

AP® German Language

Syllabus 3

Course Description

Course Overview

Since AP® German Language is taught as a mixed class with German 3, I try to alternate the curriculum for the course, using a two-year cycle. This approach keeps students from having to repeat in the following year the material they have already covered, even though the classes are mostly taught separately. This section describes what I teach each quarter in a typical two-year cycle. A quarter lasts approximately nine weeks and centers around a basic thematic unit or two that anchors the language learning. The course is conducted almost entirely in German. [C1]

C1—The teacher uses German almost exclusively in class and encourages students to do likewise.

Year A Quarter Summary

First Quarter

Kaleidoskop's "Thema 1. Freizeit" was the jumping-off point, a topic students felt very comfortable with since it was first introduced in German Language 1. It was a great way to review present tense, word order, pronouns, cases, and gender. We read and discussed the *Freizeitstudie*, and then students prepared their own presentations. In their presentations, called "Lieblingsfreizeitbeschäftigungen der Schüler bei Palmetto," students in groups of three interviewed five students in the school about their favorite pastime activities. Each group interviewed a total of 15 students.

The responses were compiled on a posterboard and presented to the class. One student in each group acted as the reporter during the presentation, telling us about the process (Who was asked? Were the respondents male or female? What year were they?). Another student guided us through the results on the chart (using comparatives and superlatives). The third student provided an analysis of the results and tried to come up with reasons why one activity may have been more popular than another. Not only did the students enjoy this presentation, but they were also inordinately amused by its title (those long German words!), a title that seemed to get their friends' attention.

C7—The course provides frequent opportunities for students to integrate the four language skills through the use of authentic materials.

Next we looked at online skating in Germany, reading "Blade Night" from *Kaleidoskop* and watching the textbook's accompanying video about Blade Night in Berlin. We discussed the viability of inline skating as an alternate mode of transportation. Students then did a role-play for which they took sides on the issue of whether inline skating is too dangerous for the streets. I expanded this theme to include an introduction to the city of Berlin. I assigned sets of students different city landmarks (e.g., Brandenburger Tor, Potsdamer Platz, East Side Gallery, etc.) to report on. An excellent video to use with this theme is *Berlin Metamorphoses* (available only in English), which succinctly explains the history of Berlin. We ended the quarter by reading Bertolt Brecht's poem "Vergnügungen." Students used it as a springboard for writing their own versions, sharing their poems with the rest of the class. [C7]

Second Quarter

This unit began with the theme of family. Students discussed what “family” meant to them before reading an article about the different types of family units that exist in the world, including *Einelternfamilien* and *Patchworkfamilien*. Next they read Michael Kneissler’s article, “Ich muß für meinen Sohn nachsitzen,” in *Kaleidoskop* and did the “Erziehung mit angebrannten Bohnen” picture description in the *Vater und Sohn* series. We followed this with a reading and discussion of Grimm’s “Die Sieben Raben,” which included a preview to the theme of fairy tales for the following year’s second quarter. We finished with an analysis of Goethe’s “Der Erlkönig” and a modernized dramatic reenactment of the piece. [C3]

C3—Instructional materials include authentic written texts such as newspaper and magazine articles, literary texts, and other nontechnical writings that develop students’ reading abilities.

The second theme, “Deutschland im 21. Jahrhundert,” began with a review of the major points of postwar German history (e.g., *die vier Besatzungszonen*, *der Marshallplan*, *die Berliner Blockade*, *die Berliner Mauer*, *die DDR*, *der Mauerfall*, *die Wiedervereinigung*, *die EU*, *der Euro*). By reading “Bei den Wessis ist jeder für sich” in *Kaleidoskop*, the students were able to learn about the challenges reunification brought to Germany and how East German students felt about reunification in the early 1990s. This was followed by viewing and discussing the movie *Good Bye Lenin!* This provided a good comparison with the student interviews in *Kaleidoskop*. In other years I have shown *Das Versprechen* at the end of this unit because part of its script is in *Kaleidoskop*. This movie follows a couple from the 1960s to 1989 and in doing so covers almost all of modern German history as it is experienced by the characters. We finished this unit with a discussion of the European Union, the Euro, and recent history. [C7]

C7—The course provides frequent opportunities for students to integrate the four language skills through the use of authentic materials.

Third Quarter

I also assigned a grammar project in which pairs of students each presented a lesson on subordinating conjunctions. I gave each pair a set of words (e.g., wenn, wann, als) and told them to (1) create a lesson for the class with examples based on the ongoing action in the video, (2) create two relevant exercises for the class (e.g., translation, fill-in-the-blank, matching, cloze passage, etc.), and (3) create a five-question quiz for the class in which they test what they have taught. Over a three-day period they had about an hour to plan and get the lesson ready. I spoke with each pair during this time to clear up any confusion before the presentations began. Afterward, each pair’s five questions were compiled and given for a regular quiz grade. This project really makes students review quite well and puts the focus on their ability to explain and understand. In addition we worked on relative clauses, which the AP students taught the German 3 students by using examples from the Hueber/BBC video *Susanne*. The students then did the “Der Lehrling: Ein neues Erfrischungsgetränk” activity, which had them developing and promoting a new drink and proved to be a fun way to end the quarter.

Fourth Quarter

I always try to use a *Kinder- und Jugendliteratur* work in either the third or fourth quarter of every school year, not only because reading comprehension is such an important part of the AP German Language Exam, but also because it makes for an excellent experience that both classes can share. If the class is not as strong,

it is a good idea to use a work they already know. This year both classes read Uwe Timm's *Rennschwein Rudi Rüssel*. This was a challenging but quite amusing experience, since we also had the DVD to compare to the book.

C3—Instructional materials include authentic written texts such as newspaper and magazine articles, literary texts, and other nontechnical writings that develop students' reading abilities.

Because of the lack of time (nine weeks), we read the beginning, middle, and end of the book together. I divided the interim chapters among groups of students, who gave group presentations to bring the other students up to date on what was going on in the action. These presentations could take the form of songs, drama, art, and so on. Sometimes we watched the DVD version and compared it to the story. [C3]

At the end of April we did a bit of AP Exam practice. Two weeks of school were left after the exam last year, so we ended the year by reading a Fotolovestory in a *Bravo Girl!* magazine. As a follow-up activity, students created their own highly stylized and posed stories with digital cameras and cardboard, which they then made into picture books (see the student activities section of this syllabus for a more detailed description of this activity). It was the perfect way to finish the year. For their final exam, students took the 1997 AP Released Exam.

Year B Quarter Summary

First Quarter

By the time they are in AP German, my students know each other quite well, so we avoid “getting to know each other” activities. Instead, we began this year with a synthesizing activity, which most often involves doing a picture description exercise I learned about in a Goethe-Institut seminar some years ago. The students use a basic handout to talk about a specific painting. This year, we used Carl Spitzweg's *Der arme Poet*.

After this, we got right to work with grammar review, focusing on basic word order, verb tenses in the present and conversational past, cases, and gender (especially good for gender is the listening activity for this in chapter 12 in the *Handbuch zur deutschen Grammatik Arbeitsheft*—hilarious!). We also began working on the theme *Urlaub und Extremurlaub* from *Anders gedacht*, and the students did PowerPoint presentations on an extreme vacation of their choice. In the process, we reviewed two-way prepositions, commands, and narrative past.

Second Quarter

Because I taught this syllabus during an election year in Germany, we began the quarter with a discussion of the upcoming elections. I had my students use the Wahl-o-mat website to see which party they would belong to if they were in Germany, and we discussed Germany's political system and had debates on basic, not-too-difficult-to-understand issues in Germany. This was a rare opportunity to use the “Thema 3. Die Grünen und ihre Politik: Umweltbewusstsein und grüne Technologie” chapter in the *Anders gedacht* textbook, which went quite well with the lesson and, though now somewhat dated, provides an excellent introduction to the German political system. We discussed environmental issues, the Green Party's stand on things in Germany, Joschka Fischer, and an interdisciplinary reading called “Der Traum vom grünen Auto,” for which we invited the AP Environmental Science teacher to explain (in English) those things we did not understand. It was a nice moment. [C7]

C7—The course provides frequent opportunities for students to integrate the four language skills through the use of authentic materials.

When we finished the unit on German elections, students read early nineteenth-century children's stories. [C2, C3, C7] Since German 3 was reading such classic Grimm-Märchen as "Aschenputtel" and "Der Froschkönig," the AP class read stories from Heinrich Hoffmann's *Struwwelpeter*, such as "Die gar traurige Geschichte mit dem Feuerzeug," and, in groups of three, developed a presentation. The presentations required the students to read the stories in their original form and, using a large Post-it self-stick wall pad (poster sheets), summarize the story and plot with pictures, words, and modern German. The AP students presented their posters to the German 3 class, which presented its fairy tales to the AP class. The presentations led to a good discussion about which elements are typical of fairy tales and can be found in both Hoffmann and the Grimm brothers' stories. The *Kaleidoskop* textbook has an especially good introduction to fairy tale motifs. Students took the exam from the 2002 AP Released Exam for their midterm (first semester) exam. [C2]

C2—Instructional materials, activities, assignments, and assessments are appropriate to that of a third-year college course in German.

C3—Instructional materials include authentic written texts such as newspaper and magazine articles, literary texts, and other nontechnical writings that develop students' reading abilities.

C7—The course provides frequent opportunities for students to integrate the four language skills through the use of authentic materials.

Third Quarter

This year we read Roald Dahl's *Charlie und die Schokoladenfabrik*. Initially only the German 3 class was going to read it, but the AP students begged and I relented. The familiarity of the text and the availability of a film version dubbed in German made the experience worthwhile despite the drawback of most of the students already being familiar with the story. For comparison and discussion I suggest using the old version of the film, *Willy Wonka und die Schokoladenfabrik*, which fewer students have seen and which diverges more from Dahl's story and creates more discussion opportunities. As we did the previous year, we used the movie as a jumping-off point to review sentences with infinitive constructions, conjunctions, and short past; we also did an excellent section on subjunctive II (*Was würdest du tun, wenn. . . ? Was hättest du gemacht, als. . . ?*). Using the book as a means to study grammar was an excellent way to combine the reading and comprehension element with the grammar aspects that needed to be reviewed.

Fourth Quarter

As immigration is once again a hot topic of conversation, I decided to use the “Planet Germany” chapter in *Anders gedacht* as the theme for this quarter. I presented my students with introductory questions about the idea of immigration and we discussed reasons for immigration to the United States. Using theme 89, “. . . mehr Verständnis für kulturelle Minderheiten” from *Sage und Schreibe*, we talked about the necessary vocabulary and basic immigration issues. Then we read about migration issues in Germany and the history of postwar German migration, introducing notions like *Gastarbeiter*, *Aussiedler*, and *Flüchtlinge*. Students listened to Aziza A’s hip-hop song “Es ist Zeit,” which prompted discussion on immigrant issues, Turkish representation in Germany, and the role of women with German/Turkish backgrounds.

I gave my students a project that involved researching immigration from the country from which they or their ancestors came (or a country of their choice) to the United States and preparing a presentation on the topic, being sure to deal with aspects like the reasons for immigration, the number of people who immigrate every year, notable immigrants from their chosen country, and issues concerning naturalization and citizenship. The topic proved to be quite timely, and the students’ presentations were a stimulating source of information and discussion for everyone. If it is available, the short film *Schwarzfahrer* is an excellent way to finish this unit. [C3, C4, C5, C7]

As the AP German Language Exam approached, we reviewed for it by focusing on speaking, listening, and reading practice using old AP German Language Exams and old AATG (American Association of Teachers of German) National Tests, and by doing weekly paragraph completions from old AP Exams. [C2] As they had in the period following the exam the previous year, the students worked on the Fotolovestory activity, using a different story this time. The AP students mixed with the German 3 students to create their own Fotolovestories.

Course Planner

The textbooks used for AP German are *Anders gedacht: Text and Context in the German-Speaking World* (referred to in the outline by chapter) and the fourth edition of *Handbuch zur deutschen Grammatik: Wiederholen und anwenden* (referred to in the outline as HzdG). We use *Anders gedacht* and the sixth edition of *Kaleidoskop* as readers. [C2] Each quarter has three or four grammar quizzes and two or three essays or journal entry assignments in addition to special projects, activities, and presentations. The outline presented here was used during the 2005-06 school year, which was described in detail in the previous section.

C3—Instructional materials include authentic written texts such as newspaper and magazine articles, literary texts, and other nontechnical writings that develop students’ reading abilities.

C4—Instructional materials include authentic audio and/or video recordings that develop students’ listening abilities.

C5—The course provides students with regular opportunities, in class or in a language laboratory, to develop their speaking skills in a variety of settings, types of discourse, and topics.

C7—The course provides frequent opportunities for students to integrate the four language skills through the use of authentic materials.

C2—Instructional materials, activities, assignments, and assessments are appropriate to that of a third-year college course in German.

Topics	Grammar
First Semester First Quarter August 8–October 6	
<p>Theme: “Travel: A Society of Experiences—Old and New Trends” (chapter 1)</p> <p>Opportunities for Speaking and Writing</p> <p>A. Travel—texts and statistics</p> <p>B. New trends in travel</p> <p>C. Against active vacationing—new ways of going on vacation</p> <p>Readings</p> <p>A. “Germans Are Leaders” (newspaper article)</p> <p>B. “Extreme Vacations 2000” (a report)</p> <p>C. “A Right to Be Lazy” (article)</p> <p>Projects</p> <p>A. Video Ad</p> <p>B. Extreme Vacation 2005—A PowerPoint Report</p> <p>C. Internet Project: Slow Food Movement</p> <p>Activity</p> <p>A. <i>Der arme Poet</i></p>	<p>From HzdG 10: Prepositions with dative and accusative</p> <p>From HzdG 12: Gender and number, weak nouns</p> <p>From <i>Anders</i>: Regular and separable verbs Composed words Irregular and inseparable verbs Two-way prepositions Imperative Word order Verb tenses (present and conversational past) Cases Commands Narrative past</p>

Topics	Grammar
Second Quarter October 11–December 16	
<p>Theme: “The Greens in German Politics and the Environment” (chapter 3)</p> <p>Opportunities for Speaking and Writing</p> <p>A. Environmental consciousness</p> <p>B. Green politics</p> <p>C. Joschka Fischer (a German politician)</p> <p>D. The dream of a “green” car</p> <p>Readings</p> <p>A. Protecting the environment (articles)</p> <p>B. The Green Program and German politics (brochures and the Internet)</p> <p>C. Joschka Fischer (a biography)</p> <p>D. The environmentally friendly car (commercial text)</p> <p>Projects</p> <p>A. “Die Umwelt und ich” (presentation)</p> <p>B. Political issues (a debate)</p> <p>C. “Mein Traumauto” (presentation)</p> <p>Theme: Fairy Tales</p> <p>Opportunities for Speaking and Writing</p> <p>A. Poster summaries and presentations</p> <p>Readings</p> <p>A. Selections from <i>Der Struwwelpeter</i></p>	<p>From HzdG 7:</p> <p>Perfect tense</p> <p>From <i>Anders</i>:</p> <p>Genitive case</p> <p>Prepositions with the genitive</p> <p>Future</p> <p>Comparisons</p>
Winter Break, December 19–January 1	

Topics	Grammar
Second Semester Third Quarter January 2–March 3	
Theme: Literature Students read one work of youth literature during this quarter.	In conjunction with the literature: Subordinating and coordinating conjunctions Infinitives with . . . <i>zu</i> Infinitive constructions (<i>um . . . zu . . .</i> , <i>ohne . . . zu . . .</i> , <i>anstatt . . . zu . . .</i>) Short past Subjunctive II

Topics	Grammar
Fourth Quarter March 6–May 26	
Spring Break, April 10–14	
<p>Theme: “Planet Germany: Germany, an Immigrant Country” (chapter 4)</p> <p>Opportunities for Speaking and Writing</p> <p>A. Migration</p> <p>B. <i>Deutschsein und Fremdsein</i></p> <p>C. <i>Einwanderung und Einbürgerung</i></p> <p>D. Film: <i>Schwarzfahrer</i> von Pepe Danquart</p> <p>Readings</p> <p>A. Opinions about Germans (article)</p> <p>B. Aziza A: “Es ist Zeit” (hip-hop song)</p> <p>C. Young foreigners in Germany (quotations)</p> <p>Presentation and Research</p> <p>A. Migration issues in Germany</p> <p>B. Migration issues in the U.S.</p> <p>C. Presentation: Migration from (my country/my ancestors’ country) to the U.S.—issues and reality</p> <p>D. Debate: Migration issues in the U.S.</p> <p>Mid- to Late April</p> <p>AP Exam preparation: directed responses and <i>Lückentext</i> (paragraph completion) practice using old exams; reading and listening practice using the 1992 AP Released Exam</p> <p>May</p> <p>AP German Language Exam</p> <p>End of Course</p> <p>Creative Project: “Fotolovestory”</p>	<p>From HzdG 20: Subjunctive II</p> <p>From HzdG 26: Relative clauses (review)</p> <p>From HzdG 13: Adjectives (review)</p> <p>From HzdG 30: Verbs with prepositional complements</p> <p>From <i>Anders</i>: Comparative and superlative: review</p>

Reading and CRISS Strategies

Every year the class reads one work of *Kinder- und Jugendliteratur* as part of the course. Recent works have included Uwe Timm's *Rennschwein Rudi Rüssel*, Christine Nöstlinger's *Die Ilse ist Weg*, Morton Rhuë's *Die Welle*, and Hans Peter Richter's *Damals war es Friedrich*. The *Kinder- und Jugendliteratur im Deutschunterricht* website has a wealth of information for teachers who are new to using literature in their courses and is an excellent resource. I find the International Book Import Service to be helpful for obtaining the books and even just for recommendations of titles to use (see chapter 5 for contact information). To make reading an active process, I use all kinds of CRISS (CReating Independence through Student-owned Strategies) approaches as we read the works, including think-pair-share, read-and-say-something, graphic and pictorial organizers, dialogue logs, RAFT, and so on. [C3]

C3—Instructional materials include authentic written texts such as newspaper and magazine articles, literary texts, and other nontechnical writings that develop students' reading abilities.

Grammar Review

By the time students reach their fourth year of German, they have studied all of the grammar they will need to be successful on the AP German Language Exam. While the fourth year introduces the recognition and understanding of the passive voice as well as the indirect speech subjunctive, the focus is a review of the foundations of grammar. Grammatical case, prepositions, adjective endings, relative clauses, and tenses (including stem-changing verbs in the present, present perfect tense, and subjunctive) receive the most attention. They are all reviewed in context (e.g., using Janosch's *O wie schön ist Panama* as a review of adjective endings and accusative versus dative two-way preposition review). We use the fourth edition of *Handbuch zur deutschen Grammatik* as our grammar text.

Movies

Each year we watch movies that tie in thematically with our unit—one or two movies per unit are almost always watched in their entirety. For example, when we did the unit on modern German history, we watched Margarethe von Trotta's *Das Versprechen*. If a film is rated R, a simple permission request to my students' parents explaining why the film received that rating is enough. Many times my students will take the film home and watch it again, or even see it with their parents. Other films we watch for units include *Jenseits der Stille* and *Lola rennt*. We also watch the video *Susanne* throughout the year.

C5—The course provides students with regular opportunities, in class or in a language laboratory, to develop their speaking skills in a variety of settings, types of discourse, and topics.

Students do follow-up activities for each movie. When using *Kaleidoskop*, for instance, we watch *Das Versprechen* and when using *Anders gedacht* we watch *The Harmonists*. Both of these movies are accompanied by activities in the textbooks. Otherwise, we read a work of *Kinder- und Jugendliteratur* and accompany the text with the film version and compare them as we go. [C5, C7]

C7—The course provides frequent opportunities for students to integrate the four language skills through the use of authentic materials.

Letternet and E-pals

Because my school does not have an exchange program, I encourage my students to make connections with German students through the *Deutsche Post's* Letternet program. This is an optional activity for any student who wants to participate, and many start their correspondence in the lower levels of German. Students are matched with other teens with similar interests. At the time this syllabus was being taught, approximately 10 of my students from all the levels I teach were still in contact with their German pen pals after three or so letter exchanges. All correspondence is done through the regular postal service, and students often bring their letters to share with the class. [C6]

C6—The course provides instruction and frequent opportunities to write a variety of compositions in German.

AP German Language Exam Practice

It is important for students to be familiar with the AP German Language Exam, so on a few occasions throughout the year, they practice the speaking, fill-in-the-blank (paragraph completion), and composition sections of the exam [C6] and then spend one to two days listening to samples and grading them themselves. Students receive evaluation cards and they argue for or against a specific score, just as the Readers do during the AP Reading. This activity gives them an awareness of what they need to do to succeed on the exam. Students practice the directed responses and picture sequence about once a quarter, using the same tape recorders they will use during the exam so they can become familiar with their operation. By the time they take the exam, they have practiced with the equipment about half a dozen times.

Student Evaluation

The way students are graded varies greatly each quarter and depends on what activities we are doing in class. At the beginning of the year, I inform my students and their parents that, unlike in previous German courses they may have taken, the third and fourth years of German require much greater production and more presentational practice of the German language. As a result, many students are at first surprised by the big jump between German 2 and 3 in terms of what is expected of them. This is also due to the size of the course, going from about 35 to 40 students to around 15 to 20 students in the advanced years.

By nature, I am not a “tester.” My philosophy, especially at the higher level, is “assess for success.” As such, I use a variety of assessments, including oral presentations, quizzes, essays and journals, class participation, classwork, homework, AP Exam practice, and major exams.

- **Oral presentations (60–70%).** Both as graded assignments and as classwork, oral presentations make up the largest part of the assessments used in this course. As graded assignments, students have to speak for a certain amount of time about a specific topic we are covering in class. This is quite often used in reading, where students present sections of a reading to the others in the class, explaining it in their own words and using pictures, words, or charts to visually represent what they have read. Students are often put in groups for this activity. They also give oral presentations revolving around different themes, such as the sharing of the *Struwwelpeter* stories or a presentation about migration and the country they or their ancestors are from. About two-thirds of the time, I give them the opportunity to assess each other as well as themselves, in addition to my assessment.

As classwork, I give a group a task like “Discuss what you associate with the word *fremd* and answer some questions like *Wo fühlst du dich fremd?* and *Bist du schon mal in einem anderen Land ein Fremder gewesen?*” Their responses are then compiled on a Post-it sheet as part of the conversation. Then, when I return to work with the group, different students volunteer to report what they have discussed. This is part of participation and is expected of all students. [C5]

C5—The course provides students with regular opportunities, in class or in a language laboratory, to develop their speaking skills in a variety of settings, types of discourse, and topics.

- **Quizzes (20–30%).** I do not give written tests per se because they take up too much time that could be used for instruction. On the other hand, three to four times a quarter I do give 20-minute quizzes as a means of assessing a grammatical point or doing a quick reading check. Sometimes the students make quizzes for each other. I give them a short reading for homework and tell them to create a three- to four-question reading-check quiz, which is then taken by a classmate and graded. Of course, this requires some input from me to clear up any possible misunderstandings, but it makes students responsible for their own learning.

- **Essays and Journals (10%).** Each quarter students write two to three essays and/or journal entries in class on various topics, either one that relates to a unit we are studying or the composition topic from an old AP German Language Exam. Both the level 3 and the AP students write these essays, and I grade the first draft version only. I always give the students a chance to share their writing with others during the next class period before they turn their work in to me. I also encourage peer editing. [C6]

C6—The course provides instruction and frequent opportunities to write a variety of compositions in German.

- **Class Participation, Written Classwork, and Homework.** These are important parts of the course and, though they do not count for a grade, I expect every student to be an active participant in these areas. We always review and discuss classwork and homework, but the students are responsible for correcting their own errors.

- **AP German Language Exam Practice Activities.** With the exceptions of in-class essays and the midterm and final exams, which follow the format of the AP Exam, I seldom give grades for AP Exam activities like paragraph completion practice or guided response/picture sequence practice. [C2]

C2—Instructional materials, activities, assignments, and assessments are appropriate to that of a third-year college course in German.

- **Major Exams.** Students take two semester exams, one in late December and one in late May. They take the full 2002 AP Released Exam for their midterm (first semester) exam and the 1992 AP Released Exam (shortened to reflect the current AP Exam format) for their final exam. We use the 1997 AP Released Exam during the year for in-class practice. Not only does using the AP Released Exams for semester exams give students an idea of where they are at a particular time, it also gives them a chance to familiarize themselves with the exam itself.

Teacher Resources

Books and Articles

Dahl, Roald. *Charlie und die Schokoladenfabrik*. Reinbeck: Rowohlt Verlag, 2002.

Fandrych, Christian, and Ulrike Tallowitz. *Klipp und Klar: Übungsgrammatik für die Grundstufe Deutsch*. Stuttgart: Ernst Klett International, 2004.

Fandrych, Christian, and Ulrike Tallowitz. *Sage und Schreibe: Übungswortschatz Grundstufe Deutsch*. Stuttgart: Ernst Klett International, 2004.

Hoffman, Heinrich. *Der Struwwelpeter*. Hamburg: Oetinger, 1992.

Janosch. *O wie schön ist Panama*. Weinheim: Beltz und Gelberg, 2004.

Keel, Philipp. *Alles über mich*. Munich: Drömer Knaur, 1998.

Moeller, Jack, et al. *Kaleidoskop: Kultur, Literatur und Grammatik*. 6th ed. Boston: Houghton Mifflin, 2002.

Moser, Beverly, Dolly J. Young, and Darlene F. Wolf. *Schemata: Lesestrategien*. Boston: Thomson Heinle, 1997.

Motyl-Mudretzkyj, Irene, and Michaela Späinghaus. *Anders gedacht: Text and Context in the German-Speaking World*. Boston: Houghton Mifflin, 2005.

1997 AP German Language Released Exam. New York: The College Board, 1997.

Nöstlinger, Christine. *Die Ilse ist Weg. Leichte Lektüre Jugendliche series*. Berlin: Langenscheidt, 1999.

Plauen, E. O. *Vater und Sohn*. Hamburg: Ravensburger Buchverlag, 1996.

Rankin, Jamie, and Larry Wells. *Handbuch zur deutschen Grammatik: Wiederholen und anwenden*. 4th ed. Boston: Houghton Mifflin, 2004.

Rhue, Morton. *Die Welle*. Hamburg: Ravensburger Buchverlag, 1997.

Richter, Hans Peter. *Damals war es Friedrich*. Munich: Deutscher Taschenbuch Verlag, 1974.

Santa, Carol M., Lynn T. Havens, and Evelyn M. Maycumber. *Project CRISS, Creating Independence Through Student-owned Strategies*. 2nd ed. Dubuque: Kendall/Hunt, 1968.

See also the Project CRISS website at www.projectcriss.com.

Timm, Uwe. *Rennschwein Rudi Rüssel*. Munich: Deutscher Taschenbuch Verlag Junior, 2005.

2002 AP *German Language Released Exam*. New York: The College Board, 2002.

Winkler, George. *Komm mit! Level 1*. Austin: Holt, Rinehart, and Winston, 2000.

Winkler, George. *Komm mit! Level 2*. Austin: Holt, Rinehart, and Winston, 2000.

Winkler, George. *Komm mit! Level 3*. Austin: Holt, Rinehart, and Winston, 2000.

Movies and Music

Aziza A. *Es ist Zeit*. Orient Express/GGM, 2003.

For more information about this artist, visit the culturebase.net website at www.culturebase.net/artist.php?347.

Berlin Metamorphoses. Directed by Robert E. Frye. Bolthead Communications Groups, 2002. 22 minutes.

For more information, go to the film's website at www.berlinmetamorphoses.com or the MediaRights website at www.mediarights.org/film/berlin_metamorphoses.

Good Bye Lenin! 2003. Directed by Wolfgang Becker. Distributed by Sony Pictures Classics, 2004. 121 minutes.

The Harmonists. 1999. Directed by Joseph Vilsmaier. Distributed by Miramax, 1999. 115 minutes.

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