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| Datum: | **Projekt OBOGATENO UČENJE TUJIH JEZIKOV 2013-15** |

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| **Šola** | Gimnazija Ptuj, Volkmerjeva cesta 15, Ptuj | | |
| **Avtor 1** |  |  |  |
| *Brigita Vertič kumer* | *angleščina* | *50 (%)* |
| **Avtor 2** |  |  |  |
| *Benjamin Tweedie* | *angleščina* | *50 (%)* |

**Priloga 2**

1. **Opis priloge**

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| **Vrsta** | **Didaktizirano učno gradivo z refleksijo o uporabi** |
| **Datum nastanka**  (d/m/l ali vsaj šolsko leto) | **Marec/april 2014** |
| **Ciljna skupina**  (komu je gradivo namenjeno oz. kdo ga je uporabil) | Dijaki, udeleženci modeliranja |
| **Datum/-i uporabe**  (d/m/l ali vsaj šolsko leto) | 10.4.2014 |

**Za vrsto priloge upoštevaje opredelitve iz spodnje preglednice:**

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| Št. | Razvojno-raziskovalno delo:  KATEGORIJE AKTIVNOSTI | **Vrste izdelkov: Priloge** |
|  | Vodenje šolskega projektnega tima (VPT) | **- Načrt dela ŠPT**  **- Umestitev TU v ŠIK**  **- Načrt in evalvacija internih usposabljanj**  **- Poročilo o poteku in rezultatih projekta**  **- Študija primera** |
|  | Koordinacija pouka tujega jezika (KTJ) |
|  | Izvajanje timskega pouka s tujim učiteljem | **- Priprava na pouk z refleksijo oz. evalvacijo izvedbe**  **- Didaktizirano učno gradivo z refleksijo o uporabi**  **- Navodila in priporočila za učitelje** |
|  | Izvajanje timskega pouka (slovenski učitelji - razvijanje strokovne pismenosti v TJ) |
|  | Izvajanje timskega pouka (slovenski učitelji - medjezikovne povezave) |
|  | Organizacija modeliranj timskega pouka | **- Program usposabljanja z modeliranjem timskega pouka s poročilom o izvedbi** |
|  | Izvajanje modeliranj timskega pouka | **- Priprava na pouk z refleksijo oz. evalvacijo izvedbe**  **- Didaktizirano učno gradivo z refleksijo o uporabi**  **- Delavnice za udeležence** |

1. **Poročilo o uporabi: Refleksija oziroma evalvacija\***

\*Ne velja za naslednje priloge: Načrt dela ŠPT, Poročilo o poteku in rezultatih projekta in študijo primera.

Presoja avtorja/avtorjev (*vsakega posebej, če poučujeta različne predmete oz. se razhajata v mnenjih*) o uspešnosti, učinkovitosti in prenosljivosti novosti oz. razvojne rešitve (*skupaj 500-750 besed*)

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| **Refleksija avtorja 1** | S tujim učiteljem sva vložila precej truda v pripravo učnih gradiv. TU je tudi glasbeni navdušenec (igra instrument), tako da je bilo delo malo lažje. Dijaki so glasbeno terminologijo spoznali že pri urah glasbe. Ekfrastična poezija pa je bil nov pojem. Najprej sva kot stimulus ponudila sliko Van Gogha, kasneje pa glasbene posnetke. Dijaki so ob poslušanju preverili znanje glasbe in terminologije tudi v angleščini. Tu so potrebovali kar nekaj pomoči SU. Kasneje so se preizkusili v pisanju ene od oblik ekfrastične poezije, kjer pa so bili zares kreativni. V končnem izdelku so pokazali znanje glasbene terminologije in angleščine. |
| **Refleksija avtorja 2** |  |
| **Odzivi in menja drugih** (tj. ciljne publike: učencev/dijakov, učiteljev, ravnatelja, udeležencev …) | Udeleženci modeliranja so bili navdušeni in nekateri so takoj našli ideje za navezavo na njihovo predmetno področje, saj lahko pisanje poezije povežeš s katerokoli tematiko. |

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| **Ekphrastic Poetry** |

Ekphrastic poetry is the conversation between two pieces of art. The writer interprets a work of visual [or aural] art and then creates a narrative in verse form that represents his or her reaction to that painting, photograph, sculpture or other artistic creation.

http://www.firkinfiction.com/11.html

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| **Bedroom in Arles (Van Gogh, 1888)**  [File:VanGogh Bedroom Arles1.jpg](//upload.wikimedia.org/wikipedia/commons/a/ac/VanGogh_Bedroom_Arles1.jpg)  http://en.wikipedia.org/wiki/Bedroom\_in\_Arles | |
| **Van Gogh’s Bed (Jane Flanders, 1985)** | |
| Van Gogh‘s Bed…  is orange,  like Cinderella's coach,  like the sun when he looked  it straight in the eye.  Van Gogh‘s Bed…  is narrow.  He sleeps alone, tossing  between two pillows,  while it carried him bumpily to the ball. | Van Gogh‘s Bed…  is clumsy, but friendly.  A peasant built the frame;  and old wife beat the mattress  till it rose like meringue.  Van Gogh‘s Bed…  is empty,  morning light pours in like wine, melody, fragrance,  the memory of happiness.  http://valerie6.myweb.uga.edu/ekphrasticpoetry.html |

**Adapted Ekphrastic Poetry Process (for music)**

1. Listen to a stimulus musical excerpt and identify a music-related concept it evokes.
2. If required, write down the concept, definition, law, formula etc.
3. Identify a suitable poetry type and write the poem.

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| **ACTIVITY A**  (Listen to a stimulus audio excerpt and identify a music-related concept it evokes.) |

**Individual work**

1. Using thje given terminology, identify the music-related concept which corresponds with each audio excerpt (some terms may be used twice).

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| **TERMINOLOGY** | | |
| rhythm  (ritem) | tempo  (hitrost) |
| melody  (melodija) | dynamics  (moč) |
| pitch  (višina) | round  (kanon) |
| intonation  (intonacija) | harmony  (sozvočje) |

* 1. Excerpt 1 – \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
  2. Excerpt 2 – \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
  3. Excerpt 3 – \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
  4. Excerpt 4 – \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
  5. Excerpt 5 – \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
  6. Excerpt 6 – \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
  7. Excerpt 7 – \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
  8. Excerpt 8 – \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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| **ACTIVITY B**  (If required, write down the concept, definition, law, formula etc.) |

**Pair-work**

1. Match up each definition (in Slovene language) with its English-language equivalent.

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| **DEFINITION** | **ENGLISH** |
| … refers to the speed at which a piece of music is played. |  |
| … refers to the arrangement of notes according to their relative duration and relative accentuation. |  |
| … refers to the height or depth of a sound, that is, its frequency of vibrations. |  |
| … refers to the exactness of pitch or lack of it in playing or singing. |  |
| … refers to the levels of sound, loud or soft, in a piece of music. |  |

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| **TERM** | |
| **1** | intonacija |
| **2** | moč |
| **3** | hitrost |
| **4** | višina |
| **5** | ritem |

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| **ACTIVITY C**  (Identify a suitable poetry type and write the poem.) |

**Group-work**

1. The task of each group is to try and write three different poems about one of the aforementioned music-related concepts or a specific artist, band, composer or musical instrument.

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| **FORM 1 - ACROSTIC** |
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| **FORM 2 - HAIKU** |
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| **FORM 3 - CINQUAIN** | |
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| **ACTIVITY A**  (Listen to a stimulus audio excerpt and identify a music-related concept it evokes.) | |

1. Excerpt 1 – \_\_\_\_\_\_\_\_**pitch**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
2. Excerpt 2 – \_\_\_\_\_\_\_\_**round**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
3. Excerpt 3 – \_\_\_\_\_\_\_**rhythm**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
4. Excerpt 4 – \_\_\_\_\_\_\_**harmony**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
5. Excerpt 5 – \_\_\_\_\_\_\_**intonation**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
6. Excerpt 6 – \_\_\_\_\_\_\_**tempo**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
7. Excerpt 7 – \_\_\_\_\_\_\_**melody**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
8. Excerpt 8 – \_\_\_\_\_\_\_**dynamics**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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| **ACTIVITY B**  (If required, write down the concept, definition, law, formula etc.) |

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| **DEFINITION** | **ENGLISH** |
| … refers to the speed at which a piece of music is played. | **3** |
| … refers to the arrangement of notes according to their relative duration and relative accentuation. | **5** |
| … refers to the height or depth of a sound, that is, its frequency of vibrations. | **4** |
| … refers to the exactness of pitch or lack of it in playing or singing. | **1** |
| … refers to the levels of sound, loud or soft, in a piece of music. | **2** |

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| **ACTIVITY C**  (Identify a suitable poetry type and write the poem.) |

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| **FORM 1 - ACROSTIC** |
| **M**usic is the common language of the world  **O**f all the musical maestros, he stands aloof  **Z**ealous are his tunes in melody and colour  **A**cquiring the attention from the listeners  **R**elieving all kind of grieve and anxiety  **T**o bless his soul, listen to his music  http://www.joglab.com/acrostic-poem/?topic=Mozart |

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| **FORM 2 - HAIKU** |
| Bad in **|** to **|** na **|** tion  Strings are sharp and reeds are flat  Brass, too loud a **|** gain  http://www.violinist.com/discussion/response.cfm?ID=5332 |

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| **FORM 3 - CINQUAIN** |
| Guitar  Lean, Mean  Strumming, Hitting, Rocking  Louder Than An earthquake  Rock’N’Roll  http://poetrywriter101.blogspot.com/2009/04/drums-guitar-microphone-cinquains.html |