**Lesson plan**

Class: 9th grade

Topic of lesson: Practicing reading skills

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| **Lesson phase** | **Description** | **Interactionpattern** | **Media/ Material** |
| lead-in | Teacher shows summer pictures; Students describe what they see.  Students describe functions of pictures | L-S | pictures (PPT) |
| pre-reading activity | Writing a mini saga (50 words). Students have to present one or two examples | S | PPT |
| while-reading | Put different passages of the text into the right order (with a partner)  Reading the text aloud in class, different learners read different passages (that everybody has the same basis for further activities)  Reference to first task 🡪 does the story fit to mini saga? | S-S  L-S  L-S | Scissors, worksheets |
| post-reading | hot chair (one of the students is the small boy, other students ask questions 🡪 Why are you thirsty? How do you feel etc. | L-S | Chair |
| homework | Writing an interior monologue 🡪 choose between father, mother or son | S |  |

Material

Role cards

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| Bildergebnis fÃ¼r heart**Language Lover**: Your job is to choose a favorite line or lines and share them with the group. Why are these so special? Are they simply beautiful? Feel good in the mouth? How has the poet used language in a concise or succinct manner? Is there a phrase or line that is particularly "resonant"? | Bildergebnis fÃ¼r music notes**The Music Maestro:** What are the stresses and beats in the line? Is there a pattern? A name for that pattern? You are the expert on knowing such things as what an "iamb" is or what "pentameter" is. How does the poet turn language into music? Do word sounds count? Assonance? Alliteration? Half-rhyme? Rhyme? The sounds of the words are his concern. |
| Ãhnliches Foto**Interpreter**: Once the literal meaning of the poem, or the "story" in the poem is understood, this role asks: is there another level on which this material can be understood? What is its figurative meaning? Is there a symbolic or metaphoric level that the poem operates on? How so? | Bildergebnis fÃ¼r think**Inner Conversationalist:** Your job is to consider the voice of the speaker. Can it be described? What is its tone? Does it change over the course of the poem? And does the speaker have a particular conflict? What is the speaker grappling with? Does the inner debate cause the speaker's growth or transformation? |

**My Father’s Coat (Marc K. Smith)**

**Tasks**

1. Fill in the grid according to your role. (individual work)
2. Present your findings to each other and take notes. You might want to add new aspects. (group work)

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| **Language Lover**:  Bildergebnis fÃ¼r heart | Bildergebnis fÃ¼r music notes  **The Music Maestro:** |
| Ãhnliches Foto  **Interpreter**: | Bildergebnis fÃ¼r think  **Inner Conversationalist:** |

1. Take an evaluation sheet and add more criteria for a good oral presentation of the poem. Then prepare an oral performance of the poem. Be ready to present your performance in class and be ready to explain your dramatic reading. (e.g. Where do you draw a breath and why? Why accent a line here or a word there?...) (group work)

**Evaluation sheet**

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|  | **++** | **+** | **0** | **-** | **- -** |
| The performer speaks clearly. |  |  |  |  |  |
| The performer emphasises important words. |  |  |  |  |  |
| The performer varies the following elements of his/her oral presentation: speed, volume, voice moderation |  |  |  |  |  |
| The performer establishes a relationship with the audience. |  |  |  |  |  |
| Does the performance help the audience understand the poem? |  |  |  |  |  |
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