

# Strictly Speaking

A competition for Year 9  
with a focus on spoken performance in the target language

## The Pilot Show

### Teacher's Pack

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*'Je sais que la poésie est indispensable,  
Mais je ne sais pas à quoi'*  
Jean Cocteau

## 1. Overview

This project has been created in collaboration between ALL, the Association for Language Learning and Routes into Languages East. Its target audience is language learners in Year 9.

**In 2015 this project is being piloted in order to evaluate its potential and identify issues to be addressed before a possible wider launch.**

The competition exploits aspects of the format of the popular BBC TV series, *Strictly Come Dancing* in order to encourage language learners in Year 9 to:

- Refine their oral language skills
- Develop their skills of speaking in public
- Work with native speakers or high level speakers of their language
- Enhance their memorisation strategies
- Access literary texts

(No dancing is involved!)

### Snapshot

Students in Year 9 (13-14 year-olds) learn a literary text (such as a poem) by heart, over a short timescale.

They work with a mentor (ideally a native speaker) to help them to memorise and refine their pronunciation, intonation and delivery of the text.

They then recite the text before an audience in school and are scored on their performance.

In the second round the students choose their own text.

The school identifies the best (4) students to proceed to the regional round which contains, additionally, a reading of an unseen text.

Certificates and prizes are awarded.

In this context 'literary' is defined broadly to include poetry, other verse e.g. lyrics of songs, story, scenes from drama...

The aspects of the TV format which are worthy of exploiting include:

- Tight focus on something specific, challenging but achievable in a timescale (the text)
- Personal training from an expert (the native speaker mentor)
- Recording and observation of progress (the training sessions)
- Feedback from expert judges (teachers, visitors)

## Rationale, aims and principles

Language is closely linked to culture and identity.  
Cultural content is interesting because of this.

This project aims to give young language learners a flavour of authentic language and the challenge to create a successful short performance.

Exposure to authentic age-appropriate language is a valuable experience:

Interaction with language in an authentic literary context enables

- appreciation of crafted language
- recognition of literary structures, conventions, skills and specific language
- extraction and conveyance of meaning and emotion from the text and its context

Exposure to a range of texts including

- humorous text
- story, anecdote
- poetry
- dramatic scene
- adverts
- songs

is engaging for learners of all abilities,

Recitation and spoken performance clearly develop heightened awareness of the rules and patterns of

- pronunciation and
  - intonation
- in the target language

Performance in another language is about more than accuracy. It's about

- conveying emotion, mood, tone
- storytelling skills
- non-verbal language

Developing memorisation strategies is a valuable skill per se and may involve trying out

- choral / individual repetition
- collective narration
- working from text / words
- working from cues or prompts
- using rhythm
- recitation
- performance in character

- Cultural skills are important in their own right
- appreciating / enjoying a piece of language for its beauty or cultural relevance
  - understanding some historical or social context
  - learning an extract by heart that people in the target language country may have learnt
  - making personal choices
  - interpreting a selected text

Literacy skills are involved in

- observing similarities / differences between patterns in different languages
- recognising sound-spelling links in different languages
- reading aloud a familiar / unfamiliar text

The project encourages young language learners to engage with the literature and culture of the target language, leading to a sense of satisfaction and achievement

## 2. Cross-curricular Opportunities

The project has links of principle with the initiative led by Andrew Motion to revive the art of recitation in English:

<http://www.poetrybyheart.org.uk/>

*‘Poetry recitation and remembering has had a troubled history in England, dating back to a “payment by results” inspection regime in the 19th century. When we started to talk about Poetry By Heart, it was little wonder, after almost a century of decline, that some people immediately invoked the spectre of “by rote”, a cruel taskmaster beating children into heartless submission.*

*But the wheel of fortune always keeps on turning and it is interesting to see research projects which set out to investigate and understand different dimensions of this cultural and educational practice. Poetry By Heart benefits from an association with these researchers to inform our thinking about the project’.*

There are opportunities for Language teachers, and Language learners, to develop ideas and work closely with colleagues in the English department who may be developing similar skills or approaches to literary text.

There are also opportunities for using ICT and working with Media Studies

- to research and select appropriate texts
- to record and/or film rehearsals, mentoring or performances
- to listen to other readers’ performance

There may also be interesting connections to be made with History or Geography colleagues, depending on the texts selected.

As the project is about boosting confidence and self-image, as well as linguistic skill, there may also be value in exploring collaboration with the PSHE curriculum.

### 3. Process

#### Stage 1- Class Competition

The principle of the competition is to involve eventually any language studied at school. However, for the Pilot in 2015 entrants are invited from a limited range of Languages (French, German and Spanish) so that we can establish a workable Anthology in the time available, and evaluate the process.

The intention is to develop the concept to a wide range of Languages after the initial pilot.

The Anthology will in time be available online, and will, where possible, include soundfiles to support rehearsal.

#### Preparation

Within the class, the students select (or the teacher allocates) a text from the Anthology. A single text could be chosen for all, but this would make the judging potentially very difficult (and rather repetitive.)

Students rehearse, potentially supported by the teacher, or using the online resource.

#### Mentoring

Students receive targeted mentoring on their performance, ideally by

- Native speaker adults or young adults
- (Student) Language Ambassadors
- Foreign Language Assistants
- Native speaker parents, Governors, community members
- Teachers
- confident native speaker peers or near-peers

Mentoring may be face-to-face or via e.g. Skype, and may be facilitated by Language Leaders.

If possible this mentoring stage could be wholly or partially filmed / recorded (by other students?) so that the competitors can see their own progress.

#### Recitations

For the Class round of the competition teachers decide whether the recitation will be given with or without the text to hand.

Judges selected from the group above or from other members of the school staff will agree between them criteria for this round. These are likely to include some, or all, of:

Pronunciation

Intonation

Flow of language (fluency)

Clarity

Expressiveness

Star quality

Accuracy (if delivered from memory)

Other criteria of local significance.

It would be good practice to share these criteria with competitors beforehand and to give constructive feedback after the recitations.

A certificate of participation is available from Routes into Languages East.

A maximum of 4 entrants from each class proceed to the next round.

You may wish to vary this outline to fit the organization of your classes or a specific timeline; please ensure that any arrangements you make are equitable for all competitors involved.

#### **Class Competition - Things to think about / agree**

Selecting from Anthology - One text? Several texts?

Finding mentors?

Recording?

Booking judges?

Recitation with or without text?

Criteria?

Giving feedback?

## 4. Stage 2 - School Competition

### Suggested guidance

It is suggested that, if there is time, this round have two steps:

- one for reinforcing confidence and giving warm-up time
- and
- one to add a new challenge

If there is time for this, then all competitors complete step 1 before anyone proceeds to step 2.

If time does not allow this however, then just step 2 could take place.

**Step 1 : a recapitulation of the performance from the classroom round**

**Step 2 : recitation of a new text chosen ideally by the individual competitor, possibly in discussion with the mentor.**

The new text may be chosen from the Anthology or may be chosen from another source, but the chosen text should be of comparable length. Judges will require a printed version of the chosen text.

It is suggested that Judging include a voting round on YouTube in order to raise the profile of Languages, and of the school. (See below)

The competition could provide interesting activity and resources for use in promotion of the importance of Language Learning or of the achievements / engagement of your school pupils. (See below.)

**Preparation and Mentoring** stages follow the same process as the Classroom round; *However it* is also suggested that this round should follow on as soon as practicable after the class round(s) to maintain momentum and raise the profile of Languages.



### Recitations

Teachers decide whether the recitations at either stage, or in both, will be given with or without the text to hand.

The judges agree in advance the criteria to apply for this round, which may be the same as the classroom round.

A copy of the text should be available in case a competitor gets stuck, and a copy should be available for the judges.

### Awareness and profile raising

Judging for the School round could include a 'People's Vote' using a Blog or video sharing site in school to hype up the competition, with the contestants and their classes encouraging others in the school and beyond (feeder schools, parents, governors etc) to get involved. There is also scope for promoting the competition, and the Languages Department in assemblies, parent meetings or after school events

Remember to sort parental permission slips (p19, or your own school version) beforehand.

As a potential supplementary activity for the classes involved you may like to run the group/class/ individual activity called *Anthologie poétique* on the ALL Literature wiki. Go to <http://ALL-Literature.wikidot.com> and put the word '*Anthologie*' into the Search box top right; then click the link. The example is in French but the idea is easily versioned.

The wiki also has a wealth of other ideas for using texts in class.

A maximum of 4 entrants from the school proceed to the regional round.

A certificate of participation is available from Routes into Languages East.

### School Competition Things to think about / agree

Selecting from Anthology or free choice?

Copies of texts?

Mentors?

Recording?

Booking judges?

Online judging? Advertising this? Deadline for closure of the vote?

Recitations with or without text?

Criteria?

Giving feedback?

Exploiting the competition for awareness and profile raising?

## 5. Stage 3 - Regional Competition

The Regional Final will take place at Anglia Ruskin University, Cambridge at 4.00pm (details and time tbc)

This round will have three steps:

- one for reinforcing confidence and giving warm-up time
- one for extending the challenge
- one to add a new challenge

**Step 1 : a recapitulation of the performance from the classroom round, without text to hand**

**Step 2 : a recapitulation of the performance from the school round**

**Step 3 : preparation and performance of an unseen text within a timescale with a mentor or a recorded version of the text.**

The unseen text will be chosen from outside the Anthology.

Criteria for this performance will be available beforehand and are likely to reflect those in the earlier rounds.

## 6. Links, contacts, references

This project is linked with the requirements of the new National Curriculum Programme of Study (2014) for KS3 Languages, from which these extracts are taken:

### *Aims:*

...

*speak with increasing confidence, fluency and spontaneity, finding ways of communicating what they want to say, including through discussion and asking questions, and continually improving the accuracy of their pronunciation and intonation*

...

*discover and develop an appreciation of a range of writing in the language studied.*

...

*linguistic competence*

...

*listen to a variety of forms of spoken language to obtain information and respond appropriately*

...

*speak coherently and confidently, with increasingly accurate pronunciation and intonation*

...

*read literary texts in the language [such as stories, songs, poems and letters], to stimulate ideas, develop creative expression and expand understanding of the language and culture*

...

<https://www.gov.uk/government/publications/national-curriculum-in-england-languages-programmes-of-study>

It is also closely linked to the ALL Literature project about which more information, including suggestions of sources of interesting texts online, can be found here:

<http://www.all-languages.org.uk/support/themes/literature>

- and feeds in to the requirements for the new Language GCSE starting in 2016.

**Contacts:**

**ALL (Association for Language Learning)**

Membership etc. :  
[info@ALL-languages.org.uk](mailto:info@ALL-languages.org.uk)

Website:  
[www.ALL-languages.org.uk](http://www.ALL-languages.org.uk)

ALL Literature wiki:  
[http://ALL\\_Literature.wikidot.com](http://ALL_Literature.wikidot.com)

Strictly Speaking contact:  
Steven Fawkes - [steven.fawkes@gmail.com](mailto:steven.fawkes@gmail.com)

**Routes into Languages East**

Website:  
<https://www.routesintolanguages.ac.uk/east/activity/3818>

Contact:  
[sarah.schechter@anglia.ac.uk](mailto:sarah.schechter@anglia.ac.uk)

## 8. Anthology for Round One (in appendix)

The texts in the anthology are provided to save teachers time in selecting their own, but they are not exclusive.

If you wish to select your own text, it is suggested that  
The texts should all be of similar length  
They should have a similar level of language complexity  
They should have a similar level of repetition

You might include texts from these genres:

- Traditional verse, poem, song lyric
- Children's
- classic, declamatory text for recitation
- something contemporary
- a famous poem
- a dramatic text

The Anthology for the Pilot comprises  
Texts for French  
Texts for German  
Texts for Spanish

NB This anthology is for guidance only and to save teachers work in identifying appropriate texts; you are of course at complete liberty to choose texts of your own!

## Extended anthology (in appendix)

The texts in the extended anthology are again provided to save teachers time in selecting their own, but they are not exclusive.

If you wish to select your own text, it is suggested that  
The texts should all be of similar length  
They should have a similar level of language complexity  
They should have a similar level of repetition

You might include texts from these genres

- Traditional verse, poem, song lyric
- Children's
- classic, declamatory text for recitation
- something contemporary
- a famous poem
- a dramatic text, eg a scene from a film

The extended Anthology for the Pilot comprises  
Texts for French  
Texts for German  
Texts for Spanish

NB This anthology is for guidance only and to save teachers work in identifying appropriate texts; you are of course at complete liberty to choose texts of your own!

## **7. Evaluation for the Pilot activity**

The competition organizers would be very grateful for feedback on any or all of the following matters to help us improve the running of the competition for a wider dissemination. Please send your comments to [steven.fawkes@gmail.com](mailto:steven.fawkes@gmail.com)

**Class round - the process - was it workable? Any issues?**

**Mentoring - were mentors easy to find? Who were your mentors?**

**Anthology - were the suggested texts appropriate? Do you have other recommendations?**

**Judging - was this workable? Who were your judges?  
Any issues?**

**What criteria did you use in Classroom Round?**

**School round - process - was it workable? Any issues?**

**Mentoring - were mentors easy to find?  
Who were your mentors?**

**Recording / Filming - Is this realistic?**

**Judging - was this workable? Who were your judges?  
Any issues?**

**'People's Vote' judging - Is this effective?**

**What criteria did you use in the School Round?**

**Scoresheet**

**Suggestions**



## 8. Forms

### Class Forms for Certificates

Stage 1: Class Competition		
Co-ordinator	Name	Email
Class Winners		
Name (as you'd like it printed on the certificate)		Piece
Extend as necessary		

Please send to [sarah.schechter@anglia.ac.uk](mailto:sarah.schechter@anglia.ac.uk) so your students' achievements can be rewarded with a certificate

School Winner Form for Certificates/Entry Form for Regional Final

Stage 2: School Competition		
Co-ordinator	Name	Email
School Winners		
Name (as you'd like it printed on the certificate)		Piece
	Attending Final?	
1.	Yes/No	
2.	Yes/No	
2.	Yes/No	
4.	Yes/No	

Routes into Languages/ALL  
Parental Consent Form for Use of Images of Children and young people

I/we,.....the parent(s)/guardian(s) of:

(child's full name).....

hereby give 'Routes into Languages' permission to use any still and/or moving images such as video footage, photographs and/or frames and/or audio footage depicting my/our children named above, for any of the following uses:

- Advertisements, marketing, leaflets, website, or any other use such as training, educational or publicity purposes.

The above consents will apply throughout England and be for an indefinite period.

Signed.....Date.....

Address.....

Postcode.....

This information will be used for Routes Into Languages and ALL purposes only. Your details will not be released to third parties, or used for any purpose not related to Routes activities. Data held by Routes into Languages and ALL is subject to the provisions of the Data Protection Act 1998.

**Routes into Languages is funded by the Higher Education Funding Council for England and aims to increase the take up of languages at GCSE and beyond.**

**ALL, the Association for Language Learning, is the UK's major subject association for teachers of foreign languages**

For further information on the Routes into Languages project visit  
[www.routesintolanguages.ac.uk](http://www.routesintolanguages.ac.uk)

## APPENDIX 1

### Anthologies for Classroom round

These anthologies are intended only to simplify the teacher's task by providing some texts that may be appropriate. Teachers are perfectly welcome to select their own texts if they prefer. We would be delighted to extend the anthology and welcome suggestions.

You may also wish to shorten some of the texts.

It is recommended that all texts in the anthology be of similar length for reasons of fairness. If you wish to select your own text, it is suggested that:

The texts should all be of similar length

They should have a similar level of language complexity

They should have a similar level of repetition

You might include texts from these genres:

- Traditional verse, poem, song lyric
- Children's
- classic, declamatory text for recitation
- something contemporary
- a famous poem
- a dramatic text

(with thanks to colleagues from cultural institutions and teachers who have made suggestions)

#### FRENCH

##### **Dame Tartine**

Il était une dame Tartine  
dans un beau palais de beurre frais  
La muraille était de praline,  
le parquet était de croquet  
La chambre à coucher de crème de lait,  
le lit de biscuit, les rideaux d'anis  
Elle épousa Monsieur Gimblette  
coiffé d'un beau fromage blanc  
Son chapeau était de galette,  
son habit était de vol-au-vent  
Culotte en nougat, gilet de chocolat,  
bas de caramel et souliers de miel.

*'Petites chansons pour tous les jours',*

*Direction éditoriale James Brisseau ; Éditions Nathans (Paris-France), 1996*

A longer version of this as a song aimed at Primary-aged French speakers is here:

<https://www.youtube.com/watch?v=IEEcEDoc59o>

## La fourmi

Une fourmi de dix-huit mètres  
Avec un chapeau sur la tête  
ça n'existe pas, ça n'existe pas  
Une fourmi traînant un char  
Plein de pingouins et de canards  
ça n'existe pas, ça n'existe pas  
Une fourmi parlant français  
Parlant latin et javanais  
ça n'existe pas, ça n'existe pas  
Eh ! Pourquoi pas ?

Robert Desnos  
from Chantefables et Chantefleurs, Editions Grund  
quoted in Les p'tites récitations de notre enfance, FIRST Editions 2012

Animation inspired by this poem :  
<http://theinvisibledog.org/the-ant-the-poem/>  
Musical version by Juliette Gréco  
<https://www.youtube.com/watch?v=q2ZPjBiQIXo>

## Alerte à la pollution à Londres (extrait)

Gorge qui pique, toux, essoufflement : Paris n'est pas la seule capitale menacée par la pollution. Mercredi 2 avril, un important voile de smog recouvre Londres et une grande partie de l'Angleterre.

Alors que le temps est particulièrement clément pour la saison, avec un thermomètre affichent des températures jusqu'à 20 degrés Celsius à Londres, le ministère de l'environnement a recommandé aux personnes vulnérables d'éviter les efforts intenses à l'extérieur.

Certaines régions du Sud et de l'Est devaient atteindre mercredi des niveaux de pollution de neuf, voire même dix, sur une échelle de dix, selon les prévisions officielles. Londres était recouvert d'un voile de pollution bien visible mercredi matin et, le long des trottoirs, les voitures, dont celle du premier ministre David Cameron, étaient recouvertes d'une fine pellicule de sable rouge.

En savoir plus sur [http://www.lemonde.fr/planete/article/2014/04/02/alerte-a-la-pollution-a-londres\\_4394088\\_3244.html#ZmiiwzkFGdA0vycT.99](http://www.lemonde.fr/planete/article/2014/04/02/alerte-a-la-pollution-a-londres_4394088_3244.html#ZmiiwzkFGdA0vycT.99)

### Chanson d'automne

Les sanglots longs  
Des violons  
De l'automne  
Blessent mon coeur  
D'une langueur  
Monotone.

Tout suffocant  
Et blême, quand  
Sonne l'heure,  
Je me souviens  
Des jours anciens  
Et je pleure

Et je m'en vais  
Au vent mauvais  
Qui m'emporte  
Deçà, delà ,  
Pareil à la  
Feuille morte

**Paul Verlaine** from *Poèmes saturniens*

quoted in *Les p'tites récitations de notre enfance*, FIRST Editions 2012

Sung by Charles Trénet: <https://www.youtube.com/watch?v=Wtx6o7o3-W0>

read aloud to music

<https://www.youtube.com/watch?v=3tylxVkjyU>

read by pupil in Sixième on Page 16 of

<http://www.webletters.net/blogs/uploads/c/cdatabekian/anthologie6d/>

## Lettre de Georges Gallois (extrait)

Verdun, 15 juillet 1916, 4 heures du soir.

Mes chers parents,

Je suis encore vivant et en bonne santé, pas même blessé alors que tous mes camarades sont tombés morts, ou blessés aux mains des Boches qui nous ont fait souffrir les mille horreurs, liquides enflammés, gaz lacrymogènes - gaz suffocants - asphyxiants, attaques...

Ah ! Grand Dieu, ici seulement c'est la guerre.

Je suis redescendu de première ligne ce matin. Je ne suis qu'un bloc de boue et j'ai dû faire racler mes vêtements avec un couteau car je ne pouvais plus me traîner, la boue collant mes pans de capote après mes jambes...

... Je vous écrirai dès que je vais pouvoir. Soyez donc tranquilles. J'espère que le gros coup pour nous a été donné.

Bonne santé, et je vous embrasse bien affectueusement.

Georges

Citée dans Paroles de poilus, Libro 1998  
ISBN 978-2-290-33534-5

<http://gaminsdulux.fr/ce2cm1/histoire/histoire.htm>

## SPANISH

### Platero y yo

Platero es pequeño, peludo, suave; tan blando por fuera, que se diría todo de algodón, que no lleva huesos. Sólo los espejos de azabache de sus ojos son duros cual dos escarabajos de cristal negro. Lo dejo suelto y se va al prado, y acaricia tibiamente con su hocico, rozándolas apenas, las florecillas rosas, celestes y gualdas... Lo llamo dulcemente: "¡Platero!, y viene a mí con un trotecillo alegre que parece que se ríe, en no sé qué cascabeleo ideal...

Come cuanto le doy. Le gustan las naranjas mandarinas, las uvas moscateles, todas de ámbar; los higos morados, con su cristalina gotita de miel...

Es tierno y mimoso igual que un niño, que una niña...; pero fuerte y seco por dentro, como de piedra.

Juan Ramón Jiménez, España (1881-1958)

## Canción del pirata

Con diez cañones por banda,  
viento en popa, a toda vela,  
no corta el mar, sino vuela  
un velero bergantín.  
Bajel pirata que llaman,  
por su bravura, *el Temido*,  
en todo mar conocido

del uno al otro confín.  
[...]  
Que es mi barco mi tesoro,  
que es mi dios la libertad,  
mi ley, la fuerza y el viento,  
mi única patria, la mar.

José de Espronceda, España (1808-1842)

## Sonatina

La princesa está triste... ¿Qué tendrá la princesa?  
Los suspiros se escapan de su boca de fresa,  
que ha perdido la risa, que ha perdido el color.  
La princesa está pálida en su silla de oro,  
está mudo el teclado de su clave sonoro,  
y en un vaso, olvidada, se desmaya una flor.

[...]

—«Calla, calla, princesa —dice el hada madrina—;  
en caballo, con alas, hacia acá se encamina,  
en el cinto la espada y en la mano el azor,  
el feliz caballero que te adora sin verte,  
y que llega de lejos, vencedor de la Muerte,  
a encenderte los labios con un beso de amor».

Rubén Darío, Nicaragua (1867-1916)

## Despecho

¡Ah, qué estoy cansada! Me he reído tanto,  
tanto, que a mis ojos ha asomado el llanto;  
tanto, que este rictus que contrae mi boca  
es un rastro extraño de mi risa loca.

Tanto, que esta intensa palidez que tengo  
(como en los retratos de viejo abuelo)  
es por la fatiga de la loca risa  
que en todo mi cuerpo su sopor desliza.

¡Ah, qué estoy cansada! Déjame que duerma;  
pues, como la angustia, la alegría enferma.  
¡Qué rara ocurrencia decir que estoy triste!



¿Cuándo más alegre que ahora me viste?

¡Mentira! No tengo ni dudas, ni celos,  
Ni inquietud, ni angustias, ni penas, ni anhelos,  
Si brilla en mis ojos la humedad del llanto,  
es por el esfuerzo de reírme tanto...

Juana de Ibarbourou, Uruguay (1892-1979)

Érase una vez

Érase una vez  
un lobito bueno  
al que maltrataban  
todos los corderos.

Y había también  
un príncipe malo,  
una bruja hermosa  
y un pirata honrado.

Todas estas cosas  
había una vez,  
cuando yo soñaba  
un mundo al revés

José Agustín Goytisolo, España  
(1928-1999)

GERMAN

### Der Ball der Tiere

Mich dünkt, wir geben einen Ball!  
Sprach die Nachtigall.  
So? Sprach der Floh.  
Was werden wir essen? sprachen die Wespen.  
Nudeln! sprachen die Pudeln.  
Was werden wir trinken? sprachen die Finken.  
Bier! sprach der Stier.  
Nein! Wein! sprach das Schwein.  
Wo werden wir tanzen? sprachen die Wanzen.  
Im Haus! sprach die Maus.

Autor unbekannt

A longer, and in places different, version of this is here:  
<https://www.youtube.com/watch?v=BpDe9TpReAo>

### Der Schneemann auf der Straße

Der Schneemann auf der Straße  
trägt einen weißen Rock,  
hat eine rote Nase  
und einen dicken Stock.

Er rührt sich nicht vom Flecke,  
auch wenn es stürmt und schneit.  
Stumm steht er an der Ecke  
zur kalten Winterszeit.

Doch tropft es von den Dächern  
im ersten Sonnenschein,  
da fängt er an zu laufen,  
und niemand holt ihn ein.

Robert Reinick

A version of this as a song sung by Primary German speakers here:  
<https://www.youtube.com/watch?v=OpUy00SKmwQ>

### Fragen einer Ananas

Eine goldgelbe Ananas  
Fragte sich einst:  
Ei-die-was!  
Was soll denn das?  
Wieso bin ich eine Ananas  
Wieso bin ich kein Haus,  
kein Pfirsich, keine Maus?  
Wieso bin ich nicht blau,  
wieso heiÙe ich nicht Frau,  
wieso nicht Auto oder Hund,  
wieso bin ich gelb, wieso nicht bunt?  
Wieso wachse ich und werde gegessen,  
woher komme ich, wer bin ich,  
hab ich alles vergessen?  
Wer Antworten weiÙ  
Auf alle meine Fragen,  
der soll sie doch  
gefälligt sagen!

**Rosita Davidson**

aus: Oder die Entdeckung der Welt,

Herausgeber: Hans Joachim Gelberg, Beltz & Gelberg Verlag, 1997

## Katz und Maus

Es träumte eine kleine Maus  
Einmal am hellen Tag,  
dass neben ihr im Mäusehaus  
die böse Katze lag.  
Doch war die Katz in ihrem Traum  
Ein Kätzlein, klein und brav.  
Die Maus, die konnt es glauben kaum  
und freute sich im Schlaf.  
Sie nahm das Kätzchen auf den Schoß;  
es hat sich nicht gewehrt.  
Die Maus erwacht: Der Schreck ist groß  
und alles umgekehrt.

**Margaret Klare**  
aus: Oder die Entdeckung der Welt,  
Herausgeber: Hans Joachim Gelberg,  
Beltz & Gelberg Verlag, 1997

## München

Bereits im frühen Mittelalter wurde München als Residenzstadt erkoren, weshalb es hier ein umfangreiches bauhistorisches Erbe zu bewundern gibt. Ihre glänzendste Periode hatte die Stadt im 19. Jahrhundert, als Hauptstadt des bayerischen Königreichs.

Die Monarchen ließen München mit prunkvoll bebauten Plätzen, elegant angelegten breiten Alleen und großzügigen Parkanlagen erweitern. Hiervon sind vor allem der Odeonsplatz mit der Feldherrnhalle und der Theatinerkirche sowie der antik bebaute Königsplatz besonders sehenswert.

Ebenso entstanden aber auch in den Jahrhunderten vor der Herrschaft der Könige viele bedeutende Bauwerke, wie die weltweit bekannte Frauenkirche, das bekannteste Wahrzeichen der Stadt.

Weitere Tourismusmagnete sind die zahlreichen Museen mit der Alten und Neuen Pinakothek und dem Deutschen Museum, das weltberühmte Münchner Hofbräuhaus und natürlich die vielen Einkaufsstraßen

From <http://www.quermania.de/bayern/muenchen/muenchen-abstimmung.php>

## APPENDIX 2 Anthologies for School Competition

For this stage of the competition you may choose any texts from stage 1 that you didn't use, any of your own choices or any of the following:

### FRENCH

#### L'albatros

Souvent, pour s'amuser, les hommes d'équipage  
Prennent des albatros, vastes oiseaux des mers,  
Qui suivent, indolents compagnons de voyage,  
Le navire glissant sur les gouffres amers

À peine les ont-ils déposés sur les planches,  
Que ces rois de l'azur, maladroits et honteux,  
Laissent piteusement leurs grandes ailes blanches  
Comme des avirons traîner à côté d'eux.

Ce voyageur ailé, comme il est gauche et veule !  
Lui, naguère si beau, qu'il est comique et laid !  
L'un agace son bec avec un brûle-gueule,  
L'autre mime, en boitant, l'infirme qui volait.

Le Poète est semblable au prince des nuées  
Qui hante la tempête et se rit de  
l'archer ;  
Exilé sur le sol au milieu des huées,  
Ses ailes de géant l'empêchent de  
marcher.

**Charles Baudelaire**

Les fleurs du mal  
quoted in Les p'tites récitations de  
notre enfance, FIRST Editions 2012

Audio with images

<https://www.youtube.com/watch?v=YznFJysK2iA>

read by pupil in Sixième on Page 4 of  
<http://www.weblettrres.net/blogs/uploads/c/cdatabekian/anthologie6d/>

You may wish to omit verse 3 for length

## Sans parents, sans amis

Sans parents, sans amis et sans  
concitoyens,  
Oublié sur la terre et loin de tous les  
miens,  
Par les vagues jeté sur cette île  
farouche,  
Le doux nom de la France est souvent  
sur ma bouche.  
Après d'un noir foyer ; seul, je me  
 plains du sort,  
Je compte les moments, je souhaite la  
mort ;  
Et pas un seul ami dont la voix  
m'encourage,  
Qui près de moi s'assieye, et, voyant  
mon visage  
Se baigner de mes pleurs et tomber sur  
mon sein,  
Me dise « Qu'as-tu donc ? » et me presse  
la main.

**André Chénier**

L'Angleterre

quoted in Les p'tites récitations de  
notre enfance, FIRST Editions 2012

read by pupil in Sixième on Page 30 of  
<http://www.weblettrés.net/blogs/uploads/c/cdatabekian/anthologie6d/>

## Le cancre

Il dit non avec la tête  
mais il dit oui avec le coeur  
il dit oui à ce ce qu'il aime  
il dit non au professeur  
il est debout  
on le questionne  
et tous les problèmes sont posés  
soudain le fou rire le prend  
et il efface tout  
les chiffres et les mots  
les dates et les noms  
les phrases et les pièges  
et malgré les menaces du maitre  
sous les huées des enfants prodiges  
avec les craies de toutes les couleurs  
sur le tableau noir du malheur  
il dessine le visage du bonheur

**Jacques Prévert**

Paroles

quoted in Les p'tites récitations de  
notre enfance, FIRST Editions 2012

read by pupil in Sixième on Page 36 of  
<http://www.weblettres.net/blogs/uploads/c/cdatabekian/anthologie6d/>



## SPANISH

### **Ausencia.**

Ir y quedarse, y con quedar partirse,  
partir sin alma, e ir con alma ajena,  
oír la dulce voz de una sirena  
y no poder del árbol desasirse;

arder como la vela y consumirse  
haciendo torres sobre tierna arena;  
caer de un cielo y ser demonio en pena,  
y de serlo jamás arrepentirse;

hablar entre las mudas soledades,  
pedir prestada, sobre fe, paciencia,  
y lo que es temporal llamar eterno;

creer sospechas y negar verdades,  
es lo que llaman en el mundo ausencia,  
fuego en el alma y en la vida infierno.

### **Soneto de Lope de Vega**

## Nocturno

Toma y toma la llave de Roma,  
porque en Roma hay una calle,  
en la calle hay una casa,  
en la casa hay una alcoba,  
en la alcoba hay una cama,  
en la cama hay una dama,  
una dama enamorada,  
que toma la llave,  
que deja la cama,  
que deja la alcoba,  
que deja la casa,  
que sale a la calle,  
que toma una espada,  
que corre en la noche,  
matando al que pasa,  
que vuelve a su calle,  
que vuelve a su casa,  
que sube a su alcoba,  
que se entra en su cama,  
que esconde la llave,  
que esconde la espada,  
quedándose Roma  
sin gente que pasa,  
sin muerte y sin noche,  
sin llave y sin dama.

Rafael Alberti

## GERMAN

Wenn ich geboren werde, bin ich Schwarz.  
Wenn isch aufwachse, bin ich schwarz  
Wenn ich in die Sonne gehe, bin ich schwarz  
Wenn ich sterbe, bin ich schwarz

Aber du,

Wenn du geboren wirst, bist du rosa.  
Wenn du aufwächst bist du weiss  
Wenn du in die Sonne gehst, bist du rot  
Wenn dir kalt ist, bist du blau  
Wenn dir speiübel ist, bist du grün  
Wenn du stirbst, bist du violett

Und du hast verdammt nochmal den Nerv mich eine Farbige zu nennen!

They came originally from an issue of Authentik, the lovely language newspapers by Mary Glasgow publications (1995!) and I think were written by German students.

Contributed by Viki Sage

## **Die Wohnung der Maus**

Ich frag die Maus:  
Wo ist dein Haus?  
Die Maus darauf erwidert mir:  
Sag's nicht der Katz, so sag ich's dir.  
Treppauf, treppab,  
erst rechts, dann links,  
dann wieder rechts,  
und dann gradaus –  
da ist mein Haus,  
du wirst es schon erblicken!  
Die Tür ist klein,  
und du trittst ein,  
vergiss nicht, dich zu bücken.

**Johannes Trojan**

### **Wohnungen zu vermieten**

Wohnungen zu vermieten!  
Die Größe ist verschieden.  
Diese hier ist für Stare,  
doch bitte, nur Paare!

Wohnungen zu vermieten!  
Die Lage ist verschieden.  
Die Meise, stets bescheiden,  
mag's überall gern leiden.

Wohnungen zu vermieten!  
Der Eingang ist verschieden.  
Einen schmalen Spalt im Haus  
erbittet sich die Fledermaus.

Nichts mehr frei! Nichts mehr frei!  
Da nützt auch kein Geschrei.  
Die Spatzen rufen Weh und Ach  
und ziehen heimlich unters Dach.

### **Reiner Kunze**



## NOTES