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Media Diversity in the Pronunciation Training in Large Groups of Learners. Evaluation of a German Pronunciation Training

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ABSTRACT

The article presents and interprets a survey conducted among Jordanian learners on didactic and methodological problems in training German pronunciation and discusses respondents' feedback on the teaching concept at the University of Jordan. The article pursues the question of if and how one can use various media in large groups of learners in pronunciation lessons. It discusses methods of training and identifies the development trends. We conclude that a focused one-semester training with the use of a variety of media is highly recommendable. Moreover, the paper establishes a thesis that songs in pronunciation lessons offer more than just singing or repetition and thus have a high potential for phonetic training.

Keywords: German Phonetics, Teaching of Pronunciation, Methodology, Media Variety.

Introduction

Phonetic exercises, being a third pillar of language training, simultaneously promote the acquisition of lexical and grammatical competence. Thus, phonetics should be recognized as an equally important discipline. The significance of phonetics has been recently confirmed by the Federal Office for Migrants and Refugees (Buhlmann, 2009: 25): phonetics is one of the altogether 28 components of the compulsory curriculum required in order to obtain an unabbreviated additional qualification. It ranks eleven preceded by vocabulary mediation, reading and listening and followed by speaking, writing and grammar. The traditional pronunciation training, particularly if it is not integrated into teaching other subjects in the classroom, should be offered separately in intensive classes. Distinctive listening and articulation can be trained with the help of targeted use of media, though it may often sound unrealistic (Sartor, 2007: 2). For this purpose, a teacher needs to accurately assess the importance of corrective training, phonetic exercises and the effect of the use of games in the class. Teachers should be trained to be able to integrate songs, IPA symbols, phonetic games and other media into the pronunciation lessons (Buhlmann, 2009: 39). However, the use of the IPA symbols in class is a particularly controversial issue in didactics. The question remains open whether students in German classes should be familiarized with the IPA symbols or not. Most textbooks offer only the German alphabet but not the IPA alphabet, which inevitably leads to pronunciation errors: it is disregarded that in German some letters are pronounced differently in different words. For example, the <v> can be pronounced as [f] like in *Vater* ([*'fa:tɐ*], (Engl. *Father*) and as [v] *Vase* (['va:zə], (Engl. *Vase*). Moreover, one sound can be denoted by several letters, for instance, the combination of letters <sch> is pronounced as [ʃ]. This inconsistency of sound-letter relations in German language has to be taken into consideration. The use of IPA symbols might be of help for learners.

Opponents of the use of these symbols in the classroom argue that learning additional characters would be an additional workload for the students. I believe that there are far more solid arguments which speak for the implementation of the IPA alphabet in pronunciation trainings. The usage of the IPA can clearly show sound-letter relations, so that students can clearly see the differences between spelling and pronunciation. In addition, they will be able to use of pronunciation dictionaries autonomously.

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However, one must be aware that IPA symbols are used only when displaying the articulation and word stress. For the transcription of the suprasegmental phenomena, there is no standardized system: in various textbooks various schemas can be found such as arrows, musical notes, circles and other signs. If presented in a clear unambiguous way, these signs can be very helpful in teaching phonetics. For example, in the pronunciation training at the University of Jordan arrows and circle are successfully used to clarify melody and illustrate both the word and the sentence stress.

I. Experimental Procedure

In 2008 a concept(1) of German pronunciation for Jordanian German language students was specifically created for the teaching staff of the University of Jordan. Below the achievement of the set goals is presented. The creation of the concept for the pronunciation training was preceded by a contrastive analysis with subsequent empirical investigation. Thus, foundations were laid for counteracting the interference of the Jordanian Arabic with German in order to enable German language learners to acquire an almost perfect pronunciation.

The contrastive comparison suggested that Arab learners would mainly face difficulties in articulating those German consonants that are missing in their mother tongue such as /p/, /v/, /ç/, /ŋ/, the vowels /e/, /ɛ/, /y/, /ʏ/, /ø/, /œ/, /o/ and /ɔ/, and the diphthong [ɔɪ]. We expected that Jordanian students learning German would have no problems with the pronunciation of the sound [g], which is missing in the classical Arabic, because this consonant exists in the Jordanian-Bedouin dialect. Also, in Egypt the velar plosive sound [g] is articulated instead of the palatal voiced fricative [ʒ] and since Egyptian films, television and music are well-known and popular not only in Jordan but in the whole Arab world, this sound is easily understood and articulated.

Since there are no affricates and no consonant accumulation in Arabic, it was expected that Arab students of German as a second language would add initial and final sound scion vowels when articulating words with consecutive consonants. Furthermore, in German the progressive assimilation is more common when voiced activity for the previous sound is weakened, whereas under a regressive assimilation reinforced voice strengthens the previous sound (so-called revertive translocation of the articulation). No detailed studies on assimilation or co-articulation of Modern Standard Arabic have been done so far, but we assume that differences do exist and that Arab students are more likely to use more regressive assimilated realizations.

Based on the findings of comparative analysis, we developed a curriculum (Asali-van der Wal, 2008, Appendix B, 1-143). After students followed this curriculum, at the end of the semester the improvements were reviewed in the second empirical study. The empirical studies were carried out in three groups at the University of Jordan in Amman, a total of 55 students of the B.A. Double Major Program German-English took part. At the beginning of each semester (winter semester 2004/2005 and summer semester 2005) all students committed themselves to read aloud the so-called 100 Berlin sentences of the "Corpus of Kiel Read Speech" (1994) in the laboratory of the University, before and after the German pronunciation training, to record it on an audio cassette and to present it afterwards for this research. The task to read aloud was chosen so that all students had to pronounce the same sounds and sound combinations, which, understandably, could not have been achieved in free speech.

Almost all pronunciation errors, predicted in the theoretical contrastive analysis mentioned above, occurred. Arab learners of German had the biggest difficulties to form round front close, close-mid and open-mid vowels /ʏ/, /ø/ and /œ/, and various *e*-sounds. As for the consonant phonemes, students had the biggest difficulties in pronouncing [ç], which - as expected - was mostly replaced by [ʃ]. The so-called *ang*-sound ([ŋ]) was barely articulated at all, but almost solely replaced by /n/. Also, a kind of overgeneralization of some consonants (e.g. [b]> [p], [f]> [v]) and of some vowels (e.g. [u]> [y], [ʊ]> [ʏ]) was observed. In consonant accumulations and affricates scion vocal were often added or sounds eliminated. Regarding word accentuation, students often accentuated words incorrectly, for example: *[far'ka:rtən] (Engl. *tickets*) instead of ['fa:ʁkartn], *[mon'ta:k] (Engl. *Monday*) instead of ['mo:nta:k], *[for'zɪʃtɪʃ] (Engl. *carefully*) instead of ['fo:ʁzɪçtɪç], etc. The empirical study proved that people surveyed tend to a rather regressive assimilation in pronunciation, for example: *[daz bu:x] (Engl. *book*) instead of [das ḅu:x]. Moreover, our study revealed a phenomenon we had not expected to occur: the often missing of the new insert of glottal stop or the *r*-vocalization and the not eliminated lengthening-*h*, which can be due to the lack of knowledge of rules by

the students.

Based on the empirical analysis of pronunciation errors, a teaching program was developed in line with Stock/Hirschfeld (1996) and Rausch/Rausch (1988). The theoretical explanations have been merged, simplified and adjusted to the language level of the students. At the beginning of the pronunciation training, students were given a collection of teaching materials in form of a reader, a mandatory homework cassette and an audio CD with the 100 Berlin sentences. The teaching program included a tutorial class of approx. 20 academic hours in one semester and work in a laboratory of the University. The curriculum comprised the following components:

1) Speech melody, rhythm, word and sentence accentuation, as well as pausing, German types of syllables;
2) Reduced syllables and vowels, diphthongs, the glottal stop and the lengthening-*h*;
3) Consonantal oppositions /p/ and /b/, /k/ and /g/, /f/ and /v/, the so-called *ich*-sound ([ç]) and *ang*-sound ([ŋ]), consonant connections or accumulations and affricates;
4) Devoicing and some exercises on progressive assimilation.

Since the approach to representation of individual sounds is presented in detail in the reader (Asali-van der Wal (2008), Appendix B, 10.1), the full illustration of the rules will be omitted in this section. At a macro level, the curriculum for the entire semester can be summarized as follows:

Figure 1: Summary of the curriculum at the macro level

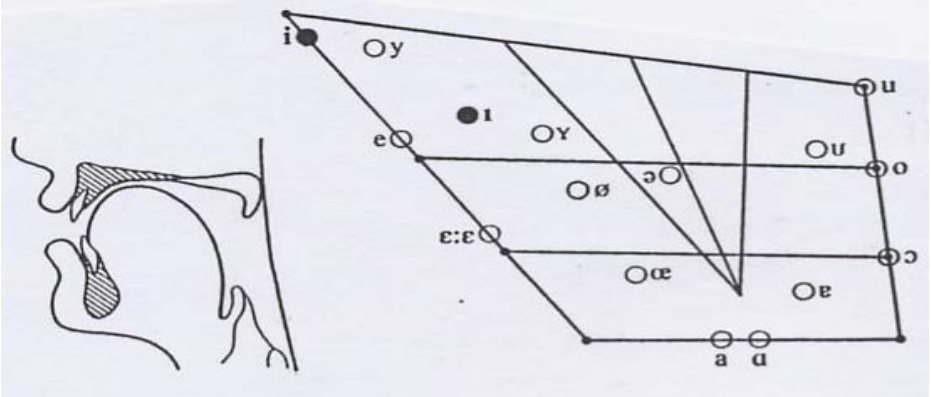
Main objective 1	**Knowledge of supra-segmental structures**			
Content	**Further objectives**	**Social forms**	**Material**	**Time**
1) Introduction	Introduction to the topic	Plenum	Teaching concept (s. App.– B, 10.1, LK)	1 h
2) Melody	Knowledge of rising, falling and progressive melody types	Plenum, individual work (EA)	LK (p. 12-16), cassette, video, work sheets, name cards	2 h
3) Rhythm	Knowledge of word and sentence stress and pausing	Plenum, group work (GA), EA, partner work (PA)	LK (p. 17-27), cassette, video, cards, chalkboard image, song	4 h
Main objective 2	**Vowel training**			
Content	**Further objectives**	**Social forms**	**Material**	**Time**
1) Introduction	Knowledge of the German vowel system, qualification of vowels, vowel rectangle, contrasting the vowel systems, syllables, IPA	Plenum	LK (p. 28-32), chalkboard image, OHP film, poster, sagittal cut, string of pearls	2 h
2) *i*-sounds	Articulation rules (LB), transliteration rules (TR), comparison with the mother tongue (use of similarities), IPA	Plenum, EA, PA	LK (p. 32-36), cassette, cards	1 h
3) *e*-sounds	LB, TR, reduction of [ə], contrasting, (awareness of differences, use of similarities), IPA	Plenum, EA, PA, GA	LK (p. 37-48), video, cassette, work sheet, song, hand signs (photo 1 [i] and [e], photo 2 [ɛ])	4 h
4) *r*-sounds	LB, TR, difference between [ʁ] and [r], IPA	Plenum, EA	LK (p. 49-53), cassette, song	1 h
5) *ü- / ö*-sounds	LB, TR, derivation from *i* and. *e*, (awareness of differences), IPA	Plenum, EA, GA, PA	LK (p. 54-65), see 3), hand sign (photo 3)	4 h
7) *u*-sounds	LB, TR, comparison with the mother tongue, see 2)	Plenum, EA	LK (p. 66-70), cassette, video	1 h
8) *o*-sounds	LB, TR, contrasting, (awareness of differences, use of similarities), IPA	Plenum, EA, PA	LK (p. 71-76) cassette, video, hand sign (photo 4)	2 h

9) Diphthongs	LB, TR, contrasting, (awareness of differences, use of similarities), IPA	Plenum, EA	LK (p. 77-83), cassette, song	1 h
10) Glottal stop and lengthening-*h*	LB, TR, IPA	Plenum, EA, PA	LK (S. 84), cassette, work sheets	1 h
Main objectives 3	**Consonant training**			
Content	**Further objectives**	**Social forms**	**Material**	**Time**
1) Introduction	Knowledge of the German consonant system, qualification of consonants, the consonants contrasting systems, IPA	Plenum	LK (p. 85-89), chalkboard image, OHP film, change of name cards	2 h
2) /p/ vs. /b/	LB, TR, contrasting, derivation (awareness of differences, use of similarities), IPA	Plenum, EA, PA	LK (p. 90-95), cassette, video, sheet of paper or candle, hand sign (photo 5)	3 h
3) /k/ vs. /g/	LB, TR, contrasting, derivation, see 2)	Plenum, EA	LK (p. 96-100), cassette, sheet of paper, song, hand sign (photo 6)	1 h
4) /f/ vs. /v/	LB, TR, contrasting, derivation, see 2)	Plenum, EA, GA	LK (p. 101-105), cassette, song, hand sign (photo 7)	2 h
5) [ç] vs. [x]	LB, TR, Knowledge of German allophones, derivation, LB of /j/ and /ʃ/	Plenum, EA, PA	LK (p. 106-111), cassette, video, cards, song, hand sign (photo 8)	3 h
6) /ŋ/	LB, TR, derivation from /n/	Plenum, EA	LK (p. 112-116), see 3)	1 h
7) Consonant cluster	LB, TR, affricate, fricative-plosive connections, avoidance of anaptyxis and sound twists	Plenum, EA, PA	LK (p. 117-123), see 3)	2 h
8) Devoicing and assimilation	LB, TR, Knowledge of the regressive and progressive assimilation	Plenum, EA, PA	LK (p. 124-127), see 3)	1 h

We incorporated other aspects of phonetic expertise into the design of this pronunciation course, for instance, teaching the rules, considering the communicative aspects in reading training and spontaneous use of language, the use of IPA transcription(2), variety and progression of exercises, extended training using games and songs, visual aids in form of hand signs(3) to help distinguish between sounds, etc.

Each unit develops deductively: it starts with theoretical explanation and an illustration of the sound to be taught, e.g. [i:] vs [ɪ] (ibid, p. 24).

Figure 2: Positions of German vowels in the pronunciation system / the *i*- sound (Rausch/Rausch, 1988)



It is important to note here, that contrastive points in the theoretical part should be at least shortly explained to the learners. After the pronunciation rules have been explained, the tutor opens a plenary session and introduces the sound and its oppositions, which are discussed, practised and corrected.

Figure 3: Pronunciation rules of *i*-sounds (ibid)

Man spricht [i:] nach der Schreibung:

<i> in offener Silbe und in einigen Wörtern, in denen nur ein Konsonant folgt, z. B.: *Kino* ['ki:no], *Igel* ['ʔi:gl], *Lid* [li:t], *wir* [vi:ɐ];
<ie> , z. B.: *sieben* ['zi:bm], *Bier* [bi:ɐ], *hier* [hi:ɐ];
<ih> , z. B.: *ihr* [ʔi:ɐ] und
<ieh> wie in *Beziehung* [bə'tsi:ʊŋ], *Vieh* [fi:].

Man spricht [ɪ] nach der Schreibung

<i> in einsilbigen Wörtern, vor mehreren Konsonanten, [ks], vor [ʃ], [ŋ], [ç] oder in der Endsilbe *–ig* sowie in den Ableitungssilben *–nis* und *–in* (*Bitte* ['bɪtə], *in* [ʔɪn], *bis* [bɪs], *mit* [mɪt], *mixen* ['mɪksn], *fischen* ['fɪʃn], *ewig* ['ʔe:vɪç], *Ereignis* [ʔɛɐ'ʔaɪgnɪs], *Freundin* ['frɔɪndɪn]).

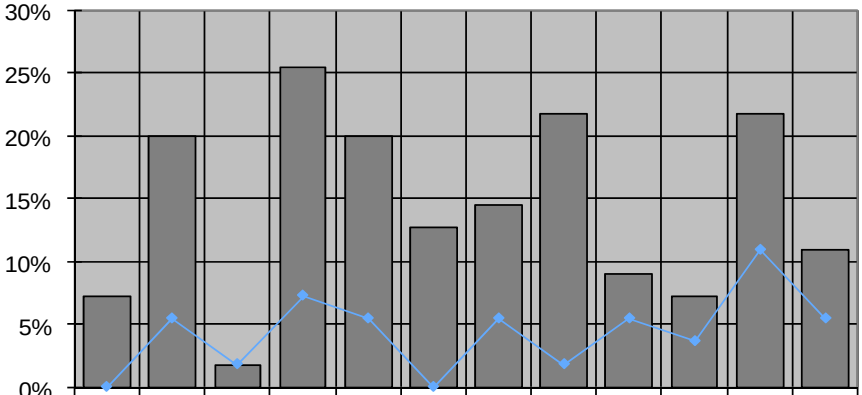
In this sample the pronunciation rules of [i:] and [ɪ] are explained. The sound [i:] has to be pronounced when one writes <i> in the so-called open syllable and some other words, where only one consonant follows the vowel as well as when one writes <ie>, <ih> and <ieh>. The sound [ɪ] has to be pronounced mostly in the so-called closed syllables and in the final syllable <-ig> as well as in the syllables of derivation <-nis> and <-in>.

In the class the linguistic and communicative phases have to be separated, so that students have an opportunity to express themselves freely. They need not be entirely error-free but have to be able to make themselves understood.

After each course had finished, a new empirical study was conducted and the results were compared with the first analysis. We observed that the specific training of the German pronunciation helped Jordanian learners of German make significant progress. Some of the errors were largely corrected, for example, the vowel quantity and quality, the reduction sounds [ə] and [ɐ], the sound elision and twisting, as well as the realization of the *ang*-sound, the opposition /f - v/, the new insertion of the glottal stop ("Vokalneueinsatz"), and the overgeneralization. The articulation of the lengthening-*h* was mostly no longer consonantal. Figure 4 illustrates the improvement in pronunciation of twelve words containing the lengthening-*h*:

The Jordanian learners of German language still have problems, although in some cases partly diminished, to implement the rounded vowels and the *ich*-sound according to standard.

Figure 4: Comparison of consonantal realizations of the lengthening-*h*



	1	2	3	4	5	6	7	8	9	10	11	12
First trial	7.27	20.0	1.81	25.4	20.0	12.7	14.5	21.8	9.09	7.27	21.8	10.9
Second trial	0.00	5.45	1.81	7.27	5.45	0.00	5.45	1.81	5.45	3.64	10.9	5.45

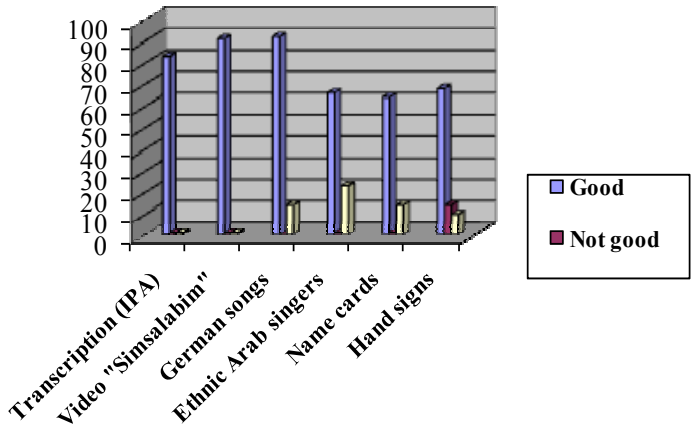
II. Evaluation of the Teaching Concept

The teaching concept is updated annually. Since 2009, CDs instead of cassettes have been used. The advantage of the updated textbook[(4)] is that it offers more articulation examples. It suits better for large groups of 20 to 40 students because they can listen to more variations and repeat them. In 2010, an evaluation was carried out: a total of 65 students were asked to give feedback on the training. Students were also asked to comment on what they found easy and what had been difficult for them and whether they feel their skills had improved after the course. Furthermore, they were asked if they had missed anything. In addition, students were asked to evaluate the intensive transcriptions by IPA, the video "Simsalabim" (Hirschfeld / Reinke, 2001), German songs, hand signs and the established name cards. Among 16 questions of the evaluation questionnaire there were also questions regarding an extended two-semester course and whether students find it a good idea. And finally, we asked whether learners have any remarks, suggestions, criticism and wishes.

Positive and negative comments are similarly represented in each group. More than half of the students (58%) gave a very positive feedback on the concept. Nearly a quarter of them found the introduction to the speech melody and exercises on rhythm very good and did not complain about anything in the pronunciation course. It is notable that more than half of the students (57%) found the consonant system easy and almost as many (55%) regarded the vowel system and the rounded vowels difficult. The absolute majority of learners (88%) indicated that they have the feeling that they had improved significantly. About 50% of students would not change the concept. Although many students considered the transcriptions being difficult (83%), they believed them to be helpful for reflecting upon the words when they had to transcribe them accurately. Also, name cards used to demonstrate small nuances (such as Miss or Mr Pohl, Bohl, Puhl, Buhl, Poll, Boll, etc.) and hand signs for the opposite sounds were assessed as good and at the same time easy (68%). Even more noticeable is the difference regarding the video: 92% of respondents recall the exercises "Simsalabim" as helpful, although 31% find the video a bit childish. German songs are seen as good by 92%, the rest did not comment. German songs presented by ethnic Arab singers were evaluated as especially good (66%), though about a quarter of students did not leave any comment. Nevertheless, about 82% want to listen to more authentic songs. The idea to prolong the pronunciation course to two semesters was assessed in equal parts positively, negatively and neutrally.

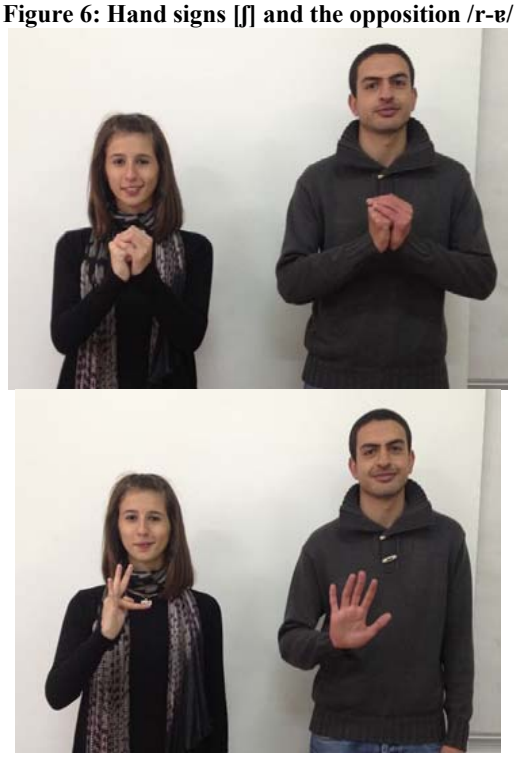
Figure 5 summarizes the assessment of the media used in the pronunciation course. Partly contradictory statements were made: One learner, for example, assesses the used video positively; nevertheless, he wishes it not to be used. Four students assess songs by ethnic Arab singers as bad, but want to listen to more of those. Some so-called W-questions were answered with *Yes* or *Of course,* and couldn't be evaluated. Since these errors hardly affect the outcome, they were not considered in the analysis.

Figure 5: Evaluation of the resources used in the pronunciation course at the University of Jordan



Since 2010, students have had no more access to the lab, and the corrective phonetics class with an average of 30 students must be held in a regular classroom. Therefore, the use of various media increases in importance. The "new" names for the students were maintained throughout the pronunciation training, were placed as a card on the desk and were actively used. The hand signs were further used for the visual differentiation of the sounds and were extended to [ʃ] and the opposition /r-ʁ/.

Figure 6: Hand signs [ʃ] and the opposition /r-ʁ/



Apart from facial expressions, gestures and hand signs mentioned above, other types of body language are not recommended for use in Jordan, despite widespread recommendations (e.g. Fischer, 2007 and Kroemer, 2001). The reason is that most of Arab students might feel restrained due to culturally determined inhibitions, e.g. touching their own body or that of other person. The exercises of sounds with pre-everted lips should be carefully selected and implemented.

III. Development of the Existing Teaching Concept

Due to the new learning environment at the university, the integration of songs plays a bigger role. Songs are used not just to break the teaching routine, but also to design a creative training as well as to expose students to a direct and natural flow of information (Skoczek, 2009). The goal of all relaxation exercises is to gain confidence within the group and to break speaking barriers in order to enable students to master pronunciation tasks better (Sartor, 2007: 4). Music is an unseparable part of culture in any society. It affects people all over the world and its enormous impact in the classroom should not be underestimated. Skoczek (2009) refers to the current state of research which assesses the use of songs in the classroom as particularly beneficial. Should songs be used in teaching merely for the sake of singing? Songs often provide much more than just an escape from the monotony and are by no means a waste of time. The question remains how music can be integrated into the training of pronunciation.

Skoczek (2009) is right saying that preparation of content-oriented worksheets in which songs are combined with phonetics does not have to be difficult and time consuming. Before a listening exercise trainer could suggest mind maps, give specification of keywords, encourage

speculation about the contents, etc. During and after listening, certain tasks should be solved, e.g. in the form of matching exercises, fill in the blank, rhyme searches, sounds, etc. Songs may also affect the writing skills of students or encourage speaking. Modern German songs (hip-hop, rap, pop, etc.) can be used in class for listening, reading and singing and can be processed in didactically modified exercises. We recommend for German language classes songs by Uwe Kind (2003/2005)[(5)], which contain repetitions of simple words and phrases. Also the song collection "Piano Entertainment in Rhyme Culture" (germ. *Klavierkabarett in Reimkultur*) by Bodo Wartke[(6)] should be noted. These texts are rhymed, easily understandable and include a number of songs, which could be used for practising a certain sound. For example, in the song "Er" (engl. *He*) from the album "Achillesverse" more than 30 reduced *r*-sounds occur. More than 25 so-called *ich*-sounds can be found in the song "Grässlich vergesslich" (Engl. *Ghastly forgetful*). The song "Ja, Schatz" (Engl. *Yes, dear*) provides opportunities to tap the rhythm along with the song or to stamp with the foot.

Lyrics with linguistically challenging and difficult contents[(7)] can also be useful to improve pronunciation skills, meaning that after an exercised sequence a free and not corrected guided conversation on a specific topic can be encouraged. This way theory and practice in the pronunciation training are combined with the cultural studies of German-speaking countries. Back-to-back dictations, cloze and matching exercises are suitable for training of pronunciation skills, too.

In phonetic training one has to take into consideration specific Arab customs. For example, Stock (1986) criticizes imitation exercises that lead to monotony and boredom very quickly. But one should keep in mind that repetition of single words or phrases is a popular learning technique in the Arab countries, be it in the primary, secondary and tertiary education. Classroom instruction and memorization are widely used. Therefore, imitation exercises in pronunciation training should be complemented by a variety of tasks. It is recommended to let Arab students learning German language evaluate the exercises in order to make changes if needed and to prevent that the German pronunciation training becomes monotonous and turns into a compulsory course with no fun (Asali-van der Wal, 2008: 110 ff.).

To overcome inhibitions, methodological and didactic games are very suitable. If they are integrated into the learning progression, they combine the already obtained information with the new information, promote learner activity and have a positive impact on the processing of information. Various board games, dice games, puzzles, dominoes, word-search puzzles, memory, etc. can help practise the required sounds. As a template for the didactic need to practise a sound, the collection of exercises presented by Reinke (2012) can be used. At this point, the *e*-sounds[(8)] or the *o*-labyrinth board games (Reinke, 2012: 32) should be mentioned, which can easily be extended to other vowels and used in small and large groups of learners without much effort.

Practising pronunciation and intonation lends itself further into the reproductive phase and monologic speech. Rhymes, songs, staccato speech, etc., provided the singer has a clear pronunciation, are ideal for the purpose of training. Whether a song is appropriate for a particular exercise or not is often determined by the chorus. For example, to introduce a rhyme of important words (nouns, verbs and adjectives) picture cards are shown or movements are made. This clarifies the meaning and makes possible visual presentation of the speech rhythm. Image and movement strongly emphasize speaking in contrary to other words. Rhythmic language suits particularly well for the development of good speaking skills and pronunciation.

Songs are important in learning of a foreign language. Often, however, young people and teachers do not like to sing out loud in front of other learners. How can we solve this problem? What are the similarities and differences between a spoken and a sung language? Can a song be read? Tolerance, patience and composure on the part of the teacher are requested. When learners practise reading they follow a text while listening and reading along. This way students get accustomed to the complicated spelling and learn to avoid the so-called *spelling pronunciation*. Moreover, according to the IPA, transcriptions, allow students to recognize the differences between wording and spelling. Phoneme-grapheme relationships are clearly shown in transcriptions and German language learners acquire additional skills in using pronunciation dictionaries autonomously. Therefore, the usage of the IPA should not be spared - on the contrary, the transcripts should be an inherent part of the German pronunciation training. The use of transcription with songs also makes sense.

V. Synopsis

In summary, the question about the value of the use of a variety of media in large groups of learners in

pronunciation training can be answered positively. Almost every song text can be converted into a speech training. The use of various media, especially in large groups of learners, promotes motivation, encourages participation in groups, contributes to a relaxed atmosphere in the classroom and helps drill and improve vocabulary and phonetic structures. Particularly songs can be ´catchy` and connect teaching with culturally informative aspects. The IPA transcriptions motivate each student to deal with the pronunciation consciously. The use of hand signs, name cards and images supports listening activities and allows monitoring. Games also contribute to the learning process and help create a relaxing atmosphere in the classroom.

Finally and hopefully, the pronunciation training will continue to play a significant role it deserves and at least one semester will be dedicated to it.

NOTES

(1) Description of the study and resulting teaching concept see in Asali-van der Wal (2008).

(2) Students should listen to the audio CD, practice the sentences independently and transcribe them gradually according to the IPA. For the transcription of the Berlin sentences the pronunciation dictionary (Duden, 2005) was used, both for all students and teachers available as a reference at any time.

(3) Example is provided in Appendix 1.

(4) Hirschfeld / Reinke / Stock (2008).

(5) The transcripts of the songs by Uwe Kind are freely available on the following website: http://www.kindinternational.com or http://lingotechtunes.com [date of 08/04/2014].

(6) On the website of Bodo Wartke (http://www.bodowartke.de [date of 08/04/2014]) about 30 songs and more than 40 video and DVD clips are available for free downloading.

(7) The needed authentic songs are on the video portal www.youtube.com easily accessible and often free for download.

(8) see Appendix 2.

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تعدد الوسائل التعليمية في التدريب على النطق ضمن مجموعات كبيرة من الطلاب تقييم التدريب على النطق

*رينا تا أسالي**

ملخص

تقدم هذه المقالة دراسة نتيجة إستطلاع بين الأردنيين متعلمي اللغة الألمانية وخصوصا فيما يتعلق بالمشكلات التعليمية والمنهجية في تعليم النطق السليم في اللغة الألمانية. لقد تم مناقشة المعلومات والملاحظات المقدمة من المستطلعين فيما يخص مفهوم التدريس في الجامعة الأردنية لاقتناء النطق السليم للغة الألمانية. تنتهج المادة مسألة كيفية تمكين المرء من استخدام وسائل الإعلام المختلفة وخاصة الأغاني المفيدة أثناء تدريس اللغة الألمانية في حلقة موسعة لطالبي اللغة الألمانية. تناقش المادة أساليب التدريب، ويحدد اتجاهات وتطوير هذا التخصص. يعتبر أسلوب التدريب المكثف والمعزول لتقنيات اللفظ السليم للغة الألمانية مليئة بمجموعة متنوعة من وسائل الإعلام ذات أهمية، حيث الحقيقة بأن الأغاني في دروس النطق تعتبر أكثر من مجرد غناء أو تكرار.

الكلمات الدالة: اللغة الألمانية، المشكلات التعليمية.

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