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## Lesson Plan: Digitalisation and ‘Touchscreen’

**School type:** HAK, Vienna

**Class:** 4th form/12. Schulstufe

**Level according to CEFR:** B1+

**Number of students:** 15

**Date & time of lesson:** Dec. 2025, double session

### RATIONALE

#### Contextualization

1 *How does this lesson fit into the broader teaching module (preceding & subsequent lessons)?*

This is a standalone lesson that does not directly connect to topics covered previously in this class. This is also an introductory lesson to poetry in English, as the class I will be teaching to has not studied poetry in their English lessons. Therefore, I have included some brief reflections on the nature of poetry at the beginning of class. This lesson could be followed by additional work on digitalisation, poetry or spoken word poetry.

2 *Which language skills and systems previously acquired are necessary to participate successfully in the lesson?*

To participate successfully in the lesson, students need to be able to understand complex spoken language while being helped by a transcript. Moreover, students should be familiar with listening activities such as topic guessing and listening for detail. Experience with poetry in English lessons context is suggested but not strictly necessary, as long as students are aware of the nature of poetry and poetry-related vocabulary for their first language classes (in this case German); in particular, the teacher should be aware of the knowledge of the students and adapt the introduction of the lesson accordingly.

#### Topic appropriateness and relevance

Students in the fourth grade of a HAK are typically between 17 and 20 years old, depending on their educational background. As digital natives, they are confronted on a daily basis with issues related to digitalisation, digital society, and online communication, which makes the topic highly relevant to their lived experience. Moreover, all students lived through the Covid-19 pandemic, during which social distancing and “no-touch” policies shaped everyday interactions, further increasing the relevance of the topic. In addition, most contemporary English coursebooks include at least one unit focusing on digitalisation and life online, which supports the curricular appropriateness of the lesson content.

**Reference to curriculum**

**Professional Learning Outcomes in the cluster 'Society and Culture'**

In the cluster 'Society and Culture' the setup of a holistic education and training is focused, through which the reflection of connections between political, economic and cultural transition processes as well as a comprehensive understanding of democracy is promoted. The students can critically reflect current topics from the economy, politics, society and culture, analyse controversial positions and attribute ideological positions, understand foreign cultures and lifestyles and check whether they are in accordance with democratic-humanistic values as well as reflect their individual life situations in relation to society and politics. (Lehrplan HAK, 2014. p.3)

In the skill '**Listening**' the students can

- follow the main points of longer conversations as long as the articulation is clear and standard language is used,
- understand what is said in everyday conversations,
- understand orders, pieces of information and messages as well as public announcements in everyday, educational and professional situations as well as when travelling. (Lehrplan HAK, 2014. p.18)

In the skill '**Spoken Interaction**' the students can

- start conversations in familiar professional standard situations, keep them going and end them,
- actively participate in formal and informal conversations and discussions.

In the skill '**Spoken Production**' the students can

- give prepared, uncomplicated presentations on a familiar topic (Lehrplan HAK, 2014. p.18)

**Focus on the following competences**

- Has a good range of vocabulary for matters connected to their fields and most general topics. (CEFR Comp. Vol., 2020, Vocabulary range, B2.1).
- Can understand the main ideas of propositionally and linguistically complex discourse on both concrete and abstract topics delivered in standard language or a familiar variety, including technical discussions in their field or specialisation. (CEFR Comp. Vol., 2020, Overall oral comprehension, B2.1).
- Can understand simple poems and song lyrics provided these employ straightforward language and style. (CEFR Comp. Vol., 2020, Reading comprehension, B1.2).

**Precise learning outcomes formulated as *can-do* statements**

- Learners can give examples and definitions of spoken word poetry.
- Learners can identify the meaning of a spoken word poem after listening and reading the transcript at least twice.
- Learners can interpret body language in relation to the meaning of a poetry performance.

**Relevant EPOSTL descriptors**

- I can settle a group of learners into a room and gain their attention at the beginning of a lesson. (EPOSTL, 2007, Interaction with learners, no. 1)
- I can provide a range of pre-listening activities which help learners to orientate themselves to a text (EPOSTL, 2007, Listening, no. 2)
- I can design activities to make the learners aware and build on their existing knowledge. (EPOSTL, 2007, Lesson Content, no. 8)

**STEP-BY-STEP PROCEDURE**

rough time frame	procedure	interaction format	skills / systems	materials	notes
2 min	<b>Introduction:</b> teacher presents themselves and explains why they are going to teach poetry.	T-S	<b>Listening:</b> understanding lesson aims and topic introduction		
10 min	<b>Activating schemata:</b> <ul style="list-style-type: none"> <li>• Teacher asks students if they studied poetry in school. Do they like poetry? Do they know slam poetry or spoken word poetry?</li> <li>• Teacher asks students to think of what makes a poem a poem and guide them to a definition of poetry as they turn to a slide with a definition. Students also have to think of features of poetry like rhyme, metaphors, alliteration, onomatopoeia etc. that are written on another slide.</li> <li>• Teacher shows a slide with a definition of spoken word poetry and its features.</li> </ul>	T-S	<b>Listening:</b> following teacher questions and explanations <b>Speaking:</b> recalling prior knowledge; expressing personal opinions <b>Reading:</b> understanding short definitions and key terms	Beamer, slides	
8 min	<b>Pre-activities</b> <ul style="list-style-type: none"> <li>• <b>Topic guessing by title:</b> Teacher shows a slide with “touchscreen” written on and explains that that’s the title of the poem they are going to watch next.</li> </ul>	T-S	<b>Listening:</b> listening for gist from multimodal input (silent video) <b>Speaking:</b>	Beamer, slides	

	<p>Students come up with possible topics and teacher writes them on the slide.</p> <ul style="list-style-type: none"> <li>• <b>Topic guessing with silent video:</b> Teacher shows the first 15 seconds of the video to students and they get to guess again.</li> <li>• <b>Topic guessing with YouTube comments:</b> Teacher shows a couple of YouTube comments that refer/criticise the content of the poem</li> </ul>		<p>hypothesising and predicting content <b>Reading:</b> interpreting a title and YouTube comments as contextual cue</p>		
<p>1. 4 min 2. 5 min 3. 5 min 4. 10 min 5. 3 min <b>Tot: 27</b></p>	<p><b>During activities</b></p> <ol style="list-style-type: none"> <li>1. Teacher shows a slide with probably unknown vocab from the text and definitions, students read it. The teacher shows a slide with difficult words from the poem, students are called to define them, then definitions are shown. The worksheets with the transcription of the poem are distributed.</li> <li>2. The poem's video is played (2.30 m). Does the topic match the students' expectations? Students are asked to share their first impressions on the poem.</li> <li>3. Teacher asks students which rhetorical device they think are being used a lot, revises metaphors briefly (with aid of a slide) and then explains part one of the worksheet. The video is played again and students complete the task.</li> <li>4. Teacher explains part 2. Students now work in teams of 3 to identify 2 metaphors that they had not found previously and add their answers to the Etherpad.</li> <li>5. Teachers opens the Etherpad and reads the comments on the metaphors.</li> </ol>	<p>T-S S-S</p>	<p><b>Listening:</b> listening for gist and confirming predictions, listening for detail and repeated language patterns <b>Reading:</b> understanding a transcript to support listening, identifying figurative language in a poetic text <b>Speaking:</b> sharing first impressions and reactions, negotiating meaning in small groups <b>Writing:</b> noting down ideas and observations, recording and formulating interpretations collaboratively</p>	<p>Beamer, slides, worksheets, pens, online Etherpad <a href="https://board.net/">https://board.net/</a></p>	<p>Teacher should recommend students to listen carefully; they will have to work on the meaning of the poem later on.</p>
<p>3 min</p>	<p><b>Post activities</b></p>	<p>T-S</p>	<p><b>Speaking:</b> expressing and</p>		

	<ul style="list-style-type: none"> <li>• Teacher asks what students think of body language in spoken word poetry. Do they think that it might change the meaning of the poem? Would it be the same to read it as a text? Did they use body language cues to analyse the poem in the previous task?</li> <li>• Teacher thanks students for participating and lets them go.</li> </ul>		<p>justifying opinions <b>Listening:</b> responding to peers' contributions</p>		
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## LIST OF SOURCES INCL. TEACHING MATERIALS

Council of Europe. (2020). *Common European framework of reference for languages: Learning, teaching, assessment. Companion volume (CEFR)*. <https://rm.coe.int/common-european-framework-of-reference-for-languages-learning-teaching/16809ea0d4>

Bundesministerium für Bildung. (2014). *Lehrplan der Handelsakademie*. <https://www.hak.cc/unterricht/lehrplaene/handelsakademie-lehrplan-2014>

Jones, M. D. [Marshall Davis Jones]. (2013, June 25). *Touchscreen* [Video]. YouTube. <https://www.youtube.com/watch?v=GAX845QaOck>

Newby, D., Allan, R., Fenner, A.-B., Jones, B., Komorowska, H., & Soghikyan, K. (2007). *European portfolio for student teachers of languages (EPOSTL)*. European Centre for Modern Languages. <https://www.ecml.at/Portals/1/documents/ECML-resources/EPOSTLEN.pdf?ver=2018-03-22-164301-450>

Text of the poem used with permission of the author.