

Einführung in die Unterrichtsplanung: Strukturierung von Lernprozessen – Ein Phasierungsmodell für den modernen Fremdsprachenunterricht : Die Unterrichtseinheit

Das folgende Schema zeigt eine Möglichkeit auf, wie die Lehrkraft ihren Fremdsprachenunterricht im Rahmen einer Unterrichtseinheit, sagen wir von zwei Doppelstunden, sinnvoll phasieren kann. Die Darstellung orientiert sich an den gängigen fachdidaktischen Schemata zur Phasierung von Fremdsprachenunterricht, von denen im Hinblick auf die hier verwendete Terminologie auf Thomas S.C. Farell¹ verwiesen wird. Prinzipiell kennzeichnet die Phasierung des Fremdsprachenunterrichts eine zunehmende Lernerautonomie im Verlauf des Lernprozesses. Das heißt, am Anfang des Lernprozess überwiegen lehrerzentrierte, am Ende des Lernprozesses schülerzentrierte Unterrichtsformen.

Das Schema bildet eine „klassische“ Unterrichtsplanung für eine Unterrichtseinheit (zwei Doppelstunden) im beruflichen Gymnasium (Jahrgangsstufe 11 – Themenfeld „*Young People Exploring the World – Growing Up*“) tabellarisch ab. Das Thema der mehrwöchigen, hier exemplarisch angeführten Unterrichtsreihe lautet „*Love Hurts – The Intercultural Experience – American Short Stories of Love and Friendship*“. Die vierstündige Unterrichtseinheit daraus beschäftigt sich mit der Kurzgeschichte *Foreign Market* der US-amerikanisch-mexikanischen Autorin Ana Castillo, bei der es um eine unmögliche Liebe unter Immigranten aus unterschiedlichen kulturellen und sozialen Milieus geht.

Opening: Stimulation Phase (30 minutes)	Instruction Phase + Participation Phase (60 minutes)	Participation Phase (45 minutes)	Presentation Phase + Transfer (30 minutes)	Closure (15 Minutes)
Teacher introduces into the topic through a variety of pre-tasks that arouse learners' interest. These pre-tasks may also have the function of advanced organizers making the following contents and the language easier to understand. * brainstorming (eliciting knowledge, emotions, opinions), e.g.: "What comes to your mind if you think about the word 'immigration'? Take notes and talk about them with your neighbour." *anticipation (pictures, photos): "Look at the picture (for example, of an immigrant in a home for asylum seekers). What do you see?" etc. * speculation on title, e.g.: "The short story we are going to read is named 'Foreign Market.' What comes to your mind if you think about the title? Take notes and exchange them with your neighbour."	Teacher hands out short story, maybe explains some new words essential for the understanding of the text, writes them down on the board and waits till students have finished individual reading. In order to make sure that students got the gist he /she may decide on: 1. group work on "w-questions": "Who are the major characters? What do you get to know about them? Where and when does the action take place?" (These questions focus on the action and, therefore, may rather suit weaker students) "What happens in the story and why? What do you think does the author want to tell the reader?" (These questions put the focus on the plot and, therefore, may rather suit stronger students) 2. individual study through... * answering of comprehension questions on the text → maybe for weaker students * finding headlines for certain paragraphs → for weaker students * letting students ask and answer their own questions on the text → for stronger students Teacher eventually lets students come up with their findings.	Teacher encourages involvement through interaction with others. Therefore, students work in different groups according to a) their individual interests; b) their strengths; e) their individual needs of improvement <u>Possible Tasks:</u> Group One: Writing an ending to the story "Make individual suggestions concerning the question how the story could go on. Decide on the ending that fits best and write it down." Group Two to Five: Changing the narrative perspective "Take a look at the central conflict (last paragraph) again and retell the events from A's, B's, C's or D's perspective. To what extent does the short story get a different turn?" Write down your versions." Group Six: Turning Conflict Into Art "Turn the central conflict between A and B into a frozen sculpture. Two students are acting, two other students give voice to the sculpture (reported thought). Then let the sculpture become alive by entering into a conversation."	Groups 1 to 5 do some proof-reading and prepare their "presentations"; members of group 6 rehearse their performance (in another room). Eventually the different groups come up with their interpretations while the others take notes on observation sheets which put the focus on the content. Groups get a feedback from their fellow-students before teacher discusses the individual student interpretations against the question to what extent literary texts deliberately consist of gaps that readers have to fill out.	Responding to the teacher's questions he/she develops a board diagram showing the classic model of literary interpretation which students copy into their exercise books. Teacher may give a homework that fits, for example: "Think about the lyrics of a pop song you like and that consists of such gaps (things unsaid that need to be interpreted by the individual listener himself). Take these lyrics with you next time we meet and write down which parts require individual interpretation and how you would interpret this particular passage."

¹ Thomas S.C. Farell, Lesson Planning, in: Jack C. Richards, Willy A. Renandya (eds.), Methodology in Language Teaching. An Anthology of Current Practice, Cambridge (Cambridge University Press) 2002, pp. 31ff. Eine gute Einführung in die Phasen des Lehrens bietet Werner Bleyhl, Selbstorganisation des Lernens – Phasen des Lehrens, in: Johannes-P.Timm (Hrsg.), Englisch lernen und lehren. Didaktik des Englischunterrichts, Berlin (Cornelsen) 1998, S. 60-69.

