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## Lesson Plan: Meaning Making and ‘Repetition’

**School type:** AHS, Vienna

**Class:** 6th form/10. Schulstufe

**Level according to CEFR:** B1+

**Number of students:** 24

**Date & time of lesson:** Jan. 2026

### RATIONALE

#### Contextualization

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

This lesson is designed as a standalone introductory session to modern, performative text genres, specifically spoken word poetry. It does not directly connect to preceding or subsequent units but is intended to broaden the learners' cultural and literary horizon beyond traditional poetry and written forms. It serves as a stimulating one-off lesson to introduce critical listening, close textual analysis, and creative writing through an engaging contemporary medium. The skills acquired, such as recognizing rhetorical devices (repetition) and interpreting tone, are valuable foundational skills. They are essential for effective public speaking, critical media literacy, and everyday communication, where interpreting subtext and emotional tone is crucial for successful social interaction.

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

- **Subskills:**
  - Ability to listen for both the main idea (gist) and specific details in a longer, emotionally charged spoken text.
  - Ability to recognize and interpret a speaker's emotional tone, pace, and vocal shifts.
  - Ability to express personal experiences and opinions in a short, focused pair-talk (Speaking - Dialogue).
  - Ability to compose short creative texts using structured constraints.
- **System-based knowledge (e.g., vocabulary, grammar):**
  - Familiarity with vocabulary related to emotions and childhood memories.
  - Understanding and use of the Simple Past Tense for discussing past events.
  - Basic knowledge of rhetorical devices, particularly the concept of repetition.

## Topic appropriateness and relevance

The choice of spoken word poetry and Phil Kaye's "Repetition" remains relevant and appropriate, but the topic's sensitive core requires careful mediation and a focused didactic approach.

- **Relevance of Spoken Word:** Spoken word is a modern, accessible medium that integrates visual and auditory performance elements, often resonating more immediately with young learners than traditional written texts. Spoken word poetry utilizes the particular performance affordances, such as vocal variety, rhythmic pacing, and emotional delivery, creating a more immediate and accessible connection with the audience than traditional written texts. Introducing this genre helps students see English as a language of contemporary artistic expression and a tool for self-expression.
- **Relevance of the Core Theme (Repetition and Language):** The central theme is the exploration of how the rhetorical device of repetition can both strip away meaning (as a coping mechanism for words like "separation") and, ironically, magnify meaning and emotional weight (due to the poet's stutter).
- **Didactic Focus:** For a 6th class, the lesson will focus primarily on the formal and rhetorical aspects of the poem:
  - The literal and figurative use of repetition (e.g., "Homework, homework, homework" vs. "I love you, I love you, I love you").
  - The emotional impact of vocal delivery, pace, and body language.
  - The discussion will center on the power of words and how communication can be challenging, a universal concept.
- **Mediation of Content:** The underlying themes of the poem are deeply personal and address challenges in communication and emotional processing. These experiences are close to people and might be highly relatable to young adults. The discussion will therefore be carefully guided to focus on the general concepts of communication, emotional impact, and the power of language, ensuring the topic remains academically stimulating yet respectful of personal boundaries. The immediate relevance of the rhetorical device itself secures engagement from the start.

## Reference to curriculum

6. Klasse: 3. Semester – Kompetenzmodul 3:

### Hören

-unkomplizierte Sachinformationen über gewöhnliche alltags-, berufs- oder ausbildungsbezogene Themen verstehen und dabei die Hauptaussagen und Einzelinformationen erkennen können, wenn klar artikuliert und mit vertrautem Akzent gesprochen wird

### Sprechen

*An Gesprächen teilnehmen und zusammenhängendes Sprechen*

-ohne Vorbereitung an Gesprächen über vertraute Themen (zB Alltag, aktuelle Ereignisse, Reisen) teilnehmen und Informationen austauschen können (BMBWF, 2025, p.179)

### Beiträge zu den Bildungsbereichen

*Sprache und Kommunikation*

Bei der Entwicklung der allgemeinen Sprachkompetenz als Grundlage von Denk-, Ausdrucks-, Kommunikations- und Handlungsfähigkeit kommt dem Fremdsprachenunterricht im Fächerkanon insgesamt eine tragende Rolle zu. (BMBWF, 2025, p.174)

*Mensch und Gesellschaft*

Durch die Auswahl geeigneter fremdsprachlicher Themenstellungen ist die Weltoffenheit der Schülerinnen und Schüler sowie ihr Verständnis für gesellschaftliche Zusammenhänge zu fördern. Konfliktfähigkeit, Problemlösungskompetenz und Freidenserziehung sind auch im Fremdsprachenunterricht als zentrale Lehr- und Lernziele zu betrachten. Zudem ist im Fremdsprachenunterricht eine Sprachregelung zu vermitteln und zu pflegen, die der Gleichberechtigung der sozialen Geschlechter entspricht.

*Kreativität und Gestaltung*

In Fortsetzung zur Unterstufe ist im Fremdsprachenunterricht der Oberstufe methodisch und inhaltlich die Möglichkeit zu kreativen Aktivitäten in der Fremdsprache anzubieten (zB Theater, Spiel, Simulationen, Schreiben als kreative Ausdrucksform). (BMBWF, 2025, p.175)

**Didaktische Grundsätze (5. Bis 8. Klasse):**

*Gleiche Gewichtung der Fertigkeitsbereiche*

Die Fertigkeitbereiche Hören, Lesen, Sprechen (an Gesprächen teilnehmen und zusammenhängendes Sprechen) und Schreiben sind mit gleicher Gewichtung, regelmäßig und möglichst integrative zu üben. Auf Praxisrelevanz sowie steigende Authentizität der Sprachmittel und Sprachsituationen ist dabei zu achten.

(BMBWF, 2025, p.175)

**Focus on the following competences**

CEFR Companion Volume:

- Overall oral comprehension:

B1: Can understand straightforward factual information about common everyday or job-related topics, identifying both general messages and specific details, provided people articulate clearly in a generally familiar variety.

B2: 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 of specialisation. (CEFR Comp. Vol., 2020, p.48)

- Understanding instructions

B1: Can follow detailed instructions (CEFR Comp. Vol., 2020, p.51)

- Understanding audio media and recordings

B1: Can understand the main points and important details in stories and other narratives (e.g. a description of a holiday), provided the delivery is slow and clear.

B2: Can understand recordings in the standard form of the language likely to be encountered in social, professional or academic life and identify viewpoints and attitudes as well as the information content. (CEFR Comp. Vol., 2020, p.52)

- Watching TV, film and video

B2: Can understand documentaries, live interviews, talk shows, plays and the majority of films in the standard form of the language or a familiar variety. (CEFR Comp. Vol., 2020, p.53)

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

- **Listening:** Learners can identify the central message and the shifting emotional tone of a spoken word poem (*Repetition*) by focusing on the performer's vocal delivery and pace.
- **Listening/Analysis:** Learners can explain how the use of repetition changes the meaning of specific words (e.g., "separation") from a literal to an emotional context during a second listening task.
- **Speaking (Dialogue):** Learners can exchange personal reflections on the role of repetition and routine in their own daily lives during a structured pair-talk.
- **Writing (Creative):** Learners can produce a short sequence of spoken word poetry (approx. 5 lines) that utilizes a repetitive rhetorical structure to emphasize a personal theme.
- **Speaking (Production):** Learners can perform their self-written lines.

**Relevant *EPOSTL* descriptors**

I can select texts appropriate to the needs, interests and language level of the learners. (EPOSTL, 2007, p.25)

I can create a supportive atmosphere that invites learners to take part in speaking activities. (EPOSTL, 2007, p.21)

**STEP-BY-STEP PROCEDURE**

rough time frame	procedure	interaction format	skills / systems	materials	notes
1 min	Teacher welcomes students and gives a brief self-introduction and mentions preferred classroom etiquette.	T-S	Listening	/	/
5 min	Poetry warm-up  Teacher displays Mentimeter code.  Question: "What comes to mind when you hear the word poetry?"  Brief discussion of the results. Teacher bridges to today's topic: poetry that is alive and spoken.	S, T-S	Speaking: Activating prior knowledge / vocabulary	Mentimeter Protector PPT: Slide 1 (Material 1)	If internet fails → chalk talk on the board (student write words on the blackboard)
5 min	Spoken Word vs. Traditional Poetry: brief explanation of key difference: Performance + voice vs. Written Form.	T-S	Listening	PPT: Slide 2-5	Ensure this section is very concise

8 min	<p><b>Pre-Listening &amp; Prediction:</b></p> <p>Teacher writes title of the performed poem “Repetition” on board.            Prompt: “What role does repetition play in your life?”            Students talk about the prompt in pairs and predict what the poem might be about based on the title and discussion.</p>	S-S	Speaking: Expressing personal opinion	Board Chalk PPT: Slide 6	
4 min	<p><b>First Listening</b></p> <p>Instructions: “Listen to the poem. Don’t write anything yet. Just pay attention to the emotions and the general message.”</p>	S	Listening: Listening for gist	Protector Video link PPT: Slide 7	Tech Check: ensure audio is loud enough beforehand. Have offline file ready.
10 min	<p><b>Second Listening</b>  <b>While-Listening Task:</b></p> <p>Distribute Worksheets A, B, and C.            Each student receives only one of the A, B, C worksheets.</p> <p>A (The Linguist): Focus on the words and the rhythm            B (The Performer): Focus on the voice, body, and delivery            C (The Storyteller) Focus on imagery, metaphor and story.</p> <p>Play video a second time.</p>	S		Worksheets A, B, C (Material 2)	Differentiation allows students to focus deeply on one aspect without being overwhelmed.
6 min	<p><b>Pair Check &amp; Feedback:</b></p> <p>Instruction: “Explain to your partner what you were paying attention to and how the feature you were paying attention to helped you understand the poem.”</p> <p>Students briefly compare notes with a neighbour (ideally with a different worksheet). Teacher collects key findings on the board.</p>	S-S, T-S	Speaking: Reporting / Listening: Peer interaction	PPT: Slide 8 Board	Ensure the relation between stutter and the mother’s trick is understood. What impact does stutter have on the meaning of the spoken words?
8 min	<p><b>Post-Listening Task:</b></p> <p><b>Creative Writing:</b></p> <p>Task: “Write 3-5 lines about a feeling, routine, or object in your life. Use repetition at least 3 times to change the rhythm and/or meaning.”</p>	S	Writing: Creative production / System: Applying repetition	PPT: Slide 9 Notebooks	Time Management: If running late make this a homework start.

3 min	Closing and performance:  2-3 volunteers perform their lines for the class. Teacher gives feedback.	S-T	Speaking: Performance skills		Celebrate the attempt to perform, not just the text
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## LIST OF SOURCES INCL. TEACHING MATERIALS

Bundesministerium für Bildung, Wissenschaft und Forschung. (2025). *Gesamte Rechtsvorschrift für Lehrpläne der allgemeinbildenden höheren Schulen* (StF: BGBl. Nr. 88/1985 in der Fassung vom 11.11.2025). Rechtsinformationssystem des Bundes (RIS). <https://www.ris.bka.gv.at/>

Button Poetry. (2014, June 8). *Phil Kaye // Repetition (Poetry Observed)*. [Video]. YouTube. [http://www.youtube.com/watch?v=6KI6c\\_IfvHg](http://www.youtube.com/watch?v=6KI6c_IfvHg)

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