

Mother Tongue Other Tongue 2013 **Teacher's Pack**

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Project Overview

Intro

The aim of the Mother Tongue Other Tongue competition is to celebrate languages, culture and language-learning, giving secondary school students the opportunity to practise and improve their foreign language skills (any language they are learning in school) and appreciate their heritage, using poetry.

Poetry can be liberating and empowering for the language learner with fewer worries about grammar and the opportunity to play with words and experiment with language. Teaching languages through poetry offers the opportunity of teaching pupils to use language creatively, in a structured but non-threatening way, while encouraging them to bring their own personal experiences, thoughts and attitudes to play.

First languages are learnt initially through songs and rhymes, because they're motivating, memorable and accessible - similar requirements for subsequent language learning. Moreover the experimentation engendered by the creativity of poetry lends itself beautifully to the communicative classroom, encompassing more learner types in its application and encouraging production and practice, originality and creativity in a natural, enabling way. Poetry is a wonderful way of learning languages - particularly those with rhymes and rhythms. It offers a natural vehicle for repetition, thus reinforcing the language learning.

Playing with ideas, sounds, rhythms and words (and shapes of words and sentences), can be motivating for even lower levels of learners. While more advanced learners can manipulate language, using metaphor, idioms and developing more complicated ideas. Poetry gives all levels the opportunity to experiment with languages.

The other advantage is the use of the patterned structure of certain poetry, which lends itself to language learning. By creating a set pattern for the poem, the learner gets to concentrate on ideas fitting them into those patterns.


Poetry can help in celebrating diversity too, with pupils given the opportunity to share their languages and cultures within the classroom and the school and outside it.

Finally, poems are for sharing - and what better way of doing so than through a competition, potentially bringing together pupils from all over the country, and all over the world!


Process

Mother Tongue Other Tongue was devised by staff at the Faculty of Humanities, Languages and Social Science at Manchester Metropolitan University and Routes into Languages North West. Piloted in 2012, it is now being adopted as this year's Laureate Education Project and rolled out across the country.

There are two categories:

 **Mother Tongue** - pupils whose first language is not English, or who speak another language at home, are encouraged to submit a poem or song in their Mother Tongue. This can be an original or a 'remembered' piece.

It can be written in any language, except English (and Welsh if you are in Wales). Entries will be judged on a short paragraph in which pupils will explain the piece and its significance to them.

 **Other Tongue** - pupils learning another language in school are encouraged to get creative with their Other Tongue and submit an original poem for the competition.

The Rules

Mother Tongue Other Tongue is open to mainstream and supplementary schools in the UK and pupils can enter as individuals or groups of any size

Mother Tongue entries will be in two parts:

The first part is the poem. This can be an original, creative piece, or a poem or song that is 'remembered' - i.e. something in your first language that you recall, or that has been told to you by a relative. This can be in any language, but English. The second part should be a short explanation of the inspiration behind the piece, where it comes from, or why it is important to the person submitting it. (No more than half a page). This part must be written in English and is the part your entry will be judged on.

Other Tongue entries must be an original poem written in a language that is not the first language spoken by the person writing it. The languages you write in will depend on the region that you are in.

How to Enter

Submit your entry together with the entry form below (page 12)

The Eastern Region competition is run by Routes into Languages East. It is being officially launched at the beginning of May.







The deadline for entries for the Eastern Region competition is 12th July.

On 7th November regional winners from across the country will convene at MMU for a national celebration of the diverse range of languages and cultures that make up the United Kingdom today.

Cross-curricular Opportunities

It might be a good idea to collaborate with your English department on this project. The level of involvement will of course vary depending on the personnel in each school but here are a few ideas for launching the project between you:

Some general advice for those new to using poetry in class, from Vicki L Holmes and Margaret R. Moulton in their excellent CUP book, *Writing Simple Poems: Pattern Poetry for Language Acquisition*:

-  Poems work best *after* a language point has been learnt (ie to practise the language and consolidate what's been learnt).
-  Have gaps between lessons using poems as students need time to reflect, revise and use language in other ways.
-  Leave time in class for sharing what's been generated. Writing the poem on a transparency may help where performances aren't loud, confident or clear enough. Sharing can be done in pairs or chorally, for pair/group work. Applause is a great confidence booster (you lead it, if it doesn't happen spontaneously!)
-  Worrying about spelling may impede the creative process - spelling correction should be part of the editing process.
-  Class sets of dictionaries and thesauruses is a good idea.
-  Pair reluctant and enthusiastic poetry writers together to write initial poems

The lesson plans below have come from the following sources:

- 1) Those used by Routes into Languages North-West Student Language Ambassadors
- 2) A great book in the CUP Cambridge Handbooks for Language Teachers series, edited by Penny Ur (see above, and bibliography).

MOTHER TONGUE CREATIVE WRITING WORKSHOP

by MMU MA Student, Martin Kratz


Biodata: Martin grew up in the UK but spoke German at home. He is currently completing his MA in Creative Writing at MMU with a focus on poetry.

Target audience: bilingual pupils who aim to write in their mother tongue or a mix of both mother tongue and English.

Finding Your Voices

Process: This creative writing workshop is not outcome orientated. All exercises are there to give participants space and encouragement to eventually write in their mother tongue and English. They will be given an idea of difficulties others have gone through in reconciling two languages in the hope of boosting the pupils' self-esteem as bilingual learners; they will be provided with examples of poetry in two languages; and they will be given starting points to further their own writing for the competition. There is a potential for a follow up session if the pupils want more guidance on the process of actually writing a poem.

Throughout the workshop I make a list of issues that arise that the pupils could write poems about.

Time	Content	VAK	Notes	Resources
10 mins	INT. The Babel Effect: One person looks at the pictures of the animals and tells the others the name of the noise it makes in in another language. The others guess what animal it is. <i>What sounds do animals make in your mother tongue? Why are the all different?</i>	VAK VA	Have different ways of saying it written beneath the picture in case pupils don't know.	Pictures of animal cards.  Wau wau (germ.)
10 mins	Icebreaker: Teach me how to say <i>hello</i> in your mother tongue and <i>my name is...</i> <i>Writing the name tag does any one have a different script when using their language?</i>	A	Ask the pupils why they are there and tell them a little about what they were doing, ie we're going to share a little about what it's like to be bilingual and why that makes it important to celebrate both languages.	Name tags
15 mins	Have you ever: Rules. stand up if you have ever..., you can only sit down when you	AK	Talk about the question as they come up	Cards with <i>Have you ever...</i>

	<p>answer yes to another card. <i>Have you ever...</i> <i>...been asked: what language do you dream in?</i> <i>...been to another country?</i> <i>...spoken to someone else whose mother tongue was not English?</i> <i>..been asked: do you feel British or [...]?</i> <i>...spoken in your mother tongue so someone wouldn't understand you?</i> <i>...talked in English to your parents to annoy them?</i> <i>...thought of a word in one language and couldn't remember what it was the other?</i> <i>...spoken English to your brothers and sisters?</i></p>			questions
20 mins	<p>All About Me: On a piece of paper are two labels: English/ Mother Tongue. Write down/ draw the things you talk about in each language, the places where you talk each language, the time you talk (age, evening, morning), why, who to.</p>	VAK	Tell the children you will ask them to share. You will be sharing. It would be nice if they did, but you don't have to.	large sheets of paper coloured markers, pens, pencils
20 mins	<p>Bilingual Poems: Give the pupils time to read search for my tongue themselves or watch performances of the poems. Divide the poems up so that we can read it together out loud. Discuss. <i>How has she used two languages? Have you ever seen a poem that does this before?</i></p>	VAK	The key thing here is to highlight that the poet struggled with having two languages, but used both in the same poem. Celebrating is a way of looking at it not as a struggle but as talent and skill.	Copies of poems
5 mins	<p>Review the list of topics we can write about. <i>Have you had any ideas? Do you have any questions?</i></p>			

Reminder: poetry doesn't have to rhyme! (but see appendix one for hints on rhyming in other languages)

Search for My Tongue - Sujata Bhatt

You ask me what I mean
by saying I have lost my tongue.
I ask you, what would you do
if you had two tongues in your mouth,
and lost the first one, the mother tongue,
and could not really know the other,
the foreign tongue.
You could not use them both together
even if you thought that way.
And if you lived in a place you had to
speak a foreign tongue,
your mother tongue would rot,
rot and die in your mouth
until you had to spit it out.
I thought I spit it out
but overnight while I dream,

મને હતું કે આખી જીભ આખી ભાષા,

(munay hutoo kay aakhee jeebh aakhee bhasha)

મેં થૂંકી નાખી છે.

(may thoonky nakhi chay)

પરંતુ રાત્રે સ્વપ્નામાં મારી ભાષા પાછી આવે છે.

(parantoo rattray svupnama mari bhasha pachi aavay chay)

ફૂલની જેમ મારી ભાષા મારી જીભ

(foolnee jaim mari bhasha nmari jeebh)

મોઢામાં ખીલે છે.

(modhama kheelay chay)

ફૂલની જેમ મારી ભાષા મારી જીભ

(fullnee jaim mari bhasha mari jeebh)

મોઢામાં પાકે છે.

(modhama pakay chay)

it grows back, a stump of a shoot
grows longer, grows moist, grows strong veins,
it ties the other tongue in knots,
the bud opens, the bud opens in my mouth,
it pushes the other tongue aside.
Everytime I think I've forgotten,
I think I've lost the mother tongue,
it blossoms out of my mouth.

<http://www.bbc.co.uk/learningzone/clips/sujata-bhatt-search-for-my-tongue/10294.html>

OTHER TONGUE - some ideas for introducing poetry in the classroom

(They are all in English so they can be adapted for whichever language is being taught).

Please feel free to adapt everything and email sarah.schechter@anglia.ac.uk to share your ideas or comment

Acrostics

1. Explain what an acrostic is and show students some samples in the language:
2. Choose a word for their acrostic. Something they're learning about or even their name (with an acrostic describing them). Acrostics can be a good way of exploring attitudes and emotions.

Really important to realise

Outstanding importance of

Undivided attention given

To learning languages, to ensure future

Employability and

Success in everything you do

(For lower levels it can be just words)

Variations: Use an acrostic to create an aide-memoire for words that students have difficulty learning to spell (either generally or individually - ie a word from corrected homework)

Adjective Poems

This one is particularly useful for language lessons. An adjective poem consists of 6 lines, with accumulative lists of adjectives. It provides good practice for identifying and using adjectives, as well as an introduction to word order.

There is a set pattern:

Line 1: Noun

Line 2: Same noun + is/are + adjective

Line 3: Same noun + is/are + adjective 1, adjective 2

Line 4: Is/are + adjective 1, adjective 2, adjective 3

Line 5: Adjective 1, adjective 2, adjective 3 , adjective 4

Line 6: New (related) noun

Eg:

Languages
Languages are important
Languages are important, useful
Are important, useful and interesting
Important, useful, interesting, fun
Communication

Lesson Plan

1. Check students' understanding of adjectives, by writing up a noun and asking students to provide adjectives that go with it
2. Tell students that they are going to create a poem comprising mostly adjectives
3. Students create an adjective poem in groups, then alone (perhaps for homework) and then perform it to the class.

Note: this lesson can be used with a topic being studied or for descriptions of people.

Cinquains

A really good one for focussing on grammar while being creative. Cinquains (French for 'a group of five') require students to judiciously select words to describe something by creating a picture with words.

The set pattern is:

Line 1: Noun

Line 2: Adjective 1, adjective 2

Line 3: Present participle, present participle, present participle

Line 4: Four-word phrase

Line 5: Closely related noun or synonym

Lesson Plan

1. Ask students to brainstorm parts of speech and tell them they are going to be creating a picture using words, without using sentences.
2. Show them some examples of Cinquains and encourage them to identify the parts of speech in the first three lines, the part of the sentence that makes the third line (phrase) and tell them that the last line is a synonym or a noun closely related to the subject of the poem - ie the first line:

Sarah
Slow, tired
Sinking, floundering, failing
Needs some more sleep
Granny

Happiness
Joy, laughter
Engaging, delighting, attracting
Pulls us all in
Euphoria

2. Get students to suggest subjects for a Cinquain and select one to use to create a sample as a whole-class activity.
3. Students suggest adjectives for the second line. Write all of them on the board, so they can discuss and select the most descriptive and appropriate. Agree, then write, the second line, showing students how the two adjectives are separated by a comma.
4. Students suggest present participles and proceed as for 3 above.
5. Ask students to think of a four-word phrase, which describes the topic, or how the topic makes them feel and proceed as for 3 and 4 above.
6. As above for line 5 but using synonyms or related nouns.
7. Read out the poem and encourage students to suggest changes until they are satisfied with the result.
8. Give students the opportunity to write their own Cinquain in pairs or alone for homework.

Haikus

A Haiku is a Japanese poem that students might be familiar with from Literacy classes. Haikus paint a nature picture with words and has a very controlled structure, with the whole Haiku made up of 17 syllables. The pattern for Haikus is as follows:

Line 1: Five syllables

Line 2: Seven syllables

Line 3: Five syllables

Lesson Plan

1. Show some examples of Haikus to your students. Get the students to suggest what they all have in common (content, structure)

The moon lingers on

Lighting the frost-covered leaves,

Making them sparkle

The rainbow spans the blue sky

Sun shining, giving

Beautiful colours

2. Students find nature pictures in magazines or on websites (eg www.nationalgeographic.com) and create Haikus to describe them, helping each other to refine the language to give the correct number of syllables.

Note: The 'picture painting' aspect lends itself to a cross-curricular lesson with the art department and you could introduce the session with the opportunity to try Japanese watercolours of nature scenes, using an eye-dropper to drop black ink onto a piece of watercolour paper and a straw to blow the paint around to create branches, and outlines. The haiku could then be used to describe the scene verbally.

It would be great to add more ideas for everyone to share - please send them to sarah.schechter@anglia.ac.uk. Everything will be fully attributed.



Introduce poetry at any point in the lesson, as a starter or a plenary at the end, or for a change of pace at the end of the week. It's all about encouraging pupils to be imaginative and creative with language

The Routes East Competition

Age categories are as follows:



KS3 (Secondary years 7,8,9)



KS4 (Secondary years 10,11)



KS5 (Secondary years 12,13)

Each school should select the 3 best entries per year group.

Deadline: Friday 19th July 2013

Winners will be selected by a panel of judges and winning entries

will feature in an anthology. Winners will be invited to the celebration event.

LINKS & CONTACTS

Sarah Schechter, Routes into Languages East Project Manager
sarah.schechter@anglia.ac.uk or routes@anglia.ac.uk

Mother Tongue Other Tongue website
www.mtot.org.uk

Appendix 1

Some simple rhyming grids in French, German and Spanish (happy to include others in other languages)

(from a ppt by Rachel Hawkes)

French

Père Mère Frère Faire Anniversaire Mer Terre Hier Angleterre Vert Clair Air Affaire	Meilleur Coeur Sœur Fleur Acteur Humeur Joueur Coiffeur Ordinateur Lecteur	Jeu Ennuyeux Heureux Feu Désastreux Œuf Il pleut Lieu	Beau Tôt Cadeau Faux Gâteau Haricot Idiot Drapeau Dos Saut Vélo
Cauchemar Tard Car Retard	Réveil Eveil Appareil	Lecture Ecriture Voiture Fourrure Armure	Amour Tour Sourd Four

Mon Ton Son Citron Champignon Jambon Papillon	Loi Poids Moi Toi Soi Toi Quoi	Dire Finir Dormir Saisir Offrir Devenir Partir Sortir	Est Mais Jamais Forêt Lait Près Satisfait Paquet Très
Et Désolé Divorcé Marché Pied Métier Musée Café Thé	Belle Miel Hirondelle Ciel Quel	Long Fond Son Marron	Surtout Tout Roue Nous Vous Cou Loup
Natation Formation Nation Location Répétition Emission Equitation	Poire Croire Armoire Devoir Pouvoir Patinoire Tiroir Soir Asseoir		

German

ein sein dein mein das Bein fein kein nein rein klein allein der Stein	neblig frostig windig wolkig eklig schwierig sonnig	Oma Opa Prima Klima	Bio die Disko das Kino die Mayo das Radio
		das Hähnchen das Kaninchen das Meerschweinchen das Mädchen zwischen die Kirschen ein bißchen dazwischen	wo? das Auto das Foto hallo die Info die Limo also k.o froh so
mehr sehr	das Rad das Bad	Rot (das) Brot	der Fisch der Tisch
nie sie wie	leider die Kleider	die Giraffe der Affe	das Wasser klasse die Klasse
nett das Brett das Bett fett	das Spiel/die Spiele viel viele	die Liste die Kiste die Geschwister	der Topf der Kopf der Zopf der Knopf
nicht die Sicht das Licht die Aussicht	die Frage die Sage	für die Tür nur die Uhr	der Zug das Buch der Flug

alt (bis) bald halt! kalt	man der Mann kann	der Bauch auch	besser das Messer
dann wann?	fett nett	die Ratte Mathe	sagen fragen die Fragen
nach das Bach	die Dose die Hose	der Keks/die Kekse die Hex(e)	braun der Clown
immer das Zimmer	blau grau die Frau schau! genau	sehen gehen	das Hemd fremd
heiss Weiss der Reis ich weiss der Mais	der Strand das Land die Hand die Band das Band der Sand	hell grell schnell	der bruder das Ruder
der Bart hart die Fahrt	die Mutter die Butter das Futter	die Maus das Haus aus heraus! der Hals falls	der Mund bunt der Hund und