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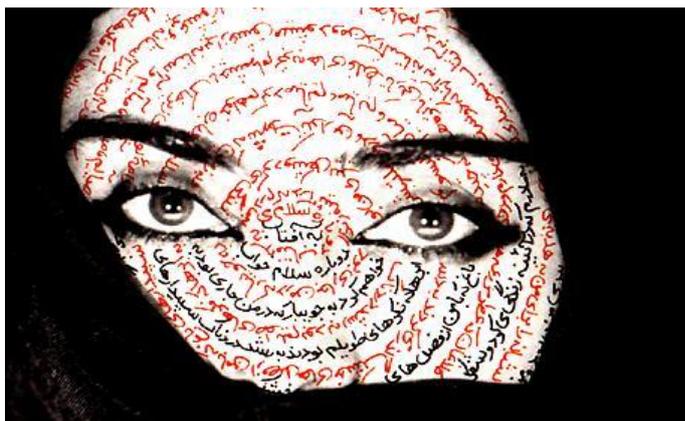


CONCRETE POETRY TOOLKIT FOR CHILDREN AND YOUNG ADULTS

Introduction

*Culture is like a dance, it is important to catch the rhythm.
_Prof. Liisa Salo- Lee*

The premise of this toolkit is that practicing poetry will increase our room for empathy and seeing the world from the eyes of other ethnic groups. This set of games are aimed to use the power of metaphor and Ideasthesia as essential tools for poetical living on the earth. Metaphor (as well as ideasthesia) defined here as a phenomenon in which activations of concepts (inducers) evoke perception-like experiences (concurrents). For example by saying “your face is my sun!” we are communicating a concept (love) by the medium of two physical objects (sun and a human face). Shining and warmth are the perception-like experiences that are transmitting here! Conscious experience is grounded in how we activate concepts. Poetical experience is to live among metaphors and symbols instead of objects and to be a poet means to be able to skillfully sew a word to a Flesh.



From Shirin Neshat's Women of Allah series (1993-97)

In the works of many modern artists from the Middle-East one recognizes a successful blend of word into flesh.

Amalgamation of word into flesh suggests a kind of immanence and prevents radicalization and also mends the existing gap between the Western and (Middle-)Eastern visual systems which is for itself the source of many misunderstandings. Sufis were also successful in portraying *Allah* in its both immanent and transcendent features. This project puts also a value-free eye upon the visual products of those Islamic religious groups of this kind that are non-violent and tolerant in respect to pictorial depiction and visual manifestation of religious thoughts. Echo-narziss project hopes to increase empathy between different mind-constellations and thought-systems by this kind of comparison and study of different visual products of different ethnic groups. This kind of study will hopefully yield into a collective, enriched, wide, all-inclusive horizon and will develop the visual system of the children into a much wider perspective that any single culture can ever provide to them. In this method the participants (e.g. children of a kindergarten) will learn to repeatedly switch into different visual systems. This will hinder violence and fosters a constructive dialogue and a non-violent shift between paradigms that look inconsistent from their own dimension or perspective. All of these things will be done in frame of a set of workshops and teaching settings. The outcome of the workshops should be processed and added back to this toolkit or published as a separate issue. Some part of the outcomes of this project will be embodied in a set of participatory videos, animations, picture puzzles, poems and ideographs.

This project which is still in its very early stage of development but it suggests a new method for fostering integration to counteract the religious mobilization of hatred and exclusion.

If you have any of your own workshop activities that you would like to add then drop by our [web page](#) and let us know. We're always on the

hunt for new ideas. Sign up to our workshop activities email. Your email address will not be published!



And The Flesh became Word: A human face 19th century - depicted in a Sufi tradition of painting.

(URL:
<http://www.artarena.force9.co.uk/cur.htm>
last accessed on 12.3.2015)

Note: Not all of the following games are designed for a bilingual mixed group of German/Middle-eastern participators but all of them are designed to develop poetical capabilities for having a better integration. The reader/teacher will find out which one these games is more capable to be applied on his/her integration classroom or mixed group of students as each of them has its own unique character.

GAME 1

Name it (Icebraker)

5-10 min.

5-10 players

Every age

1- The facilitator explains to the players that they should stand up and point to everything (including their classmates) and give it a new name loudly. This name could be as redicule as he/she can and actually in any language including gibberish (gibberish is a made up language). For doing so, they should unlearn the learned patterns and cut the fixed relation between an arbitrary signifier (a name) in language and a real signified out there (Das Ding). Holding a magic stick in hand may invite even more joy to the young group but it is not necessary!

2- The facilitators will interupt the game by saying „Well done!“, Afterward he/she will explain that what they have done was excellent but they may have not shut down their ration completely. This happens when for example the brain wants to help the player by suggesting him/her a „pattern“ for

example suggesting to name everything with the names of fruits! In the second round of this play we say „thank you!“ to our brain and ask it to set aside this time and do not intervene in this crazy game! Now one can shout loudly the names that not only hidden pattern connects them together but also some of them have even no meanings or never heard before ...

Comment: This simple game introduces each participator to the incredible poet that lives inside him/her: The Lord of the words! They learn to let themselves as an instrument into the hands of this powerful voice that lives inside!

GAME 2

Atlas of Mnemosyne

20-25 min.

Any amount of players

Young adults (It should be simplified when applied for children under 9)

Mnemosyne is the personification of memory and mother of poetry in Greek mythology! Method of this work is „literary montage“ to say: „I have nothing to say only to show!”

Each player will be provided with about 50-75 pictures, and a set of alphabetical letters (both Arabic and Roman) for making words if necessary. The pictures are very different cut-outs from newspaper and magazines, artworks, playing cards and so on...Each player can pin some selected pieces upon a blank surface. They will start to select out from the pictures and put those that they feel „per intuition“ that have something to do with each other, close to each other. Again it should be asked to stop thinking rationally and „let it go..“. This is their own visual dream and dream-objects! The spatial relation between the pictures and the words is the most expressive part of this game. The selected pictures and words will find each other inside a spatial relations of proximities, directions and distances without explaining to ourselves „why?!“. This visual improvisation keeps the door open for intuition to come and make its job! The physical proximity of the pieces stands for a secretive relation between them that are a good material for interpretation or discussion but first after the game.

This game is a semiotic game! What we shall see at the end of this process is a set of pictures as well as a few words that are brought together according to a „hidden order of things“. They will transport a question to their contemplator.

After-game Alternative: It might be instructive if the facilitator asks the group for finding each one a partner to discuss openly and freely about the pictures as in an art gallery.

If the group is a mixed group of German and Arab young adults this partnership could not be selected by chance. The group should take the most benefit of those who can speak in both languages.

This part may take an extra 10 minutes and also the time needed to arrange the plates into the form of an exhibition. The facilitator walks among the participator to share his/her ideas but also to hear and learn from the innovative interpretations that may come!

Comment: The process of assembling and poetically associating a vast variety of material into a game is inspired by Aby Warburg's Bildatlas, his Mnemosyne project of pictorial mappings in the "Kulturwissenschaftliche Bibliothek" in Hamburg in the 1920s.



Two Back Wooden plates from Aby Warburg's Mnemosyne Atlas (Source: http://www.frieze.com/issue/article/collected_works/)

Aby Warburg's library is perhaps the most eccentric of collections - organized not alphabetically or according to subject but by 'elective affinities', the secret intimacies that Warburg himself intuited between its volumes - its oddest offshoot is surely the massive and fragmentary constellation of images that Warburg, in the last five years of his life, obsessively tended and reorganized: the Mnemosyne Atlas. It is the strangest of art-historical artefacts: the kaleidoscopic image of the scholar's enigmatic reordering of a lifetime's meditation on the image. The Atlas, wrote Warburg, was 'a ghost story for adults': it invents a kind of phantomic science of the image, a ghost dance in which the most resonant gestures and expressions its creator had discovered

in the course of his career return with a spooky insistence, suddenly cast into wholly new relationships.

GAME 3

The Room of Mnemosyne

20-25 min.

Any amount of players

Young adults (It should be simplified when applied for children under 9)

“it is used to render both the visible invisible and the invisible visible’. Gaze long enough at the dark screen of Mnemosyne and it is like looking at a ‘black’ cinema screen; as your eyes grow used to the dark, something comes to light: the screen itself, the empty but meaningful interval between images.”

_ An image from G. E. Lessing’s Laocoön (1766), in which the German writer describes the poetic and painterly depiction of Aby Warburg’s Atlas.

This game is completely connected to the last one and a collective version of it and might be played in parallel to it or any other game. It provides the opportunity of a little rest and movement for each participant.

There is a room with a relative large back board. Facilitator pins two pictures upon the board and comes out of the room. Afterward he asks the group to go one after one inside the room and to pin just one or two picture that are laid on the floor upon the black board. Meanwhile the rest of group are busy with another play. In this way everyone has the chance to add something to something made by the others in lack of restrictions or judgments because nobody will know who has done what! After everybody adds his part to this atlas the whole of the group will enter the room and start to think about what they are seeing. Anyone can express what he/she has found inside the board as a hidden relation or notable pattern or order between the things! The facilitator with the aid of the group can sketch these hidden secretive patterns to make them visible for the whole group!

GAME 4

Give me a gift!

5-10 min.

Any number of players

Every age

In this game the facilitator asks the group to find a partner each! Each one pretends that he/she has a present in hand wrapped in present-paper and gives it to his/partner. The partner receives this imaginary present with happiness and surprise and plays as if he/she is opening the box or ripping the paper to see what it is inside. He/she will say loudly what he/she is seeing in his/her imagination right now in full happiness and surprise! :

„Oh my Goodness, A (name of that thing)! I always liked to have a as a present! Thank you!“

As the group is primed to think unrational during this workshop this imaginary present could be the most strange kind of present in the world including a leg of an african frog!

The partner may reply happily that: *„I knew that you will like it because.....“* and he/she makes up a fictional story very spontaneously and this crazy discussion will continue till the end of the play!

GAME 5

Colorful Questions

15-20 min.

Any number of players

Every age but specially suitable for children between 9-14

There are a set of cards with written questions upon them. The group sits in circle. One of the players draws a card and asks the question written upon it from the one sitting beside. He/she should answer without referring to a color

or something that is strictly associated with a color (e.g. sky or blood and so on...)

The interviewer can interrupt the interview whenever a color comes into his/her head. He/She will describe why he/she has seen a color and receives a chocolate as reward and the game shifts around by changing the role of the interviewee as the interviewer who interviews with the person sitting beside. The game continues till the end of one complete round. If the number of the group are large they can be divided into separate circles.

Comment: This game rectifies the power of making metaphors and relating a conception to a perception (colors). This will make the words more sensual and palpable which is the founding stone of the art of poetry. The same play can be made for other senses (Touch, smell, taste ...) This is also a very good practice for deep listening!

GAME 6

Poetical Name

Unrestricted time

Any number of players

Every age

This game is aimed to introduce the player to his new identity as a concrete-poet. Every one could think of a new name for him/herself that he/she thinks that matches better to his/her character than his/her own given name. They have time to think of it for about a week and next week they will spell it out in front of the others. This is a secretive name known just by the people of the group. It could be blended with different sensual instances for example a deep breath at the middle of the name or a very special body or hand gesture. The other participants greet the player with his/her self-selected name and afterward address to the young poet with this new name.

Comment: This game is also aimed to bridge between a „name“ as a word and sensual perceptions that it may imply. The name itself is a concrete poem or a small performance: A blend of word and flesh!

GAME 7

Poetry Translator

Time required: 10 mins

Equipment required: nothing

Ideal group size: 10+

Age range: 14+

So many wonderful things come from speaking gibberish! We learn about body language, feel freer while speaking in front of an audience, and practice improvising. In this activity there is also practice listening and working together. It's a fun and funny game that is a great warm up, but can also be an experiential activity that leads to a conversation communication and multi-lingual environments.

- 1) Make sure the group understands that gibberish is a made up language. Ask if anyone is fluent!
- 2) Two volunteers, (A) and (B).
- 3) (A) is a foreign language poet, who performs some of their work in Gibberish
- 3) (B) is a translator who is fluent in both Gibberish and your local language.

(Source of this game: <http://pyeglobal.org>)

GAME 8

Clap Together (Warmup Activity)

Time required: 10 mins

Equipment required: none

Ideal group size: 10+

Age range: 12+

This activity helps the group to tune into each other through eye contact, rhythm and focus.

- 1) Everyone in a circle

- 2) Facilitator turns to person beside them and asks them to clap at exactly the same time.
- 3) That person turns to the next person and passes the clap. They are trying to clap at exactly the same time. Keep passing the clap around the circle.
- 4) Ask the group how they can be even more synchronized. (Eye contact, staying in rhythm, anticipating the clap)
- 5) Add more claps to go around the circle. These need to be in time with each other, so that even when there are five or six claps going around, they only make one sound.

(Source of this warmup: <http://pyeglobal.org>)

Lesson 1

Heiku

30-40 min.

Any amount of players

Young adults

In this lesson the facilitator describes the function of heiku as a set of few words that instantly can portray an infinite space filled with the odor of a sense transferred through the words. They will think about heikus and the strange relation that exists between words and space. They are asked to write their own heikus and recite them for the rest of the group in the next session.

Homework 1

Writing a Heiku at home!

Lesson 2

Heiku (continuation)

30-40 min.

Any amount of players

Young adults

This lesson is in the continuation of the last one. The participants may recite their own Heikus worked at home. The facilitator will provide them with more material and poems including a set of simple poems from the known poets that are written in a very simple format. For example this poem from William Carlos Williams:

„This is Just to Say“

I have eaten

*the plums
that were in
the icebox*

*and which
you were probably
saving
for breakfast*

*Forgive me
they were delicious
so sweet
and so cold*

GAME 9

Small is beautiful

30-40 min.

Any amount of players

Young adults

The group divides into two part. The first part stand still like trees inside a forest and the rest of the group wander inside the forest with a paper and pen in their hands. Every tree wispers a word inside the ear of the wanderes who come near to them. Each person can only ask three trees! The words as a rule will come intuitively on their tongue and it could be potentially everything. After receiving the three words they should make a heiku or a short poem out of them. They will put their poems on a bench. Now they

change the roles. Afterward each person picks randomly a poem from the deck of gathered short poems and draws an illustration to describe it. At the end there would be time to review all the works!

Comment: In multilingual classes the participants can join the game with those simple words that they already know in German. Including some words in their own language would be also alright! The group will take them just as sounds and afterward they have time to ask of their meaning, connotations, transcription and so on...The effect of this game on their self-confidence is enormous as they see these simple words that they already know can play a crucial role inside a poem that is the most elaborated form of language and literature.

GAME 10

Homophones & Homograph

30-40 min.

Any amount of players

Young adults

A homophone is a word that is pronounced the same as another word but differs in meaning, and may differ in spelling. The words may be spelled the same, such as *rose* (flower) and *rose* (past tense of "rise"), or differently, such as *carat*, *caret*, and *carrot*, or *to*, *two*, and *too*.¹

A homograph is a word that shares the same written form as another word but has a different meaning.²

Homophones and homographs are often used to create puns and to deceive the reader (as in crossword puzzles) or to suggest multiple meanings. The last usage is very common in poetry and creative literature. These words are really good food for poetry.

This game is aimed to invite the participants to contemplate on the hidden relation that exists between the words that sound alike. The poetical premise here is that the homophony is a syndrome of a more immense connectivity and there should be something that ontologically connects and keep these words together. Discussions of this kind could be very lively and joyful and usually ends to a very funny stories about the etymological origin of the words.

The facilitator could start with this question: „What is the relation between *bis* and *frist* from one side and *biss* and *frisst* from the other?“ For sure the discussion with automatically slip into a very funny discussion!

GAME 11

Reading a full stroy inside a word (Double entendre in language)

30-40 min.

Any amount of players

Young adults

Needed material: A dictionary

A homonym is one of a group of words that share the same spelling or pronunciation but have different meanings³. We can see homonyms listed in every dictionary and under each entenre because most of the words in the dictionary have more than one meaning.

The game increases the power of seeing more meanings and connotations inside the words by a prepossessing manner. Again this game relies on this poetical premise that there should be something that ontologically connects different entendres of every word to each other. The group start to discover the original story that relies behind the different meanings inside a word.

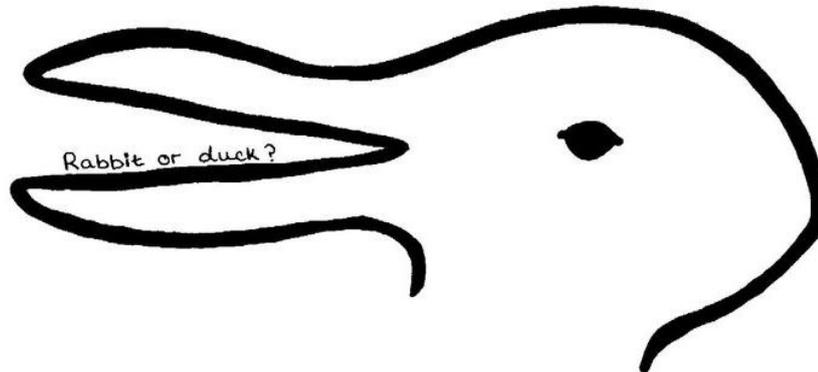
The facilitator could start with this question: „What is the relation between *weiß* (white), *weiß* (know)?“ and the discussion continues with all funny conclusions that may come!

Homework 2

Ambigious images (Double entendre in images)

Poetry and ambiguity are not far from each other. In concrete poetry there is even no essential difference between words and images. Ambiguous images or reversible figures are optical illusion images which exploit graphical similarities and other properties of visual system interpretation between two or more distinct image forms. These are famous for inducing the phenomenon of multistable perception. Multistable perception is the

occurrence of an image being able to provide multiple, although stable, perceptions. Classic examples of this are the rabbit-duck



The children can use the help of they parents at home. It would be great if they can recognize a figure inside a written text. The aim here is to promote the ability of „seeing as“ instead of „seeing that“ as a general way for increasing nervoplacticity, mind-flexibility and developing integration and empathy. All in all this practice fosters Advenience: The adventuresome adding of a new perspective to the whole.



Advenience

GAME 12

Wordphile (part 1)

20-30 min.

Any amount of players

Any age

This is one of the most strategic games in echonarciss methodology. Just like those numberphile people who can communicate with numbers in a very sensual form that enables them to see the result of huge calculations instantly, an authentic poet is the one who has the same sensual relation with the words and letters. In this important game the facilitators shall ignite this sensual relation between the words as conceptions and everyday objects around. This should be started with the letters as the bricks by which we build our words. The facilitator will write all the letters on the board and asks the participators to ,see‘ the letters in the objects around them!



Seeing ,g‘ or ,c‘ ,Q‘ or ,A‘ in the objects around!

They can make words now by putting these objects together.

After that, the group focuses on sounds of the objects instead of their appearance. Different objects from the classroom or their own schoolbag might be examined. Each pupil produces a sound trying to avoid to get only

drumming sounds. The group hears to this and will relate it to a letter. The same practice is applicable for touch, smell and taste!

In advanced workshops for concrete-poetry these are just some starters for opening a completely crazy discussion. For example b is ‚bitter‘ because we say BUAHHH after eating something bitter now how can we make it sweet? And an amazing but funny story begins...

The reverse of this process is also possible. For example one can say that A is like a ladder and prove it by adding some extra lines to it:



„A‘ letter is a ladder!‘: One may recognize a ladder in an ‚A‘!

GAME 13

Wordphile (part 2)

20-30 min.

Any amount of players

Any age

In this part the facilitator asks the children of their delighted letter. „Which one do you like the most? And if you can explain why?“

The answers to such an unusual question will open a gate to the world of poetry. The answer to the question „Why you like it?“ will call for different senses but what is important here is a link that will be developed between a letter and a sensual perception. The atmosphere of the class should take the form of the deep listening. Everyone shares his/her deep feeling about a special letter that he/she has chosen to the rest of the group and the other listen to him/her carefully letting him/her to speak as expressive as

possible! The facilitator here plays a big role in giving the group heart to speak spontaneously and heartily!

Comment: In mixed groups of Middle-Eastern and German groups the facilitator can enjoy the benefits of GAME 7 (Poetry Translator) to bridge the cleavage of language! One student stands up and expresses his/her deepest feelings about a Roman letter and the other German student stands up in the role of the poem translator and translates authentically what he/she has just heard into German without any idea of its content. What counts here is communicating through the senses that the words and sounds transfer and not through their meanings!

GAME 13

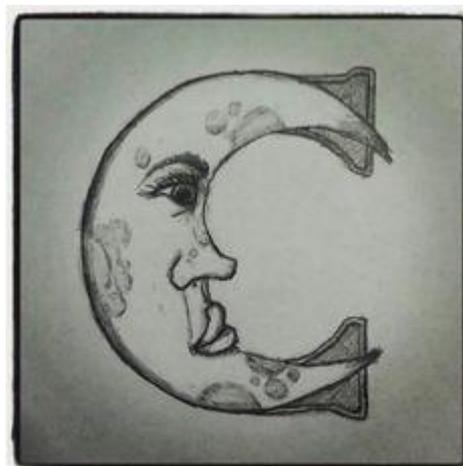
Illuminated Lettering (Give the words and letters their flesh back)

20-30 min.

Any amount of players

Age: Children of 9+

This game is similar to the old art of illuminating the starting letters of the books back to the time that monks copied the manuscripts by hand.

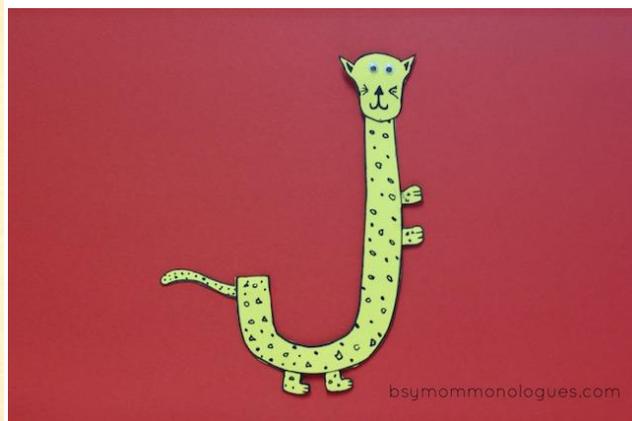


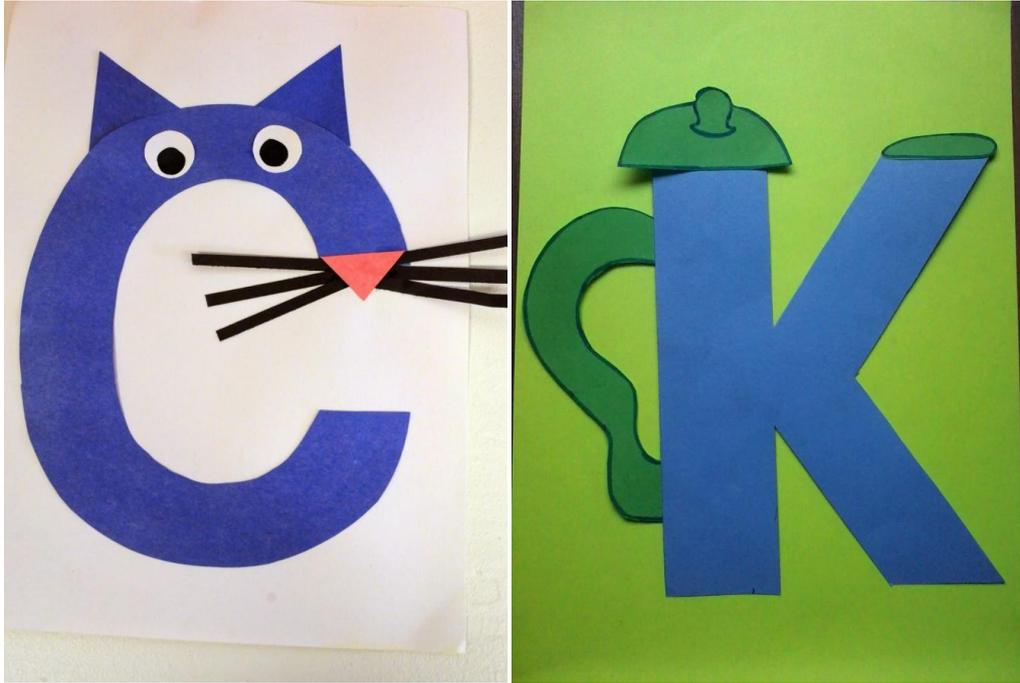
This game has the general format of a painting lesson but instead of blank papers the facilitator distributes a set of papers that on each of them a letter is printed. This letter could be in any language (Roman, Arabic, Chinese, etc.).



Illuminated lettering with Arabic letters. There are many of these word plays in Arab countries for example to change the word حميد into mouse by just adding two lines to it! Have you seen the mouse?

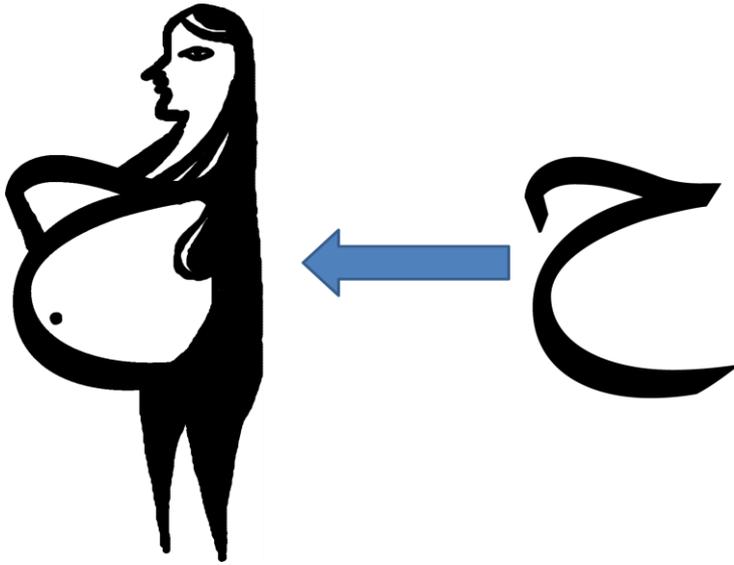
The main aim of this game is again to make concepts and symbols sensual. Working with Arabic letters because of its special features is recommended. It lessens the Arabophobia in one side and increase integration for those who are natives of this language on the other side. In general it is supposed that it has the effect of demystification of these letters that are hold as something sacred in the eyes of orthodox Islamists.





1. Give each child a printed letter or draw a large, clear letter on a piece of paper.
2. Discuss with each child about the way that the letter looks most like: a face, an animal, a house or like a person...
3. Ask the children to “figure out” what they see in the letter! For example if one of them sees a human body in a letter, he/she may point out each body part by drawing its legs, arms, and head. Make sure that your child is taking the small details of the letter—the tail of the “q” or the middle stub of the “G”—into account.
4. Ask each child to tell you about the letter person, based on the picture. Is the letter person a child or adult? Male or female? What personality traits does the letter person have? What job might the letter person enjoy? Your child can even draw the letter person doing a job.
5. Repeat this process with other letters of the alphabet drawn by others and encourage the group to come up with a story together that uses the letter people as characters!

If there are children from Arabic countries who can read or write in their own language this game provides an excellent opportunity for integration by giving them a voice to speak out some aspects of their culture to the rest of the group as a small community. They can express the sound of the letters that they choose and let the others to repeat after him/her and of course he/she would totally enjoy this rare opportunity in which he/she has the position to correct pronunciation.



Seeing a pregnant woman inside the Arabic letter ح, drawn by Iraj 47 years old.

GAME 14

Zoomorphology

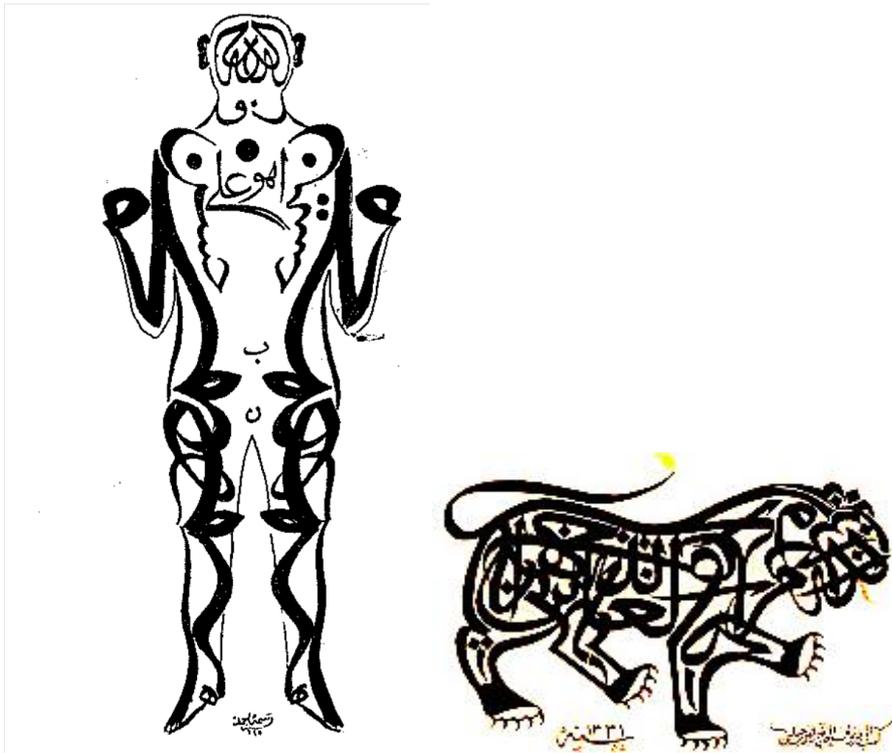
30-40 min.

Any amount of players

Any age

Needed Material: Transparent papers, painting material and a copy machine.

This game is one of the most strategic games of echonarziss method. It is based on the zoomorphic visual culture of those Muslims who have tried to bridge the prohibition of pictorial illustration of human and animals inside the narrow discipline of orthodox Islam.



This game should be practiced after the last game to make the participants first acquainted with the illuminating of letters.

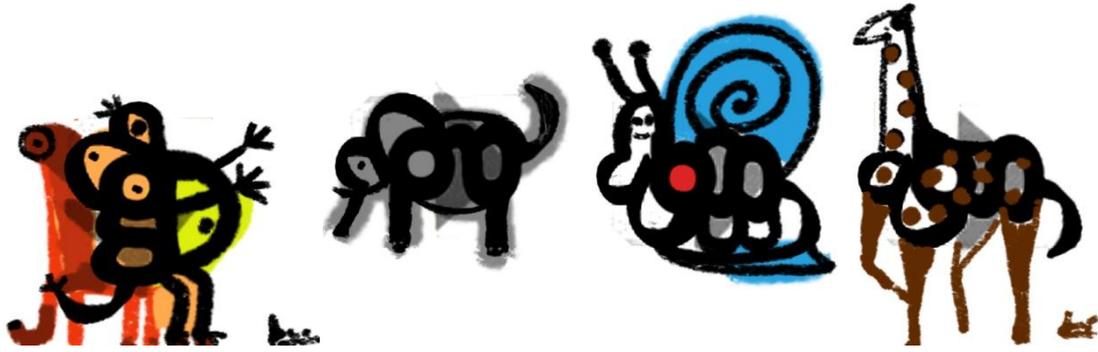
- 1- Provide the participants with different set of Roman, Arabic or ... letters printed on transparent papers. Other figures or pictograms are optional.
- 2- Instruct them to put the papers on each other and to slide and slip them upon each other until they see a figure inside this blend of letters.
- 3- They can add or subtract or rotate the letters as much as they want to fit better the superposition of papers with the figure that they have in mind.



- 4- Now they could fix their composition on a A3 white paper with an adhesive tape.



- 5- Make a copy of it!
- 6- Now they can draw the outlines and paint it to see on the paper what they saw in their mind!



It is joyful to make more than one copy to see how many different animals are living together in just one set of letters!



Making a collage of newspaper or cut-outs is another optional way of doing this joyful game!

Lesson 3

Rebus

30-40 min.

Any amount of participators

14+

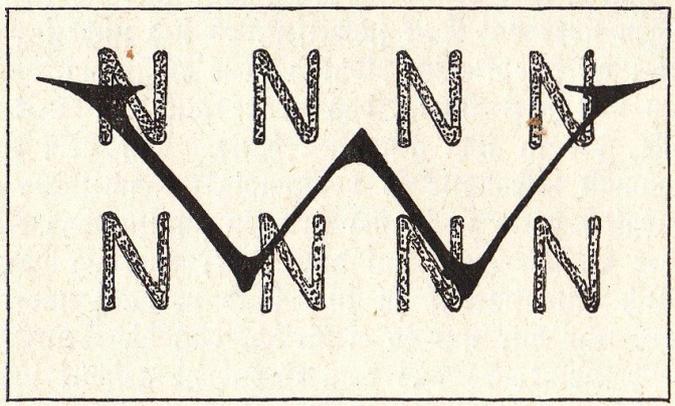
Rebus is a picture puzzle that like a dream entails a ciphered message.



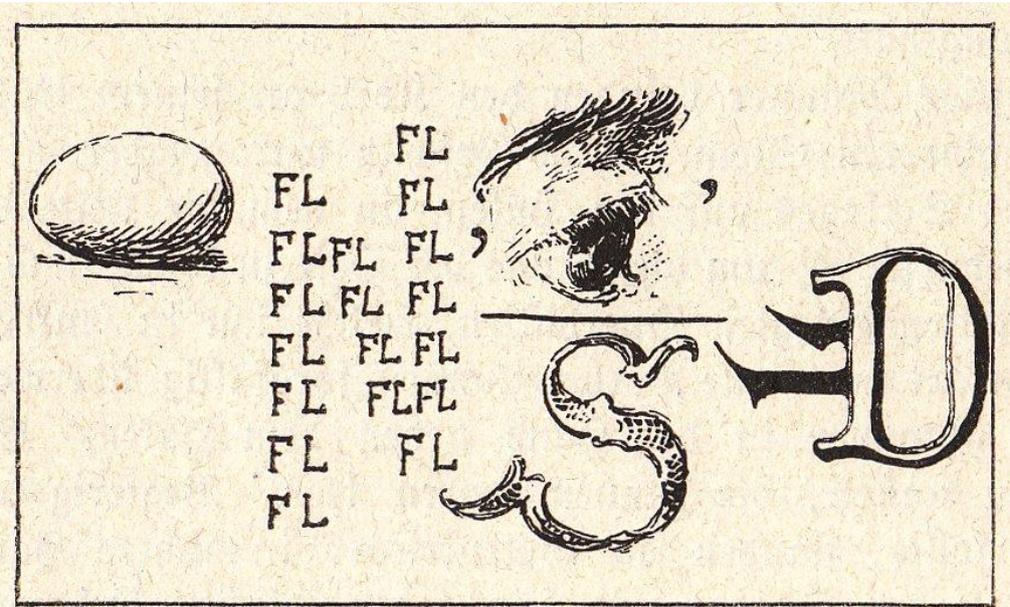
To decode this message one should replace the 'flesh' (visible drawing) for its 'word'. For example in the rebus below one should replace the image of eye for its homophone (I) and also the image of an ear with its word to be able to read the message:

THIS IS THE WAY
 THAT  DISAPP 

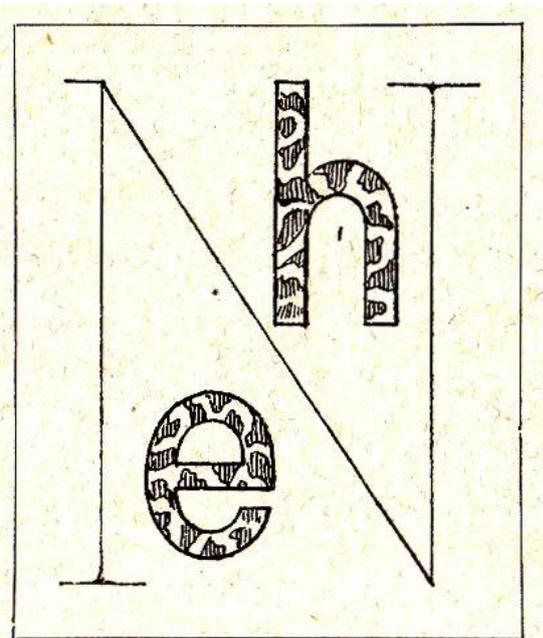
There is no rebus culture in Islamic context then in this game the group focuses on German rebuses. There are a lot poetical thoughts that will cross our minds when we meditate on the following antique rebuses:



Rebus 7.



Rebus 6.



Rebus 4.

The facilitator is supposed to develop a set of group-made rebuses after one or several sessions and lessons working and acquainting with different forms of rebuses.

Lesson 4

Carmen Figuratum

30-40 min.

Any amount of participators

14+

Carmen figuratum is a poem that has a certain shape or pattern formed either by all the words it contains or just by certain ones therein.

This is again a very instructive kind of concrete poetry in which word and flesh are blended to each other in a very organic way.

"Fury said to
a mouse, That
he met in the
house, 'Let
us both go
to law: I
will pros-
ecute you.—
Come, I'll
take no de-
nial: We
must have
the trial;
For really
this morn-
ing I've
nothing
to do.'
Said the
mouse to
the cur,
'Such a
trial, dear
sir, With
no jury
or judge,
would
be wast-
ing our
breath.'
'I'll be
judge,
I'll be
jury,'
Said
cur-
ning
old
Fury
'I'll try
the
whole
case
and
the
dam-
n'd
soul.'

Louis Carroll's "Mouse Tail" tail poem

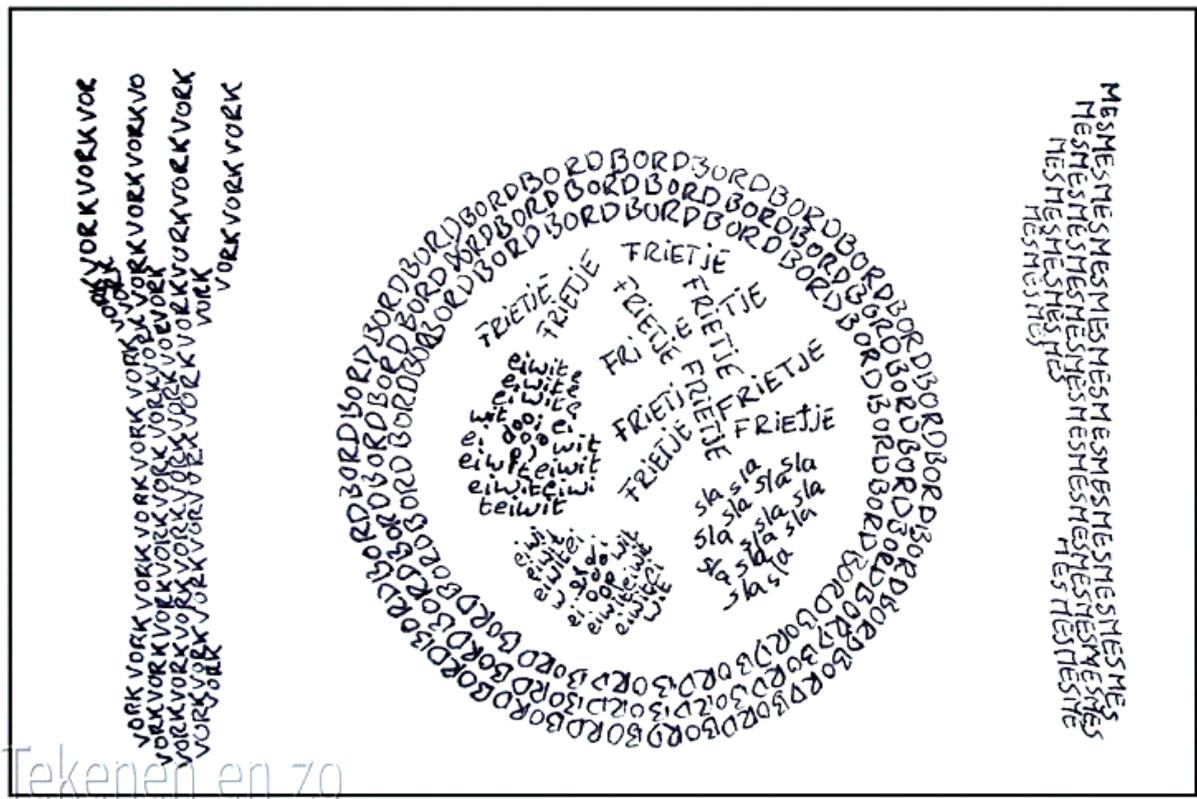
The facilitator will provide the young adults or adults a set of known *Carmina Figurata*. The group recites these poems and discusses the idea behind its special configuration of the idea.

Dusk
 Above the
 water hang the
 loud
 flies
 here
 O so
 gray
 then

What A pale signal will appear
 When Soon before its shadow fades
 Where Here in this pool of opened eye
 In us No upon us As at the very edges
 of where we take shape in the dark air
 this object bares its image awakening
 ripples of recognition that will
 brush darkness up into light

even after this bird this hour both drift by atop the perfect sad instant now
 already passing out of sight
 toward yet-untroubled reflection
 this image bears its object darkening
 into memorial shades Scattered bits of
 light No of water Or something across
 water Breaking up No Being regathered
 soon Yet by then a swan will have
 gone Yes out of mind into what
 vast
 pale
 hush
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 place
 past
 sudden dark as
 if a swan
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10. HOER
 1. In dem Reich
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 100. Ich bin ein Reich



Beispiele für Satzvarianten

Hier wurde die Textzeile der Linie angehängt. Dies findet man häufig bei Anzeigen, Signalen, Plakaten.

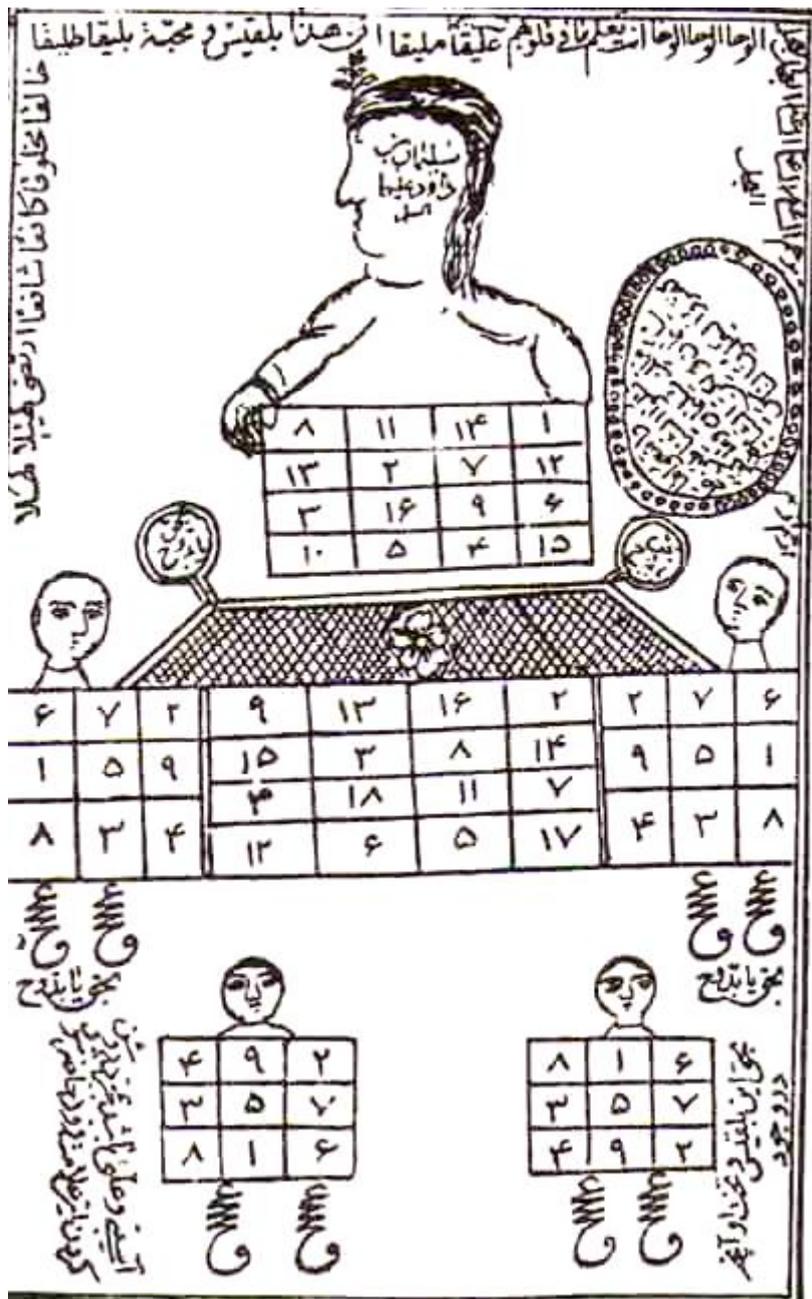


Dies ist ebenfalls ein Formtext. Er umfließt eine vorgegebene Form oder nimmt sie bei bestimmten Form an. Diese Art zu setzen ist sehr selten und kommt auch sehr selten vor. Für diese Welt sollten sich nur wichtige Gründe vorfinden. Eine Lesbarkeit des Textes kann eher nicht gerade als hervorgehend eingestuft werden.



In contrast to rebus, Arabic and Persianate cultures are relatively flourished in *Carmina Figurata*. This again gives the participators who are coming from the Arabic speaking countries a nice opportunity to explain something about the meaning of a set of pictures and figures of their own culture to the rest of the group.





GAME 15

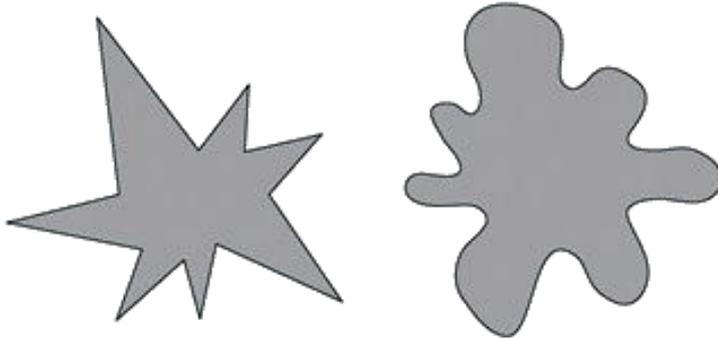
Bauba or Kiki?

30-40 min.

Any amount of players

14+

The bouba/kiki effect is a non-arbitrary mapping between speech sounds and the visual shape of objects. This effect was first observed by German-American psychologist Wolfgang Köhler in 1929.



This picture is used as a test to demonstrate that people may not attach sounds to shapes arbitrarily: American college undergraduates and Tamil speakers in India called the shape on the left "kiki" and the one on the right "bouba".

- 1- The facilitator describes and checks this effect by the figures above with the group. Most of the people recognize the left figure as Kiki and the right one as Bauba! However there are some individuals who cannot map the sounds on the shapes, then the facilitator should be very careful by applying this game. If there is someone who cannot distinguish bauba from kiki it would be better to switch into another game.
- 2- The facilitator puts different object on the table and the group tries collectively to give this object a new name that maps better to its shape and appearance.
- 3- At last the facilitator shows the group a set of pictograms and they discuss collectively about the meaning that this pictograms may have. Just like the Kiki/Bauba effect, they judge the pictograms through the feeling that they transfer. This discussion could be very funny and joyful and ends to a very unrespectable results:



Bissiger Hund!



Hier wohnt Polizei



Leute rufen Polizei



Fromm tun lohnt sich



Hier gibt es nichts



Für Arbeit gibt`s was



Übernachtung möglich



Hier gibt es Geld



Ruhig aufdringlich werden



Hier gibt es Essen



Krank spielen lohnt sich



Schnell abhauen!

GAME 16

Play with word-image-smell-touch-... Associations

30-40 min.

Any amount of players

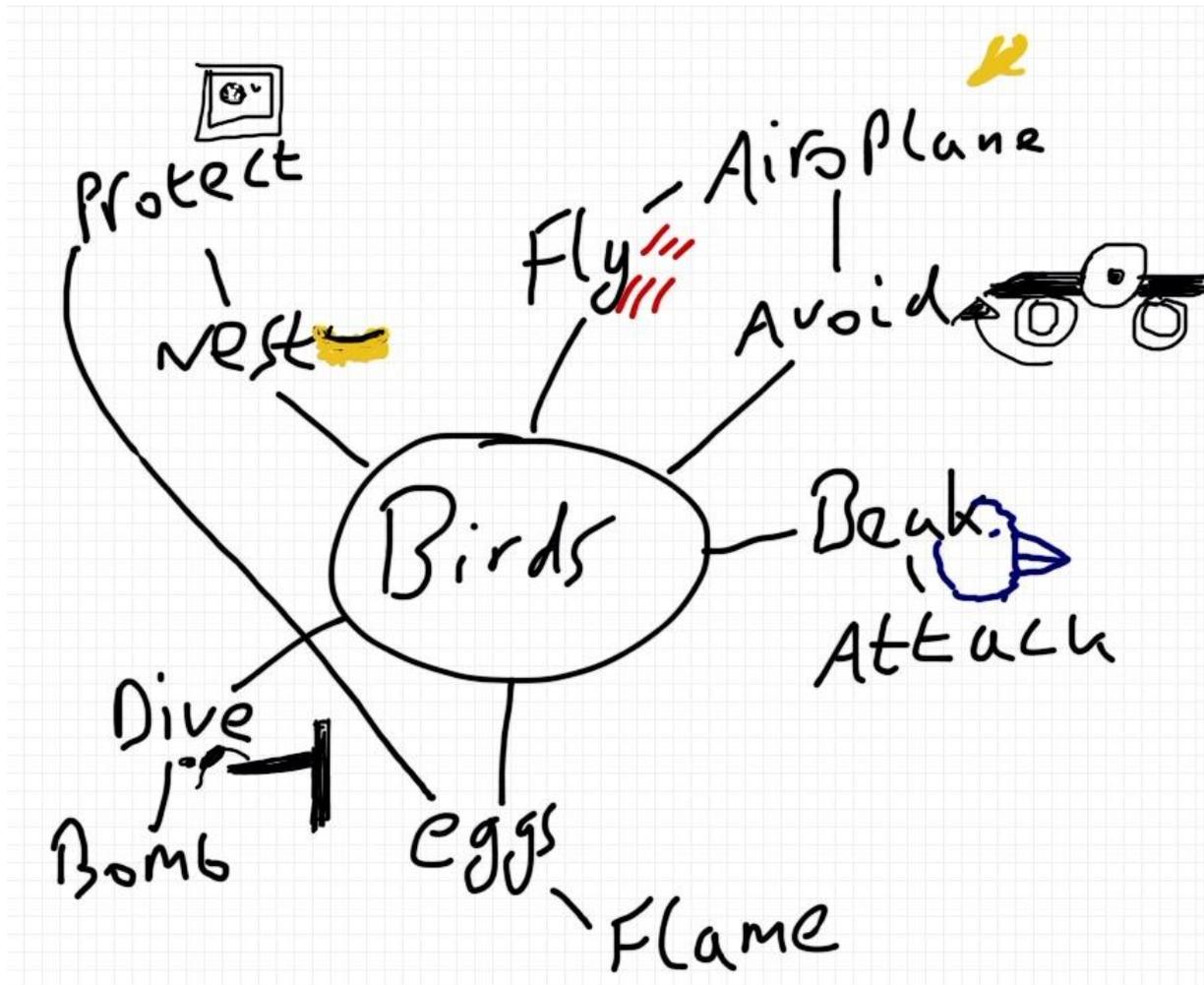
14+

In this game and in contrast to „word association play“ the starting word may induce any other word (conception) as well as any kind of perception (smell, taste, image and so on...). The members of the group set their brain free for any kind of sensuality that comes after hearing a word and afterward an amazing chain of signification starts between words, images, sounds, and images that morph into words or words that morph into images and so on...

Association



Ordinary play of word-association

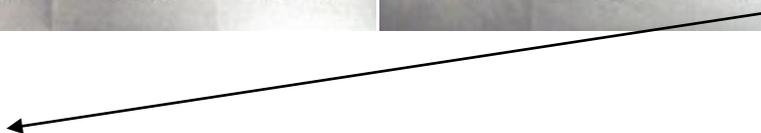
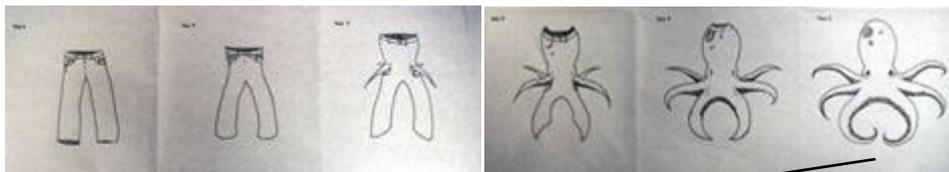


Word/Image association

In advanced forms of this game a lot of poetical and sensual transformation might be possible:

A trouser into an octopus, a peculiar kind of association that could be described just through drawing a sequence of drawings and an octopus may remind a jelly fish which is rational and a jelly-fish in the mind of another player might be associated with an umbrella and so on...

Trouser →



Finding your favorite sounds on Dubsmash is easy! You can discover sounds by browsing through the Soundboard categories or you can find specific sounds by using our search function.

2- Start dubbing!
Once you are satisfied with the chosen sound, just click on it to start Dubbing. Let your imagination take over and don't be afraid to add filters or text to make it even better!

3- Why keep all the fun to yourself? You can share your Dubs with just your friends. Sharing the videos for outside the group should be done under the collective agreement to prevent mobbing and targeting any member!
Remember to laugh with each other and not to each other!

This game is a funny and pleasant energizer that will be more funny when practiced in a multicultural groups. It is usually funny to hear your own language and favorite songs with a foreign accent. In this game the group learns how vital could be the differences!

GAME 18

Alphabet-body

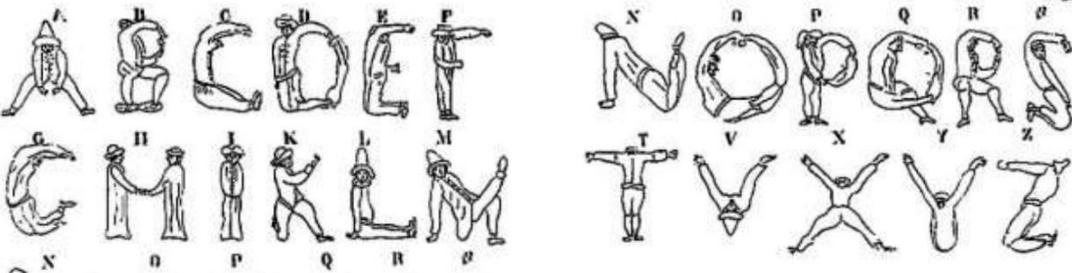
30-40 min.

Any amount of players

14+

This game is very similar to pantomime play with this difference that instead of acting of a one person to communicate a meaning or a word to the group, the whole group poses itself in the form of a word to one person and he/she should guess or read the word from their statue-like composition.

Alphabet - Body



This play could be developed as a tool for integration when used for the Arabic words which stands for transcription/transliteration of arabic words into german and viceversa. Every turn, the group learns a new word as well as a foreign alphabet. Then the following transliteration table will work like a map or decoder.

GH	-	غ	AA	-	ا
F	-	ف	B	-	ب
Q	-	ق	T	-	ث
K	-	ك	Š	-	ش
L	-	ل	J	-	ح
M	-	م	H	-	ح
N	-	ن	KH	-	خ
W	-	و	D	-	د
H	-	ه	ZH	-	ذ
A	-	ء	R	-	ر
Y	-	ي	Z	-	ز
Diacritical Marks (Harkat)			S	-	س
A	-	اَ	SH	-	ش
I	-	اِ	Š	-	ش
U	-	اُ	DH	-	ذ
VOWELS:			I	-	ط
EE	-	ي	Z	-	ظ
AA	-	ا	'A	-	ع
OO	-	و			

There are many different ways that the group can play when there are at least two native speakers of Arabic or Persian languages in the class for example the class could divide into two parts having one native speaker in each group. Every time each group poses a word. This word could be also an Arabic word and just like the pantomime the selected person should guess or read the word and pronounce it loudly.

GAME 19

Magic Word

Time required: 10 mins

Equipment required: none

Ideal Group Size: 8+

Age range: 12+

This is a fun way to trick a group into focusing and listening carefully. It is also great for getting people to step up in front of the group because it feels less scary due to the competitive nature.

- 1) The group stands in a circle with one person in the center. Each person around the circle holds their right hand out open toward the person on their right. With their left hand they point their pointer finger down toward the open palm of the person on their left.
- 2) The group gives the person in the center a magic word. It can be anything: “ice cream”; “mood walk”, “bubble gum”, “happy.”
- 3) The person in the center then begins telling a story.
- 4) When he/she says the magic word, the people around the circle have to simultaneously try to grab the person on their right’s finger while pulling their left finger away from the person on their left.
- 5) The person in the center gets to continue their story until they’ve said the magic word three or four times. They then pick a new person for the center. The new person gets a new magic word.

TIP: When shy people go into the center, they get so involved in trying to trick the people in the circle, they find themselves telling a story to a large group of people without feeling self-conscious.

(source of this game: <http://pyeglobal.org/2013/09/06/facilitation-activity-ideas-magic-word/>)

GAME 20

Concrete Poems

Time required: 30 mins

Equipment required: paper and pen

Age range: 12+

This is a visual and language facilitation activity. It is a great way to introduce poetry to a group who may not have had much exposure to it outside of school. It helps participants write about something that they care about. It can stand alone as an activity or be an opening activity for a longer writing workshop. The concrete poems are lovely to display in the workshop space.

- 1- Each person finds a co-writer for his/her concrete poem.

- 2- Each of them should choose a conceptual topic or word that he/she cares about
- 3- Without writing that topic (e.g. the word mother, , language, Homeland,...) they reserve its place at the centre of a page by drawing an empty circle.
- 4- Around that circle there are the five senses that are connected to the central topic
- 5- Each participator thinks of a word for each of the five senses that relates better to the central topic. He/she may write it and circle it and connect it to that sense (to create a web—a mind map)
- 6- They may think of any other object that might be also related to their topic. They will also write it, circle it and connect it to the central empty circle at the center of the paper.
- 7- Now the participators change their sheet with their partners.
- 8- They will try to guess the central topic and fill the blank circle.
- 9- They return back their sheets to each other.
- 10- Now by equating the written new word and the original topic we have reached to the most compact poem. For example the original topic was “mother” and now one sees the word “silk” at the central circle, then we conclude this poetical axiom that “Mother is silk”!
- 11- Each person arranges all the words scattered anywhere on the page to create the outline of his/her central object or topic and meditate a while on the hidden relations
- 12- They may write a paragraph on all this process and/or feelings that come.

GAME 21

Yes, And...(Improvisation Activity)

Time required: 20

Equipment required: none

Age range: 14+

One of our all-time favorite theater games is the storytelling game, Yes and. This is useful to open up the storytelling voice. It works well with any age group and is particularly great with mixed generations.

Ask participants to get into groups of 3 or 4. The first person begins telling a story. He or she tells enough of the story to establish some content. That person stops at the end of a sentence. The next person picks up with the words “Yes and,” and then adds new content to the story—maybe 4 or 5 sentences, again ending at the end of a sentence. The next person then picks up the story with “Yes and,” and this process continues on and on around the circle. The important thing is that the players fully accept the content of the story as it has unfolded and build on it. You can play this game for five minutes or so.

SOURCE: <https://youtu.be/iJlLomFQ7I>

GAME 22

What Brings You Joy

Time required: 30 mins

Equipment required: paper and colours (crayons, markers, pastels)

Ideal group size: 2

Number of groups: 3+

Age range: 9+

This is a great way to deepen relationships in the group, and to encourage positivity and active listening. It also asks the group to translate emotional content into colour and shape. This can help with learning to recognize and manage emotions.

1) Find a partner. Sit together and choose partner (A) and (B)

2) (A) speaks for five minutes about something that brings them joy. If they run out of things to say, they may choose something else that brings them joy, but encourage them to describe, not just list. Partner (B) listens closely, with ears, eyes and heart.

3) Switch

4) Take paper and colours, and draw what the felt while listening. It's not a drawing of the activity their partner described, it's a drawing of their own feelings.

5) Have each pair share their drawings with each other, and then with the group

SOURCE: <http://pyeglobal.org>

GAME 23

Dance Circle

Time: 20 minutes

Group Size: 5-10

Materials: None

Set-Up: Group in a circle

This activity is great for energizing a group and building the creative risk to allow everyone to take creative leadership in a safe environment. It's also a great way to build community.

- 1) Ask the group to stand in a circle.
- 2) Explain that you're going to play great dance music and ask one person to volunteer to start with a dance move.
- 3) This person will make a move to the music that will carry them into the center of the circle and back. When they are back, everyone in the circle will repeat the move into the circle and back.
- 4) This repeats all the way around the circle. This exercise works like magic and gives everyone a chance to have a moment to shine.

Tips: For the people who are shy dancers, let them know that a very simple movement will suffice.

Alternatives: Instead of the person traveling into the circle, they can stay on the outside. They start the movement and then the whole circle joins in. After about fifteen seconds the first person passes the energy onto the person to the left. That person makes a new move to the music. Everyone follows. After fifteen seconds he or she passes the energy to the left and you continue around the circle.

SOURCE: <http://pyeglobal.org>

Lesson 5

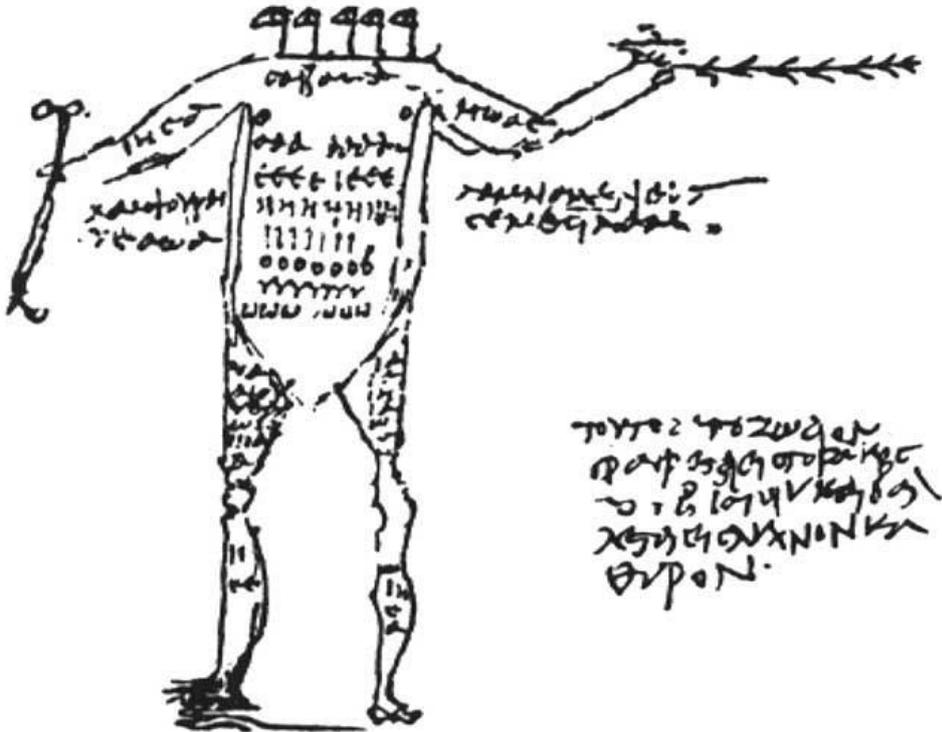
Hypergraphia & Carmen Quadratum

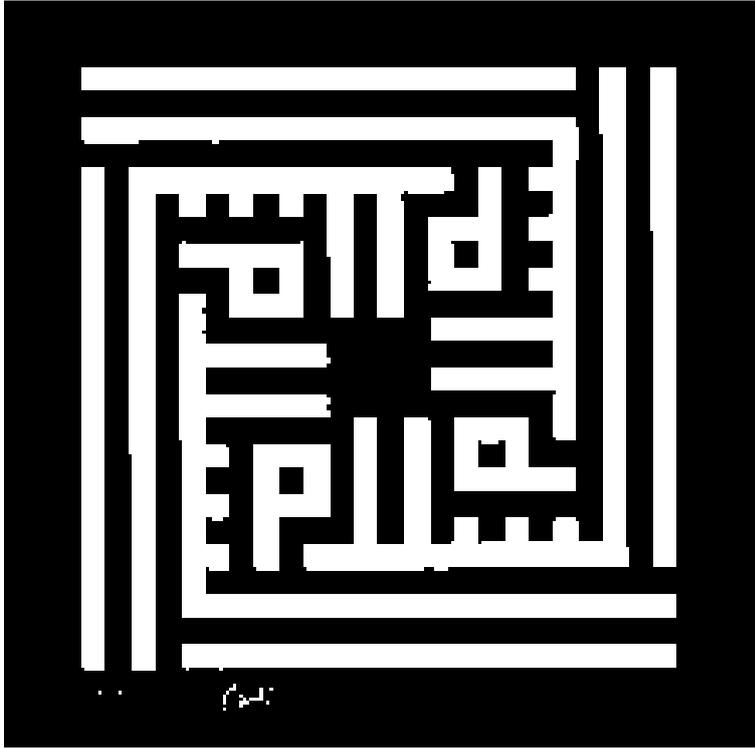
30-40 min.

Any amount of participators

14+

The teacher describes different kinds of innovative concret—poems and lets the discussion open.





Kufi-banaee script is basically desined for Carmen Quadratum

Lesson 6

Acrostic poems

30-40 min.

Any amount of participators

14+

An acrostic poem is a type of poetry where the first, last or other letters in a line spell out a particular word or phrase. The most common and simple form of an acrostic poem is where the first letters of each line spell out the word or phrase.

- 1- The facilitator picks a word for each student by chance from the dictionary or his/her own name.
- 2- The word should be written vertically
- 3- Every student tries to think out a verse that starts with the given letters at the beginning of each line.
- 4- Discussion will come after the recite of each poem.

Wer hat mich güter her gelesen?
Ist es ieman gewesen
2145 **L**ebende in solicher wise,
Lob er mich dez mich prise
Es sig man oder wip,
Hab er so getrüwen lip,
Ane vâlsche sol er mich
2150 **L**ieben, das ist früntlich,
Mit süzer sinne stüre:
Ich bin dú Aventüre,

GAME 24

Ten Poems

Time required: 10 mins

Equipment required: paper and pens

Ideal group size: 2+

Age range: 12+

This writing exercise is a quick and simple way to improvise poetry. Makes a great closing round or energizer after a break.

1) The form is 2+3=5. The first two words plus the next three “equal” the last five.

2) examples:

gray sky

rain buckets spilt

when will the sun return

tiny kitten

kitchen coffee cup

chocolate coloured spilt milk footprints

you bully

don't fool me

I see all your pain

SOURCE: <http://pyeglobal.org/2013/04/27/games-for-workshops-ten-poems/>

Lesson 7

A Cloud in Trousers (Review of Mayakofski's poem and style)

30 min.

This lesson is a warm-up for the next lesson and homework and meanwhile a very strategic lesson to realize how far one can go with poetry.

Lesson 8

Defamiliarization

30 min.

Defamiliarization refers to a writer's taking an everyday object that we all recognize and, with a wave of his or her authorial magic wand, rendering that same object weirdly unfamiliar to us—strange even. Presto change-o, our perspective shifts and we see the object in a new way. A pretty neat magic trick, if you ask us.

Homework 3

Thing-Poems

Write a thing-poem: defamiliarize the thing through the magic of the words.

GAME 25

Bring my breath into the rhyme

Time required: 15 mins

Equipment required: paper and pens

Ideal group size: 2+

Age range: 12+

Each person starts with a word and with his/her partners tries to continue a discussion in rhyme. The aim is to realize that we do not interrupt our speech to breath-in when we talk in rhymes as like as a rap singer. This game introduce the player to the most essential and bodily pleasure of poetry and language even when we want to talk in a foreign language like German which is famed for its difficulties: This fantastic ability to talk and breath simultaneously: A very perfect amalgamation of conceptions and perceptions.

GAME 26

for Workshops: ERASURES

Time required: 30 mins

Equipment required: newspapers and markers or pens

Ideal group size: 1+

Age range: 12+

This writing exercise helps participants write poetry without having to begin with a blank page. It can also open a conversation about making choices.

- 1) Each person gets a page of newspaper articles
- 2) Read the article, and look for the words that stand out for any reason. Make a small dot beside these
- 3) Read over the dotted words. Look for any other words that might connect them
- 4) Cross out all other words. Make sure they are completely blocked out so only the chosen words can be read
- 5) Share the new found poems.

<http://pyeglobal.org/2013/04/17/games-for-workshops-erasures/>

GAME 27

Dreamcatcher Wrap

Closing Activity

Contributor: Andrew McMenamin

Time required: 15 mins

Equipment required: balls of string

Age range: 12+

Purpose:

- *To obtain instant feedback on what people learned from the work, and what they intend to do differently as a result.*
- *To deepen the sense of connection and community*
- *To provide a strong sense of closure to the substantive piece of work*

Everyone involved in the work stands in a close circle, shoulder to shoulder. The lead facilitator outlines the activity, explaining that when a person has the ball of string they need to share with the group.

“One thing I have learned is...
And therefore I will...”

The lead facilitator holds onto an end of the string and then throws the ball across the circle to a willing participant. This participant shares something they have learned and what they intend to do differently as a result. Once they have finished speaking, they hold onto the string and throw the ball across the circle to another participant. This continues on, (the facilitator may need to remind participants that they need to keep a hold of part of the string before throwing it) until everyone has had a go, at which point it comes back to the lead facilitator who likewise shares what they have learned and therefore what they will do. The lead facilitator should then restate some of the key learnings and planned actions from the group, and ask what the shape suggests. Participants will often say something like “a spider’s web” and the facilitator can make reference to the strength of a web coming from its structure and its interconnectedness. An explicit link should be made to the connection that has formed in the group over the course of the work and the need for the support and strength that the group

has generated to continue. It can also be helpful to explicitly reference the “Dreamcatcher” of North American aboriginal cultures and reference how people have shared some of their inner selves with the group and how they have shared some personal dreams and ideas with it – and how powerful this can be if the individuals of the group continue to support each other’s dreams in the future.

Facilitation Tips:

This is useful as a final closing activity at the end of a substantive piece of work – no shorter than a full day of intensive work.

Requires a large ball of string, – and good to have one in reserve just in case!

Source: <http://pyeglobal.org/2013/03/27/dreamcatcher-wrap/>

ADVANCED GAMES

Revisiting the Folkloric Songs

Time required: 35 mins

Equipment required: newspapers and markers or pens

Ideal group size: 1+

Age range: 12+

Folkloric songs are usually very sensual and not drown in dry conceptions. They are a good food for poetry to learn how easy one can relates the everyday objects to each other to communicate a very deep meaning.

In this game the facilitator selects a folkloric song and lists the determining words and objects in a paper perferably only one object or word from each line! By giving this paper to the students each divided in groups of two or three persons. They will try to compose a poem out of these words. At the end each group recites its poem if they are finished with it. Finally the original poem will be played and afterward discussions will taken place.

For example the list may look like this:

Nacht

Traum

Garten

Rosmarienbaum

Kirchhof

Grab

...

And the original song is this:

*Ich hab die Nacht geträumet
wohl einen schweren Traum,
es wuchs in meinem Garten
ein Rosmarienbaum.*

*Ein Kirchhof war der Garten
ein Blumenbeet das Grab,
und von dem grünen Baume
fiel Kron und Blüte ab.*

*Die Blüten tät ich sammeln
in einen goldnen Krug,
der fiel mir aus den Händen,
daß er in Stücken schlug.*

*Draus sah ich Perlen rinnen
und Tröpflein rosenrot:
Was mag der Traum bedeuten?
Ach Liebster, bist Du tot?*

Ventriloquist game

One child plays as a puppet and the other one speaks for it trying not to move the lips. This helps to let the mind to the state in which one makes poems: letting oneself to the voice that talks inside us! It is amazing to realize that many of the people are already gifted with this ability!

Transliteration of German proverbs inside Arabic calligraphy

Look at the following figure which is an Arabic transliteration of the ironic German expression 'Hasch mich ich bin der Fröling'. Works of this kind will reveal the formalism of the Islamic art: The form similes the calligraphic rules as a sacred Islamic art but the content is completely secular.



هاش ميش ايش بين در فرولينگ: *Transliteration of an ironic German expression which means "catch me! I am the spring!" This artwork is aimed to prove that the praised and venerated art of calligraphy is a set of pure forms and is capable for handling with secular meanings and contents.*

On the next level these abstract forms may be mixed with a set of concrete objects to lessen the gap between 'word' and 'flesh'.

METAMORPHISIS: Animation workshops

A set of films and animations will be produced in which the creative interplay between the word and objects are depicted. These animations will uncontentiously mend the Islamic component of identity with their western component. Moreover it is a very efficient tool for an emotional learning of an European: It wipes out the 'stottering' through mapping of two different system of associations upon each other. For this workshop a completely separate toolkit is in process!

Have you used this activity in your facilitation or seen it in action? Leave a comment on our webpage with any tips or observations that you have! Give us feedback and let us know your thoughts.

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NOTES:

¹ Examples in German:

Aß Aas

arm Arm

Bis Biss

Boot bot

das das dass

Fähre faire

Ferse Verse Färse

fiel viel

Fön Föhn

Frisst Frist

Gewand gewandt

garten Garten

Grad Grat

Graf Graph

Hai Hi

Hälmchen Helmchen

Hält Held Hellt

Hämmer Hemmer

Häute heute

Hertz Herz

...

²Examples of homographs in German:

Essener, der: ['ɛsənə] – Einwohner von Essen ./ [ɛ'se:nə] – Mitglied der jüdischen Sekte der Essener

Heroin: [hero'i:n] (das) – Droge ./ [he'ro:ɪn] (die) – Heldin

Konstanz: ['kɔnʃtants] – Stadt am Bodensee ./ [kɔn'stants] (die) – Beständigkeit

modern: [mo'dɛrn] – heutig, zeitgemäß (Adj.) ./ ['mo:dən] – faulen (Verb)

übersetzen: ['y:bɛzɛtsən] – ans andere Ufer fahren ./ [y:bɛ'zɛtsən] – in eine andere Sprache übertragen

umfahren: ['ʊmfa:rən] – fahrend umstoßen ./ [ʊm'fa:rən] – fahrend ausweichen

Hochzeit: ['hɔxtsɑɪt] – Eheschließung ./ ['ho:xtsæɪt] – Höhepunkt, Blüte innerhalb eines Zeitabschnittes

wachst: ['vaxst'] – wachen (2. P. Singular) ./ ['vakst'] – wachsen (2. und 3. P. Singular), mit Wachs behandeln

Spielende: ['ʃpi:l,ʔɛndə] Ende des Spiels ./ ['ʃpi:ləndə] Substantiv zu *spielend*

Staubecken: ['ftaʊ,bɛkən] Stau-becken ./ ['ftaʊp,ʔɛkən] Ecken voller Staub

Versendung: ['fɛrs,ʔɛndʊŋ] Vers-endung ./ [fɛɹ'zɛndʊŋ] Ver-sendung

das *Band:* [band] – Schnur ./ die *Band:* [bænd] (eingedeutscht) – Musikgruppe (aus dem Englischen)

Bug: [bu:k] – Schiffsteil ./ [bʌg] (eingedeutscht) – Programmfehler (aus dem Englischen)

dies: [di:s] – Demonstrativpronomen ./ ['di:ɛs] – Tag(e) (aus dem Lateinischen)

Montage: ['mo:nta:gə] – Wochentag (Plural) ./ [mɔn'ta:ʒə] – Zusammenbau (aus dem Französischen)

Petra: ['pe:tra] – Vorname ./ ['pɛtra] – Ruinenstätte in Jordanien

die *Fliegen* (Plural von *Fliege*) ./ das *Fliegen* (Substantivierung von *fliegen*)

die *Spinnen* (Plural von *Spinne*) ./ das *Spinnen* (Substantivierung von *spinnen*)

die *Zahlen* (Plural von *Zahl*) ./ das *Zahlen* (Substantivierung von *zahlen*)

sieben (Zahlwort) ./ *sieben* (Verb)

³ Examples in German:

der *Ball* (kugelförmiges Spielgerät), der *Ball* (Tanzveranstaltung)

der *Hahn* (Wasserhahn), der *Hahn* (männliches Huhn)

die *Kiefer* (Nadelbaum), der *Kiefer* (Teil des Gesichtsschädels)

laut (geräuschvoll), *laut* (gemäß, zufolge)

der *Reif* (Ring), der *Reif* (Eiskristalle)

sieben (Zahlwort), *sieben* (durch ein Sieb schütteln)

der *Strauß* (Laufvogel), der *Strauß* (Blumengebinde)

der *Tau* (Niederschlag), das *Tau* (Seil), das *Tau* (griechischer Buchstabe)

das *Tor* (breiter Eingang), der *Tor* (Narr)

sein (Verb), *sein* (Possessivpronomen)

weiß (Farbe), *weiß* (Verbform von *wissen*)