



Strictly Speaking - *flexible*

**A competition for key stage 3
with a focus on spoken performance in the target language**

Running the show

Teacher's Pack

Contents

- 1. Overview – Snapshot, Rationale, Aims and Principles**
- 2. Options**
- 3. Class Competition**
- 4. School Competition**
- 5. Local / Regional Competition**
- 6. Links, contacts**

Appendix : Anthology

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

Jean Cocteau

1. Overview

History: This project was originally created in collaboration between ALL, the Association for Language Learning and Routes into Languages East in 2014. Its target audience is language learners in key stage 3.

The original competition exploited aspects of the format of the popular BBC TV series *Strictly Come Dancing* in order to encourage language learners in KS3 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 memorization strategies
- Access literary texts

(No dancing is involved!)

Developments by 2019: Recently focus in the curriculum has sharpened on the matter of Memorisation and on the teaching and learning of Phonics.

Teachers are looking now for activities for learners **beyond** the introductory stages of learning the sound system and rules of pronunciation and intonation, but which revisit and practice those same skills.

Accordingly variants of this competition are being piloted (e.g. Poetry Live, *Strictly in Isolation*) usually on a smaller scale than the original national competition.

This Pack retains the structure of that original competition but also suggests how teachers in smaller contexts (from a single class to an individual school to a local group of schools) could vary the arrangements.

The key point is that it is flexible and is intended to motivate learners.

Snapshot

Students in Year 8 (12-13 year-olds) learn by heart over a short timescale a literary text (such as a poem). *You are welcome to adjust the competition for learners of other ages.*

They work with a mentor (ideally a native speaker) to help them memorise, to 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 by judges.

In a second round (if required) the students choose their own text.

The school identifies the best (e.g. 4) students to proceed to the next round (which could involve another school) which contains additionally a reading of an unseen text.

Certificates (and prizes if required) are provided.

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 speaker)
- 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

- appreciating crafted language
- recognising literary structures, conventions skills and specific language
- extracting and conveying meaning and emotion from the text and its context

Exposure to a range of texts is engaging for learners of all abilities, including

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

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

- pronunciation and
- intonation

in the language

Performance in another language is about more than accuracy

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

Developing memorisation strategies is a valuable skill

- 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

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

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 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.

2. Options

As written above, all of these suggestions are flexible and intended as guidance.

You might wish to run this competition

Just within one class – in which case you would look at Class Competition

Just within a year group of your school – in which case you would look at Class Competition and School Competition

With a local school with which you have links, or

With a group of local schools – in which case you would look at Class Competition and School Competition and Regional Competition

If you have aspirations to be part of a bigger event then please contact info@ALL-Languages.org.uk in case we can offer advice and support through our partners.

3. Class Competition

The principle of the competition is to involve any language studied at school. In practice you need to consider:

- Creating an Anthology of relevant texts in the languages you wish to include
- Finding mentors and judges in those languages.

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

Students rehearse, potentially supported by the teacher or another mentor, or using an online resource such as an audio or video recording.

Students receive targeted mentoring on their performance, ideally by native speaker adults or young adults. These might be:

- Language Ambassadors
- Foreign Language Assistants
- Native speaker parents, Governors, community members
- Teachers
- or confident native speaker peers or near-peers

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

The Class round of the competition

Judges should have a copy of the text(s) before the performances start.

They apply these general criteria in order to allocate points from 0 – 5 in each category :

Accuracy (in relation to memory) Pronunciation Intonation Clarity Expressiveness / Star quality

For the Class round of the competition teachers decide whether the recitation will be given with or without the text to hand. Experience is that reliance on the text produce a poor recitation; rehearsal and memorisation are highly recommended. (The text can still be available for moments of need.)

If you are planning a School or larger competition then a maximum of 4 entrants from the Class proceed to the next round.

4. School Competition

Following on from the Class competition

Round One would be a repeat of the texts already performed.

Round Two would involve reading an unseen text – this does not necessarily have to be a poem; a prose text will still involve use of good decoding and phonic knowledge.

Mentors could be available if desired, to support with understanding meaning rather than phonic skills.

Judges should have a copy of the text(s) before the performances start.

They apply these general criteria in order to allocate points from 0 – 5 in each category :

Accuracy (in relation to memory)

Pronunciation

Intonation

Clarity

Expressiveness / Star quality

For an Unseen round Judges may substitute

Flow of language (fluency)

For Accuracy

If you are planning a Regional competition then a maximum of 4 entrants from the School 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.

5. Local / Regional Competition

Following on from the School competition.

The structure would follow on from that above:

Repeat of text, or both texts, already performed

Unseen round, based on timed preparation of a new unseen text.

Judges should have a copy of the text(s) before the performances start.
They apply these general criteria in order to allocate points from 0 – 5 in each category :

Accuracy (in relation to memory) Pronunciation Intonation Clarity Expressiveness / Star quality

For an Unseen round Judges may substitute Flow of language (fluency) For Accuracy

As a potential supplementary activity for the classes involved teachers could 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.

6. Links, contacts, references

This project is linked with the requirements of the 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>

Contacts:

ALL (Association for Language Learning)

Contact re membership etc.:

info@ALL-languages.org.uk

Website:

www.ALL-languages.org.uk

ALL Literature wiki:

http://ALL_Literature.wikidot.com

Strictly Speaking contact:

Steven Fawkes – steven.fawkes@gmail.com

Routes into Languages East

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Website:

<https://www.routesintolanguages.ac.uk/activities/east-england>

Contact: ss2431@cam.ac.uk

Appendix : Anthology

NB The 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!

It has been split into indicative rounds in case that saves time, but this is arbitrary.

It also includes texts other than poems in case they are useful.

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

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 affichant 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-ala-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

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

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

read by pupil in Sixième on Page 16 of

<http://www.weblettrés.net/blogs/uploads/c/cdatabelkian/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, Librio 1998

ISBN 978-2-290-33534-5

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

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 abolengo)
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)

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)

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=OpUyO0SKmwQ>

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
gefälligst 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 SchoÙ;
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 antick 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

Extended anthology for School Competition Unseen Round

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.weblettrés.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'assied, 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

Le cancre

Il dit non avec la tête
mais il dit oui avec le cœur
il dit oui à 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 maître
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

L'heure du crime

Minuit. Voici l'heure du crime.
Sortant d'une chambre voisine,
Un homme surgit dans le noir.
Il ôte ses souliers,
S'approche de l'armoire
Sur la pointe des pieds
Et saisit un couteau
Dont l'acier luit, bien aiguisé.
Puis, masquant ses yeux de fouine
Avec un pan de son manteau,
Il pénètre dans la cuisine
Et, d'un seul coup, comme un bourreau
Avant que ne crie la victime,
Ouvre le cœur d'un artichaut.

Maurice Carême

<https://www.youtube.com/watch?v=d5OoN63bxFk>

Dramatic voice:

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

Child's voice:

<https://www.youtube.com/watch?v=ZKu3pTMzCX0>

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.

Dame la mano

Dame la mano y danzaremos;
dame la mano y me amarás.
Como una sola flor seremos,
como una flor, y nada más...

El mismo verso cantaremos,
al mismo paso bailarás.
Como una espiga ondularemos,
como una espiga, y nada más.

Te llamas Rosa y yo Esperanza;
pero tu nombre olvidarás,
porque seremos una danza
en la colina y nada más..

- **Gabriela Mistral**

<https://www.youtube.com/watch?v=p-LCMtYbMSo>

GERMAN

Wenn ich geboren werde, bin ich Schwarz.
Wenn ich 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!

This 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