and events. [Id] [T] [C] [KC2]

#### Understanding Language (Working towards)

- 3.5 Reflects on how language is used to extend or elaborate a message, and compares how concepts are expressed in different languages [In] [T] [C] [KC1] [KC2]
- 4.5 Applies knowledge of language forms to identify, analyse and describe patterns in language. [In] [T] [C] [KC1] [KC2] [KC5]

#### Understanding Culture (Working towards)

- 3.6 Reflects personally on cultural practices and compares how these are expressed across cultures [F] [Id] [In] [KC1]
- 4.6 Analyses cultural references in texts and challenges assumptions about cultural identity, values and practices. [F] [Id] [In] [T] [KC1]

**Comment [A8]:** The tables on this page identify the program's connections to the South Australian Curriculum and Accountability (SACSA) Framework.

**Comment [A9]:** The teacher has framed the learning sequence as experiences and strategies, recognising both her own and students' inputs into the learning environment.

A range of interactions is included, utilising different text formats, such as surveys, prose passages, and video and audio materials which should appeal to students of this age.

The questions asked of the students invite them to engage more deeply and personally with their learning.

Contemporary ICT resources provide authentic texts that students will engage with readily, while still not being too difficult in terms of language level. There is a significant amount of English used on the sites and in the songs, and the students can investigate this movement between languages.

There are opportunities for students to express their own opinions throughout the program, and to gain some understanding of the differences and similarities in popular culture in these formats in both nations.

There is value in the use of an ongoing structured writing portfolio, referred to throughout, for monitoring writing development over time.

## Learning Experiences

- Display *Umfrage* (survey) on Interactive White Board. Ask students to guess what *Lieblingssänger* etc. mean. State my own answers to each question as examples. Ask several students the target questions to model interview behaviours. Record their responses in my table. Students to draw up their own copy of the table and to conduct their *Umfrage*. Encourage students to move around the room and ask people other than just their closest friends. Monitor German usage. Use German as much as possible (some key language requirements include use of singer, song and pop group, in German).

With a few minutes remaining, ask students to seat themselves and to report back on some of their findings. Students to answer several written questions themselves – see bottom of *Umfrage* worksheet, in German. Review during following lesson. Question students and analyse overall findings. Gather and compare class data. How different/similar is it? Is there a song, singer or group who most stands out in the class as the favourite? Ask students why they think this is so? Ask: If we did the *Umfrage* with our parents, or older or younger brothers and sisters, would the answers be different? Ask them why they think so? What makes things popular? Answer in German where possible, in English as necessary. (Aiming to get at ideas of group/age norms, students reflecting on what drives popularity, how they are influenced by the media, peers and other forces.)

- Introduce students to adjectives and opinion-giving. Play short segments of various songs in German and English, encompassing many different styles of music. Ask students to respond orally, and sometimes in writing, about their opinions of the music, using the German vocabulary of opinions. What do you think of the music? Why? Which age group is the music intended for? Why do you think so? What is similar/different about the English/German music? Which music do you like the best? Can you understand the words? Listen to student responses at the end of each music segment. (Record observations of discussion. Collect written responses).
- Students complete *richtig/falsch* reading comprehension (see Techno Party ad). Follow with a discussion. Who do you think the ad is aimed at? Who is likely to go to this party? What clues do you get from the ad that this is so? What will the music be like? What makes this 'techno' music? Is techno music German? Will the party only be interesting to German speakers? Why/why not? Would you like to go to the party? Why/why not? What music/groups would you include if you were organising a techno party?
- Give students a copy of the lyrics from Blümchen's '*Du bist die Insel*'. Listen to the song several times and invite students to sing along if they wish. Either work through the lyrics with students orally – helping them translate difficult sections OR ask students to work in small groups to determine the meaning of the lyrics themselves. During the next lesson, allow students to listen to '*Du bist die Insel*' again, before explaining to them that it is their task to write a third verse for Blümchen's song in German. Set guidelines – such as the format and number of lines must be the same as for the two original verses. Have students present their lyrics as part of the whole song in a word-processed document or, if time allowed, as a Power Point presentation with music in the background. Depending on the nature of class – students could also be assessed by singing their lyrics to the class – in small groups or just with a partner. Students write a reflection, in English, on what the song means to them and why they wrote the third verse as they did. Does the song mean more to them now, through adding their own verse?

- Provide students with a copy of 'Die Deutschen und Australischen Popcharts'. Give students time to read the charts and to discuss observations together. Ask questions of the students. E.g.  *Welches Lied war letzte Woche Nummer eins?*  *Ist 'All the things she said' in den deutschen Charts?* ... Ask students to answer in full sentences. Have a number of similar questions written on the board for students to complete in their books. Discuss, record comparisons, similarities, origin of artists, number of German songs/Australian songs in charts during next few lessons. Use the following questions for a discussion and then ask students to write answers. Use a combination of German and English. How many songs are in English on the German charts? How many songs are in foreign languages on the Australian charts? What does this tell us? Do you know of any songs in other languages that are popular in Australia? Find out how songs get on the charts. Do you think this a fair way to know what is popular? Why/why not?
- Introduce short 'Toten Hosen' song – '*Bommerlunder*'. Sing together. Adapt lyrics – reviewing food and drink vocabulary. Ask students to write their own version and say why they chose the new vocabulary. What does the song now mean to them? Is it more personal than before?
- Students explore German music websites in order to emphasise fact that despite language difference, Germans are consumers of much of the same music as Australians and like-aged German students have similar musical likes and dislikes. Ask students to report back, in English, on what they found, what similarities and differences they noted between sites and with similar English language sites, what the sites looked like and which ones they liked the best and why. Can they find music on German sites that they like?
- Explain reading comprehension task *Schülerinnen schreiben an ihre Lieblingsgruppen* (writing a fan letter to a pop group). Write sample entry in the table on the overhead (or whiteboard if students have own copies) as an example of what sorts of information to record that will represent their own feelings well, in the right format for sending to a pop group/singer, using appropriate language for this purpose. Ask students to notice any differences in using German from using English for such a purpose. Are there formality/register differences? Can colloquial language be used? Students to then write a draft letter to their own favourite group or singer incorporating these ideas. This may be included as a writing portfolio piece.
- Listen to the song '*Gabi und Klaus*' by Die Prinzen. Discuss difficult phrases and work through the text together. Ask students to write English translations under key vocabulary. Discuss the story and its sequence. Listen to the song several times encouraging students to sing along to the lyrics. Ask students to draw a number of sequential comic boxes to illustrate the song's storyline. Some key expressions should be included in *Sprechblasen*. Ask students to write a reflection on what they thought about the song. Is it a song that would appeal to people their age in Germany? Australia? Elsewhere? Why/why not?
- View (via IWB) and discuss selection of Top 40 German music videos. Ask for opinions, with particular reference to which ones appealed to them; similarities with English language music videos, whether or not they can understand the meaning from words, images, faces, emotional tone, etc. Write a culminating reflection on popular music in Germany and Australia, in English, discussing how similar and different are needs, interests, likes and dislikes of German and Australian youth. Give an overall enjoyment factor mark to this topic and say why you thought this.

## Vocabulary

### Nomen

der Sänger	die Sängerin	die Gruppe
die Hitparaden	die Charts	der Text
die Musik	der Beat	die Popmusik

### die Instrumente

das Klavier	die elektrische Gitarre
die Flöte	die akustische Gitarre
die Trompete	die Trommeln
das Keyboard	die Geige
	....

### Adjektive

schmalzig	traurig	irre
romantisch	langweilig	cool
geil	modern	altmodisch
sanft	laut	blöd
klassisch	popular	inspirierend
monoton	super	toll

### Verben

spielen	hören	tanzen
singen	finden	mögen

### Jugendsprache

total  
voll/völlig  
echt

## Grammatical Points + Sentence Structures

- Ich finde..., weil...
- Ich höre gern/nicht gern...
- Mein/e Lieblingssänger/sängerin/gruppe/musikstil ist
- *Verb endings* – spielen, hören, singen, tanzen, mögen
- *Question words* – was, welche, wie + hörst, etc.

## Program Notes/Evaluation

**Comment [A10]:** Grammar and vocabulary are provided to allow for better understanding of the German websites.

## Resources

- *Umfrage* worksheet for reference
- One copy of 'Gabi und Klaus' lyrics per student
- One copy of 'Popcharts' per student (I usually make a class set and share them between all year 6/7 classes.) Take top 40 for each country from the Internet during that week and create a worksheet.
- Overhead or copies of 'Popmusik Work Sheet: 7'
- Large selection of music CD's or tapes (students can be invited to bring in some of their preferred/non-preferred music)
- Copies or overhead of Blümchen's lyrics '*Du bist die Insel*'
- Copies or overhead of '*SchülerInnen schreiben an ihre Lieblingsgruppen*' (Update band names etc. to make the work current and interesting for students.)

### Selected websites

[www.ariacharts.com.au/](http://www.ariacharts.com.au/)                      [www.trendcharts.de](http://www.trendcharts.de)  
[www.onlylyrics.com/g\\_german1.php](http://www.onlylyrics.com/g_german1.php)   [www.youtube.com](http://www.youtube.com)  
<http://mtv.de>

## Assessment

- Anecdotal notes – observations of oral responses in German and English, discussion, contribution to development of ideas of comparison, analysis and reflection across and between languages and cultures.
- Product evaluation – '*Du bist die Insel*' third verse (3.4, 4.4 K2) and or oral evaluation if students also choose to sing (3.2, 4.2)
- Product evaluation – letter to favourite singer/band (3.4,4.4)
- Survey (3.2,4.2)
- Written responses, especially in final evaluation.

**Comment [A11]:** Contemporary websites are located to engage students with the current situation.

Considerable formative assessment is built into the learning activities described above, to be analysed and used for developing ongoing learning experiences.

Students produce a number of 'products' that will be considered for assessment purposes along with the teacher's anecdotal notes and classroom participation and interactions. More information about how they will be used for assessment would be useful.

# ADELAIDE JUGEND TECHNO PARTY

Gerade aus Deutschland - bekannte Gruppe

**ROTE DOSEN!**

Und der tolle Mixer:  
**DJ Werner**

**Beginn  
7.30 Uhr**

**Eintrittskarte  
\$6.00**

Samstag 18. Juni 2007  
Adelaide Zentralschule  
Schmidtstrasse 84

**Etwas zum  
Krabbern und Trinken**

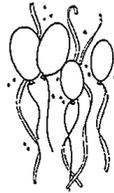
**Kein Alkohol Bittel**

**Tolle Tanzfläche**

**Heiße Gruppe**

Man muss über 12 sein

Work Sheet: 6a



Adelaide - Jugend  
Techno Party



Richtig oder Falsch

Die Party fängt um neun Uhr an.

Die Party fängt um halb acht an.

Sie findet am 8. März 2002 statt.

Sie findet am 18. März 2002 statt.

Man muss die eigenen Getränke mitbringen.

Man kann Getränke dort kaufen.

Die Party ist nur für Zwölfjährige bestimmt.

Alle Personen über 12 dürfen kommen.

Man kann tanzen und Musik hören.

Man kann nur die Roten Dosen hören.

Die Eintrittskarte kostet \$16.

Man muss \$6 bezahlen.



Popmusik Work Sheet: 6b

## SchülerInnen schreiben an ihre Lieblingsgruppen

Hallo Linkin Park,  
 Ich heiße Anja. Ich bin 13  
 Jahre alt und komme aus Köln.  
 Ich finde eure Musik ganz toll.  
 Ich habe eure CD und 'In the  
 End' ist mein Lieblingslied.  
 Bitte ein Foto mit Autogramm  
 schicken.

Danke schön - Tschüss Anja  
 xxxxx

Liebe Britney,  
 Ich wohne in Düsseldorf und bin  
 12 Jahre alt. Für mich ist 'I'm  
 Not a Girl, Not Yet a Woman' das  
 allerbeste Lied der ganzen Welt.  
 Wann kommst du nach  
 Deutschland? Ich warte noch!

Bis Bald, Udo

Liebe Pink,  
 Mein Bruder hat deine neue CD und  
 wir finden die Musik echt geil.  
 Wir wohnen in Bremen und sehen  
 "Fetehits" gerne an.

Wie alt bist du? Ich bin 11 und  
 mein Bruder ist 14. Was sind  
 deine Hobbys?

Liebe Grüße, Gisela

Liebe Limp Bizkit,  
 Wir hören gern Musik und finden  
 Limp Bizkit mega toll. Wann kriegen  
 wir eure neue CD? Wir sparen  
 unser Taschengeld für eurer  
 nächstes Konzert. Wir möchten  
 bitte ein Foto von euch haben.

Vielen Dank und alles Liebe,  
 Gabi(12) und Leon(13)

Popmusik

Name	Alter	Wohnort	Liebingsgruppe/ LieblingssängerIn	Meinungen/ Anmerkungen

### Task Explanation

Students read 5 sample letters written in German to favourite singers and groups and completed a reading comprehension about the information in the letters. Their task was then to write their own letter to a favourite group or singer, with the expectation that students would use and adapt some of the language from the sample letters.

\_\_\_\_\_ included:

- basic personal information
- personal opinions - +/-
- sophisticated sentences adapted from sample letters

\_\_\_\_\_  
 \_\_\_\_\_



<p><b>Language, culture and learning</b>  What is language?  What is culture?  Understanding learning  Understanding language learning  Intercultural language learning</p>	<p>The interconnectedness of language and culture in this program is addressed in the questions that the teacher poses during each segment. Students are asked, for example, to consider why English words are used in some German pop songs and what this says about understandings of language and culture and their connections.</p> <p>Culture is strongly emphasised in the program, with its focus on pop music and its relevance for German youth. Here we see culture considered through content. Students are asked to consider the type of language used in relation to this age group, and relate this to cultural understandings. Students are also asked to include their own evaluation of German pop music and to compare it to what they like in Australian/western pop music, so that similarities as well as differences are recognised between youth culture in the two nations, using both languages.</p>
<p><b>Teaching and learning</b>  Classroom interactions  The nature of interactional language  Tasks and task-types  Student engagement  Recognising the diversity of learners and their life-worlds  Technology in language teaching and learning</p>	<p>Collaborative, fun and varied activities engage students in the texts and provide a position from which to consider more serious questions about identity and culture, such as how youth are influenced by so-called 'popular' culture across the world, how language is intrinsically involved in the expression of popular culture, and how popular culture influences one's sense of self-identity.</p> <p>A high level of engagement is expected with this program as it concerns issues that affect students of this age.</p> <p>Directed questions focus attention on comparison and positioning of oneself in another cultural context (that of German youth) to provide alternative perspectives. Here we see culture understood through diverse perspectives.</p> <p>Second language learning needs to address the life worlds of diverse groups, and this program does this by focusing on youth and pop culture. Students of this age group would be attuned to this aspect of their own culture, so it provides a point for comparison and reflection, and the opportunity to gain some understanding of how others their own age understand their own language and culture. Here we see culture understood through comparison.</p> <p>Task types and experiences in this program include listening, singing, viewing, reading, writing and speaking. All are contextualised around resources that provide openings for insightful questioning. The high level of interactivity will allow the teacher to adapt for and include all students. Here we see culture understood through language.</p> <p>There is extensive use of contemporary media with which students will readily engage.</p>
<p><b>Resourcing and materials</b>  Selecting resources  The purposes of resources  Adapting resources  Using resources critically  Relating resources to each other  Contemporary resources  Learners as resources  Developing a resource bank</p>	<p>Contemporary resources provide the foundation for this topic and support the teacher's learning foci. Current online resources particularly support the desired learning outcomes and engage students with contemporary technology, media and issues.</p>

<p><b>Assessing</b>  Assessment and learning  The assessment cycle  Eliciting evidence of students' language learning  Judging: considering criteria  Validation</p>	<p>Assessment is cumulative and makes use of the teacher's interactions with the students, in the recording of anecdotal evidence of learning. A number of products are also available for assessment purposes, though there is an absence of comment on how these will be analysed and used by the teacher to assess learning.</p>
<p><b>Programming and planning</b>  Planning language programs  Long-term and short-term planning  Planning for conceptual learning  The place of context in planning programs  Scoping and sequencing of learning  Planning interactions  Personalising learning experience</p>	<p>The sequence of interactions is interrelated around the theme of pop music. Connections between the sections are evident and will provide opportunities for developing understandings throughout the unit, of both communication skills and intercultural/personal perspectives.</p> <p>This is a short-term program that would be related to other topics and concepts in a longer sequence.</p>
<p><b>Evaluating language programs</b>  Evaluation as an ongoing process  Evaluation in context  Purpose and scope of evaluation  Evaluation as inquiry</p>	<p>Evaluation of this program for continued relevance to the student cohort, and teaching and learning outcomes, would need to occur. The program would also need to be updated as trends change. Involving students in an evaluative process would be fruitful in including aspects of relevance and significance to them. Student self-assessment could be included, additionally, particularly in relation to reflecting on the nature of the program and its relevance to students.</p>