

**Training Course to Access Adult Education
for Roma Women**

Romani Literature for Linguistic Literacy



Adult Schools for Inclusion
in the Diversity of Roma Women

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**ADULT SCHOOLS FOR INCLUSION
IN THE DIVERSITY OF ROMA
WOMEN**

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ROMANI LITERATURE FOR LINGUISTIC LITERACY

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1. INTRODUCTION

In this unit, students will be able to train reading and writing skills in their mother tongue and/or foreign language (not all Roma women speak Romani) as well as working on language, reading, writing and reading comprehension skills.

We shall approach the urgent need to dignify the mother tongue, the language used by millions of Roma around the world, which allows them to recognise themselves as such and also as a community. A language that is not used by institutions and that, despite the fact that it is thousands of years old and a rich sign of identity, its value is not recognised.

Today, although digital formatting and texts are becoming more and more widespread, the written code is still in force. In the 21st century, we continue to read and write, even if it occurs in virtual spaces, social media, chats, instant messaging, etc. The difference is the medium in which we express the language. Therefore, traditional literacy skills are still fundamental, even if we must also adapt them to current digital competences, since, in the new digital context, different media and languages converge. As citizens, this implies a new challenge: we must be familiar with the diverse and new ways in which written messages appear and also how to interact with them.

It is essential to incorporate the different languages, as well as to encourage and assess the skills needed to communicate in today's society.

Reading comprehension, critical reading, being able to use the essential information after reading and to know how apply our knowledge.

Taking into account the students to whom this material is addressed, adult Roma women, it is necessary to acquire a socio-cultural perspective on literacy in reading and writing, where we can incorporate the practices of reading, writing and knowledge of their daily lives in order to be able to connect the value of literacy and its importance in daily life.

Eric Donald Hirsch (2015) developed the concept of linguistic and cultural literacy. This theory is based on the acquisition of the necessary skills and knowledge for an adequate communication with speakers of other languages and/or cultures. It implies being able to read with an adequate level of comprehension, correlating what text with its context and meaning. Therefore, we will start with readings from the students' own culture.

Traditional literacy and literacy skills, according to research, depend on the student's environment and socio-cultural context. One of the challenges we may face is the lack of knowledge, apathy, or lack of literacy skills due to the living conditions to which the

learners are exposed.

We have found that when we debate and comment texts in groups instead of individually commenting or summarizing the text in a written and more traditional format, the group becomes an interpretative community and favours reading comprehension. This improves and encourages dialogical comprehension and rhetorical skills.

The proposed texts are ones that are close to our own culture and realities.

2. OBJECTIVES

The specific objectives of this unit are:

- To approach reading and writing through knowledge of the history and culture of the Roma population.
- To promote literacy
- To improve students' and teachers' knowledge of Romani literature and poetry.
- To develop oral and written expression and communication skills.
- Encourage memorisation strategies.
- Reinforce ethnic self-esteem through knowledge and readings of Roma poetry.
- To work on creativity.
- To understand the social and historical reality of Roma people.

3. COMPETENCES

The competences we develop in this unit are related to communication in our mother tongues and/or foreign language, as we will use texts from the different participating countries of the programme in order to be able to use them independently of the country we are from (Spanish, Portuguese, Romanian, Romani, etc).

Communication competences result from the acquisition of the mother tongue, which is intrinsically linked to the development of an individual's cognitive capacity to interpret the world and relate to others. In order to be able to communicate in one's mother tongue, a person must have knowledge of vocabulary, functional grammar and language functions. This involves awareness of the main types of verbal interaction, of a range of literary and non-literary texts, of the main features of different language styles and registers, and of the diversity of language and communication according to context.

Individuals should possess the necessary skills to communicate in spoken or written form in a variety of communicative situations and to control and adapt their own communication to the requirements of the situation. This also includes the skills to distinguish and use different types of texts, to search for, collect and process information, to use assistive tools, and

to formulate and express one's own oral and written arguments in a convincing and contextually appropriate way.

A positive attitude to communication in the mother tongue involves a willingness to engage in critical and constructive dialogue, an appreciation of aesthetic qualities and a desire to master them, and an interest in interaction with others. This implies the awareness of the impact of language on other people and the need to understand and use language in a positive and socially responsible way.

Moreover, in the context of the mother tongue, Romani means for Roma women a recognition of their own language, which is not studied in any formal educational setting. For those Roma women who were deprived of their language as a means of forced assimilation, it means the knowledge of an identity that was forbidden and persecuted for centuries. Attending an educational space where the mother tongue is recognised, studied and valued can mean a change of perspective and appreciation on the part of Roma women in terms of their relationship with education. It also encourages and favours teachers' understanding of the rights taken away also during the training of all those Roma whose mother tongue is Romani. Through the linguistic literacy unit, they can access texts and poems in their mother tongue and work in an educational

space and environment on the use of their vehicular language, which until now has not been valued or treated as a tool for educational inclusion and cultural recognition. The contribution and valorisation of the language used gives the students status.

Communication in foreign languages implies, in general terms, the main skills of communication in the mother tongue: it is based on the ability to understand, express and interpret concepts, thoughts, feelings, facts and opinions in written and spoken format (listening, speaking, reading and writing) in a range of social and cultural contexts (such as education and training, private and professional life and leisure) according to one's wishes or needs. Communication in foreign languages also requires skills such as intercultural mediation and understanding. The level of proficiency of each individual varies in each of the four dimensions (listening, speaking, reading and writing) and will also vary according to the language concerned and the individual's social and cultural background, environment, needs and interests.

Essential knowledge, skills and attitudes related to this competence:

Competence in foreign languages requires knowledge of vocabulary and functional grammar and awareness of the main types of verbal interaction and registers of the language. Knowledge of social conventions, cultural

aspects and linguistic diversity is important.

The essential skills to communicate in foreign languages are the ability to understand oral messages, to initiate, maintain and conclude conversations, and to read, understand and produce texts appropriate to the individual's needs. Individuals must also be able to use assistive tools correctly and to learn other languages also informally in the context of lifelong learning.

A positive attitude involves an appreciation of cultural diversity and an interest and curiosity in languages and intercultural communication.

For those adult Roma women whose mother tongue is not Romani (its use was legislated and forbidden under penalties of imprisonment and mutilation) this means an introduction and learning of the history and culture of which they were stripped and deprived. This initial contact also creates a common identity and destiny with their own people. It provides the ability to recognise each other and to communicate basic words, as well as to recognise the similarity between their own everyday words in Caló and Romani.

This competence will also be worked on in the educational unit on linguistic literacy, through exercises and poems they will be able to recognise and get to know the language and its use.

4. CONTENTS

The contents of this unit is mainly taken from the article “*A Pattern of Thinking in Romani Poetry*” by Professor Delia Grigore¹.

A Pattern of Thought in Romani Poetry

The Roma are transborder people, originating in India, who arrived in Europe around the year 1,000 as nomadic people. They are spread all over the world, especially in Europe, South and North Americas, and Australia. Most Roma live in Europe, the population is estimated between 10 and 12 million persons². It is estimated that the largest number of Roma live in Romania, approximately 620,000 were officially declared in the 2011 census and between 1,800,000³ and 2,500,000⁴ have been identified in sociological research and European

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2 [Roma and Travellers - Homepage \(coe.int\)](#) (Informe del Consejo de Europa, 2011)

3 [Roma and Travellers - Homepage \(coe.int\)](#) (Informe del Consejo de Europa, 2010)

4 Minority Rights Group, World Directory of Minorities, Londres: MRG International, 1997, pág. 240.

reports. These data serve to reflect on the implications of identifying oneself, proclaiming oneself as Roma, on the consequences it could have in our lives. We shall analyse the persecution and attempted genocide to which the Roma people have been subjected throughout history.

All this is necessary to understand Romani literature, its beginning and its evolution. We believe that it is necessary to define and understand the pattern of thinking of the Roma, especially in what concerns the relationship with their own self, in order to understand Romani literary production.

The History of life as a People and the shared collective experience have an impact on the very lives and literary creation (and art in general) of Roma authors. Today, the European Roma Institute for Arts and Culture (ERAC)⁵ exists to increase the self-esteem of Roma and to decrease negative prejudice of the majority population towards the Roma by means of arts, culture, history, and media.

ERAC acts as an international creative hub to support the exchange of creative ideas across borders, cultural domains and Romani identities. ERAC aims to be the promoter of Romani contributions to European culture and talent, success and achievement, as well as to document the historical

experiences of Romani people in Europe. ERAC exists to be a communicator and public educator, to disseminate a positive image and knowledge about Romani people for dialogue and building mutual respect and understanding.

The Institute aims to educate and inform the non-Roma population about Roma arts and culture and to help for creating understanding, tolerance and mutual respect between Roma and non-Roma communities; to raise awareness among European institutions, policy-makers and stakeholders about the role of Roma arts and culture and to build up a broad partnership across Europe (and beyond) for support of Roma arts, culture and communities.

There is a need for recognition of Roma culture and cultural and artistic expression, literature is also part of the creation and cultural expression of a community.

Ethnic Self-Esteem through Literary Representation

The Roma, as members of a minority group—who are considered deviant and inferior—have the majority as a reference group—who are considered successful and representative—and for this reason they internalize the social representations of the majority about Roma and perceive these as

5 <https://eriac.org/>

belonging to the Roma themselves. While such representations are mainly negative, the self-image of the Roma also becomes negative and their ethnic self-esteem sinks. Moreover, in considering the three egos, what Roma believe about themselves (the actual perceived ego) is, in most cases, contrary to what they would like to be (the ideal ego) and what the Roma believe they should be, following the wishes of those surrounding (the wanted ego), circumstances which lead to a distorted self-esteem, with crushing result.

Moreover, if we consider, what Roma believe about themselves (in most cases, contrary to what they would like to be) and what Roma believe they should be, following the wishes of those around them, lead to a distorted self-esteem, with a crushing result.

How I perceive myself (perception), how I want to be (ideal) and what others want me to be (the desire of others).

Attempts to escape from this crushing feeling are expressed, very often, by the unconscious assumption of a split, schizoid, dual ego, which conceals and falsifies its essence, to cope with the need to produce an impression suitable for the society. In other words, it develops a strategy for adjustment to the social environment where it is

placed. The individual rejects or conceals his real deep identity and acts as if not himself, but someone else; the fictional ego takes the place of the authentic ego and self-identification is based on the reflective difference: I am what the otherness believes about me, because this otherness is superior to me.

As the main source of Roma self-esteem's decrease, we can identify internalized social stigma, opposed to and defeating any other factors able to improve ethnic self-esteem. The legacy of an exclusive history has had decisive effects on the Roma collective mind. The deprivation of the individual of his rights and of access to any resources for social development is leading to the loss of ethnic dignity and to the installation of self-blame and self-shame of Roma self-esteem: "*What is more to say... we, Gypsies, are guilty for all what happen to us, if we were different, the Romanians wouldn't hate us, they have their reasons, because we are too much thieves and we don't like work or school! (...) We here, we do not count, we are different, but the others...*"⁶

This testimony and feeling is an example self-perception that could come up in different Roma communities. In the different Roma communities about their own self-perception.

The stigma of the Roma identity has

6 Vatrás (camp) Roma, 34 years old, 10 years of schooling, Bucharest. (Interview conducted by Delia Grigore in 2008)

led to an internalization of a negative image—amplified by systematic usage of racially damaging language containing negative stereotypes toward Roma in contemporary society

This image has transformed the Roma's self-esteem into self-stigma or—even worse or equally bad—a sort of self-hate, both of which are almost irreversible especially in the context of a formal monocultural education, the loss of their identity references, and of the absence of institutions capable of creating and representing a Roma cultural model, such as the Romani literature.

The occurrence is comparable with what Theodor Lessing calls “self-hate”, referring to the Jews: “*the psychology of the Jews is nothing else but a particularly enlightening exemplification of the psychology of a suffering minority.*”⁷

The result of this process of internalization of stigma has led to the construction of a strategy of survival based on a schizoid personality, which is fragile and vulnerable in the existential skidding, has led to the rejection of the authentic ego, of the deep ego, and to embracing a fictional ego, false and inadequately adjusted to the requirements and expectations of an alienating society. As deep and extended as the acculturation process becomes, ethnic self-esteem sinks, eventually

converting into self-contempt.

In the context of a stigmatized ethnic identity, much-needed “integration” in a society of the other, which rejects the specificity in order to achieve the much-discussed mainstreaming—a concept which can successfully replace assimilation, without any negative connotation—becomes the ideal method to impose the self-stigma against ethnic self-esteem. But if this process were able to produce a culturally neutral and complete citizen from the perspective of observing his civil rights and obligations, it would be possible to say that the society does not lose anything because of the low self-esteem of certain of its members or groups. But experience proves that an individual with low self-esteem, no matter if it be personal or ethnic, more easily abandons not only his ethnic identity, but also his citizenship responsibilities.

If the social environment is teaching you that you are good for nothing because you belong to the Roma people, you will lose self-confidence, you will internalize this social label, and you will not only cease any effort to prove otherwise, but, even more, you will cease to assume any responsibility, considering it as exceeding your cognitive and active abilities, and you will start to behave in a way that matches

7 Théodore Lessing, *La Haine de soi, le refus d'être juif*, Paris: Berg International, 1990, p. 38

this other-applied label and to answer the negative expectations of the society by a deviant social attitude, which could also lead to crime.

Therefore, the interests of the whole society should be to make efforts for increasing the self-esteem, including the ethnic self-esteem of its members, especially focusing on stigmatized minorities such as the Roma.

The self-esteem of each group, specifically, of a people confronted by a historically negative self-conception, as the Roma are, can increase only if the group has the means to find itself as a group, with a deep sense of membership in common values and shared standards. To be proud of yourself you must know who you are; to know who you are you need to gather together, to take distance from others and to see what sets you apart from the others and what you have in common with others similar to you. What should a people develop in order not to fall into a slow but sure process of cultural assimilation? The answer is easy to state: their own values. How should they be cultivated? By cultural production in the mother tongue, in other words, by literature.

This is the historical context in which Romani literature began and developed: more a weapon than an artistic gesture.

Beginnings and Context of

Romani Literature

Romani literature is quite young; it is less than 100 years old, so its main style is poetry. It emerged after the 1917 communist revolution in Russia, and it developed to its highest extent under the communist regime in the former Yugoslavia in the years 1950–1960, so both its birth and its most glorious age are linked with “the hope for equality and social progress” of leftist transitions. There were times when the poorest and the most excluded, among them the Roma, were encouraged to express themselves, also through literature.

Romani literature itself glorified, during its beginnings, this newly installed political system, but we have reason enough to believe that, most of the time, it was a sincere glorification, coming from the fact that, before the communist era, the condition of the Roma in society was extremely poor, characterized by poverty, exclusion, and open anti-Roma racism culminating in the Holocaust, known as *Samudaripen* in the Romani language, and, at least in the first years of the communist regimes, there were signs that the situation of the Roma would be hugely improved by a sustained process of integration.

The Roma hoped that they would have the chance to finally become citizens of the countries they had lived in for centuries, for which they worked

and fought and to which they brought important cultural and not only cultural contributions. It is difficult to challenge the reality that, in the beginning of the communist age, the Roma obtained not only the right, but also the means to establish and develop their own cultural and educational institutions, such as the first Romani theater “Romen,” created in Moscow in 1931; “Nevo drom,” the first magazine published in Romani language; a school teaching in the Romani language opened in Užhorod; and the first alphabet book published in the Romani language and the first radio broadcasts in the Romani language, in Moscow, all occurred around the year 1925.

It is also true that, beyond the advantage obtained from the pure

glorification of the political regime coming from the open and sincere collective soul of the Roma, after realizing the danger such a freedom of expression given to an ethnic minority could represent, including the potential uprising of that people it might cover, communist dictators began to forbid the use of the Romani language in cultural public institutions such as the Romani theater and to apply a strong and extremely rigid system of censorship to Roma cultural and educational institutions, especially the newly born Romani literature.

For this reason, during that time, most of the themes of Romani literature came directly from the need to prove that the writer was in complete solidarity with the political regime.

O Dragano le Trumpesqo-Jevremović⁸

8 O Dragano le Trumpesqo-Jevremović, “Sostar, daie, biandian man?” in: Gheorghe Sarău, *Culegere de texte în limba Țigănească* [Collection of Texts in Romani Language], București: Editura Didactică și Pedagogică, R.A., 1995, p. 96

Sostar, daie, biandian man?	Why, mother, did you give birth to me?
<i>Ciacio drom te arakhas, Amaro phandado kolin te putras! Kiden murshen ai kiden zor, Te ciaces anklias p-o ‘gor! Amare vasta si puterde, Nais e Devlesqe, Ajutin amen vi’l Gaje/ Te avas mai bahtale!</i>	<i>To find the real way To open our heavy soul! Gather men, gather power, To really arrive to the shore! Our arms are open, Thanks, God, The Gage also help us To be happier!</i>

Resliam p-o agor e dromesqo	We arrived at the end of the road
<i>ArakhlIAM o agor e dromesqo, vi o lachipen e khamesqo,</i> <i>an-o maripen e Titosa anglal iklilIAM</i> <i>te na acias bithanesqo.</i> <i>Iekhipen kerdiam a Titosa</i>	<i>We found the end of the road and the kindness of the sun,</i> <i>to fight with Tito we began/</i> <i>not to stay without a place of ours.</i> <i>We became one with Tito</i>

9 O Shaip Jusuf, “Resliam p-o agor e dromesqo” in: *Etudes Tsiganes. Littérature Romani*, no. 4 (1991), p. 52.

A Pattern of Thinking in Romani Literature

But this is only the early infancy of Romani literature. If we further analyse its main themes over the decades, beyond chronologies and authorship, we can shape a pattern of thought and Roma literature’s view of the world, the way it deals with the relationship of Roma to themselves and to others. In other words, we can define a pattern of Romani thinking, mainly

because, being so young, Romani literature is still very much linked to the collective mind and soul, to Romani folklore and, most of the time, writers aim to represent Roma, less than to represent themselves or their own views. Although for an author, who is by definition a strong individuality, aspiring to be representative of a collectivity, diminishing or even erasing his or her personality, is certainly a mask, it is more than useful when the

Sostar, daie, biandian man? ¹	¿Por qué, madre, me diste a luz?
<i>Sostar, daie, biandian man? Sostar, Devla, Rom kerdian man?</i> <i>Mashkar o them nashti jav,</i> <i>MuRo than kathende nashti arakhav,</i> <i>Kai te jav, kai te aresav,</i> <i>Musai lokhes thai cioral te phurdav</i>	<i>¿Por qué, Dios, ¿me hiciste gitano?</i> <i>Para ir siempre por todo el mundo</i> <i>No encontrar mi lugar en ningún lado,</i> <i>A dónde ir, a dónde llegar, Incluso para respirar tengo que hacerlo despacio y sigilosamente</i>

1 O Dragano le Trumpesqo-Jevremović, “Sostar, daie, biandian man?”, in: G. Sarău, *Culegere de texte în limba Țigănească* [Collection of Texts in Romani Language], p. 95

writer becomes a standard bearer or vanguard of a newly born nation in the process of definition and expression.

This is why the main themes of Romani literature throughout time are nomadic life, tragic history, racism, and stigmatized ethnic identity, all surrounded by sorrow, pain, and sadness, but also by hope and high dreams.

The poet asks himself, “*Why did God make me a Roma?*”, synthetically describing, in these lines, the dramatic fate of the Roma, permanently excluded from everywhere in the Gage’s society.

As already stated, Romani identity is deeply stigmatized by negative stereotypes in collective memory and this is, many times, reflected in the Roma poetry:

O Dorutzi Iujef, “Rom san” ¹	You are still Rom
<i>Shai keres but, phari buti: ‘Rom san!’</i>	<i>You can do many difficult things:</i>
<i>Iva san shukar, godiaver: ‘Rom san!’</i>	<i>‘You are still Rom!’</i>
<i>Shai san tu o maizuralo: ‘Rom san!’</i>	<i>In vain you are beautiful, clever:</i>
<i>Iva san baro-barvalo:</i>	<i>You are still Rom!</i>
<i>Vi atunci Rom san!</i>	<i>You can be the most powerful:</i>
	<i>You are still Rom!</i>
	<i>In vain you are great, wealthy:</i>
	<i>Even then you are still Rom!’”</i>

1 Dorutzi Iujef, “Rom san” = “You are still Rom”, in: G. Sarău, *Culegere de texte în limba Țigănească* [Collection of Texts in Romani Language], p. 66

In Romani poetry, nomadic life is mainly seen as having been forced upon the Roma, as having been imposed from the outside as a curse, as

a demonic tool to keep the Roma excluded from the society: the romantic view is almost never linked to a symbol of freedom.

Bi kheresqo bi limoresqo ¹	Without house, without grave
<i>Tu bi limoresqo</i>	<i>You without a grave</i>
<i>Amen bikheresqo (...)</i>	<i>Us without a house (...)</i>
<i>Kai mai</i>	<i>Where to</i>
<i>Jikai mai (...)</i>	<i>Till when (...)</i>
<i>Phandlo si amenqe o devel</i>	<i>The sky is closed for us</i>
<i>I phuv shargo kai ciuci si</i>	<i>The yellow earth is void</i>
<i>bi khanikasqo</i>	<i>nobody's</i>

1 O Rajko Djurić, “Bi kheresqo bi limoresqo” in: G. Sarău, *Culegere de texte în limba Țigănească* [Collection of Texts in Romani Language], p. 98

The leitmotif of the road is everywhere in Roma poetry, representing the tragic fate of the Roma, the marginalisation of the Roma, the loss of any point of reference, the feeling of loss itself.

Mashkar-e hasarde droma jivimnasqe ¹	Among the roads of lost life
Pe-l droma ²	On the roads
<i>Pe-l droma le gavenqe / (...)</i>	<i>On village roads / (...)</i>
<i>Pe-l droma le forenqe / (...)</i>	<i>On town roads / (...)</i>
<i>Pe-l droma le kimponqe / (...)</i>	<i>On field roads / (...)</i>
<i>Pe-l droma le Francuzosqe / (...)</i>	<i>On French roads / (...)</i>
<i>Pe-l droma la Europaqe / (...)</i>	<i>On Europe's roads...</i>

1 O Rajko Djurić, “Bi kheresqo bi limoresqo” in: G. Sarău, *Culegere de texte în limba Țigănească* [Collection of Texts in Romani Language], p. 98

2 O Mateo Maksimoff, “Pe-l droma” in: G. Sarău, *Culegere de texte în limba Țigănească* [Collection of Texts in Romani Language], p. 82-83

Roma Literature: A Weapon for Emancipation

The themes of Roma poetry focus on the shared collective experience of discrimination and the consequences of discrimination.

There is no escape, no protection, no hope, no help. The roads are endless and empty. The nomadic life is extremely difficult, even tragic, leading to poverty, hunger, thirst, illness, even death:

The theme of racism is an obsessive one in Romani poetry, the accent falling on the hate the non-Roma feel for the Roma and on the consequences

of this hate—a total exclusion from society. Roma children are seen as the main victims of discrimination and exclusion, stifled by poverty, hunger and frost

One of the most significant poems on the topic of racism is “Pe-l droma” by Mateo Maksimof, a Kalderash Roma from Spain, who speaks about the historical injustice done to the Roma, about extreme poverty caused by racial discrimination, about nomadism as a curse, caused by banishment and forced eviction, about the Roma who are begging to survive and about the murdered Roma in the past, today, and tomorrow.

Pe-l droma ¹	On the roads
« <i>Pe-l droma le gavenqe</i>	<i>On village roads</i>
<i>Iek vurdon miškil</i>	<i>A wagon is moving</i>
<i>Tzirdino katar iek gras slabo</i>	<i>Pulled by a lean horse</i>
<i>Ci len sama so si</i>	<i>They don't even know where they are</i>
<i>Le kimpuri</i>	<i>Fields</i>
<i>Le thana</i>	<i>Places</i>
<i>Le xara</i>	<i>Valleys</i>
<i>Iek vurdon miškil</i>	<i>A wagon is moving</i>
<i>Tzirdino katar iek gras slabo</i>	<i>Pulled by a lean horse</i>
<i>Pe-l droma le gavenqe</i>	<i>On village roads.</i>

1 Mateo Maksimoff, “Pe-l droma”, in: G. Sarău, *Culegere de texte în limba Țigănească* [Collection of Texts in Romani Language], p. 82-84

Pe-l droma le forenqe

Iek Roma ai lesqi familia

Tzirden.

Spiden

Jan palal

Iek vurdon miškil

Iek gras phurdino

Mai kino lestar

Uni phalia

Pe-l štar rati grincinín

Iek vurdon purano

P-el štar droma le forosqe.

Pe-l droma le kimponqe

Le mai šukar kimpuri la lumiaqe

Kudola le Frantzuzosqe

Iek vurdon purano

Iek gras nasavlo

Iek familia ciori

Le staturi dopaš nange

le punre melale

Le bal pharade

Jan palalek vurdon purano

Ai iek gras nasavlo.

Pe-l droma le Frantzuzosqe

Kai anklen

Kai xulen

On town roads

A Roma and his family

Pull.

Turn

Go back

A wagon is moving

A swollen horse

More tired than it

Some wagon planks

Crunch on the four wheels

An old wagon

On four town roads.

On field roads

The most beautiful fields in the world

French ones

An old wagon

An ill horse

A poor family

Half-naked bodies

Dirty feet

Stirred hair

Go back

An old wagon

And an ill horse.

On French roads

That go up

And down

<i>Ai kai mai anklen</i>	<i>And again go up</i>
<i>Iek ciori familia Romenqi</i>	<i>A poor Rroma family</i>
<i>Iek gras kai manai les duxo</i>	<i>A horse that has no longer breath</i>
<i>Iek kheroro kai phirel</i>	<i>A little house that walks</i>
<i>Iek jukel nasavlo bokhatar</i>	<i>A dog ill from hunger</i>
<i>Iek familia kai merel bokhatar</i>	<i>A family dying of hunger</i>
<i>Rodel pesqo xamos</i>	<i>Are striving for a bread</i>
<i>Peske familiaqe ai pesqe</i>	<i>for them</i>
<i>Grastesqe</i>	<i>and for their horse</i>
<i>Te na meren</i>	<i>Not to die</i>
<i>Te na meren bokhatar</i>	<i>Not to die of hunger</i>
<i>Pe-l droma le Frantzuzosqe.</i>	<i>On French roads.</i>
<i>Pe-l droma la Europaqe</i>	<i>On Europe's roads</i>
<i>Mii ai mii</i>	<i>Thousands and thousands</i>
<i>Vurdona mişkin</i>	<i>Wagons are moving</i>
<i>Katar le Rom kai roden</i>	<i>Because the Rroma are striving</i>
<i>Maren pe te avel len o traio</i>	<i>And fighting for their life</i>
<i>Pe-l droma</i>	<i>On the roads</i>
<i>Pe-l gava</i>	<i>In the villages</i>
<i>« Nai slobodo te beşen »</i>	<i>“It is forbidden to stay “</i>
<i>Pe-l foruri</i>	<i>In the towns</i>
<i>« Nai slobodo te mangel »</i>	<i>“It is forbidden to beg “</i>
<i>Pe-l kimpuri</i>	<i>In the fields</i>
<i>Feliastri si vudara phandade.</i>	<i>Closed windows and doors.</i>
<i>Pe o Frantzuzo</i>	<i>In the French</i>
<i>Lil baro</i>	<i>Constitution</i>
<i>Ai lil çhavorenqo</i>	<i>And the law for children's rights</i>

Pe e Europa

Mudarde

Le bersá kai nakhle

Le bersá akana

Le bersá kai avena

Pe-l droma la Europaqe.

Pe-l droma la lumiaqe

Milivoia ai milivoia

Vurdona miškin

Familii bokhale

Bokhale anda sa

Anda o manro ai anda o lon

Katar o kamimos ai e vortačia

Katar o mukimos ai e mila

Milivoia ai milivoia Rom

Gras nasavle

Čhavore phurangle

Romnia sikaven o vast

Kai roden penqo xamos

Pe-l droma la lumiaqe.

In Europe

Killed

In the past

Today

And tomorrow

On Europe's roads.

On the world's roads

Millions and millions

Wagons are moving

Hungry families

Hungry for everything

For bread and salt

For friendship and justice

For tolerance and pity

Millions and millions of Rroma

Ill horses

Barefooted children

Begging women

They strive for their bread

On world's roads

Directly linked to racism, the theme of the Holocaust / Samudaripen is also massively present in the Romani literature as in the Romano folklore:

“Auschwitz” ¹	“Auschwitz”
<p><i>Muj shuko, iakha kale, / vusht shudre, acipen. Ilo cindo, bi ogesqo, bi lavesqo, nanai roipen</i></p>	<p><i>Dry mouth, gloomy eyes, cold lips, silence. Broken heart, soulless, wordless, this is not a wailing</i></p>

1 Santino Spinelli, “Auschwitz”, in: G. Sarău, *Culegere de texte în limba Țigănească* [Collection of Texts in Romani Language], p. 128

“O Iertisaripen” ¹	Forgiveness
<p><i>Nanaj lokhes, phrala, nanai lokhes te iertisares (...) Te iertis len so ciorde ciavoRen, chiniarde manushen, tasavde len, phabarde len milionentza? (...) Odova puchipen ni del amen te sovas: sar te iertisaras?</i></p>	<p><i>It is not easy, brother, it is not easy to forgive (...) To forgive the ones who stole our children, who slaughtered our people, who choked them, who burned millions of our men? (...) This question keeps me up at night: how to forgive them?</i></p>

1 Nina Vinkova, “O Iertisaripen”, in: G. Sarău, *Culegere de texte în limba Țigănească* [Collection of Texts in Romani Language], p. 138

On the other side of the poetic road there is the symbol of protection, love, and kindness: the mother, but also surrounded by a tragic aura: the Romani mother is poor, sometimes a beggar, she cries much, until her eyes are left without tears.

Often, Romani poetry is a wail lamenting a mother's death, for her who died young, leaving her children alone and forever in sorrow and mourning, with a husband who also died young and with a life which was as painful as her death.

Nevertheless, in all this tragic pattern of thinking, there is still a hope for the Roma, weak, but becoming more and more powerful: a hope to be recognized and respected as citizens of the countries in which they live, with all the civic rights coming from this status and to be recognized and respected as a nation or at least as a national minority, with all the cultural and political rights coming from this status:

- the fight for the recognition of their ethnic identity and for the destigmatization of this identity, for gaining dignity, building up ethnic self-esteem and recovering real deep values of the Romani culture such as the Romani language.
- high respect for the elders.
- love and purity, story-telling, music
- happiness at the birth of boys

- Indian origins to be proud of and the absolute need for the commitment of all Roma to proudly assume the ethnic identity of being a Rom

- the positive stereotype of the magic Romani love

- a world freed of racism, where equality and happiness are achieved by everybody, Roma and non-Roma

From tragedy to hope, from stigma to ethnic self-esteem, Romani poetry is still a weapon fighting for Roma cultural emancipation from the spiritual slavery of being assimilated by the culture of the dominant majority and from the ethnic self-stigma coming from historical exclusion and racism; it defines a pattern of thinking representing more the collective mind and soul of the Roma and less the individual view of its writers.

Beyond universal feelings of love, hate, longing, belonging, sadness, joy, doubt, fear, and courage, and beyond the universal search for the main questions of mankind about the beginning and the end of the world, about the sense of life, about time and space, about beauty and ugliness, about divinity and humanity, about life and death—Romani literature includes all these themes, but it is not secure enough to totally focus on these general topics without taking into account the ethnic wound of being the most excluded group of the contemporary

world among the ethnic groups which live in the middle of the modern world. That is why Romani literature is still at war for the spiritual decolonization of the Roma and for the Roma to be recognized as one of the cultured nations of the Earth.

NOTE: Poetry translations from Romani into English were done by Delia Grigore.

5. ACTIVITIES

5.1. Activity 1: We Read What We Sing

This activity will help the students to improve their reading skills (speed and agility) through songs that they know and sing by heart. They will also develop and improve their reading comprehension. It will also provide teachers with a cultural approach and the recognition and appreciation of their own culture and knowledge.

Sitting in a circle, we hand out a sheet of paper with the lyrics of the chosen song (depending on the country, area or community of the students). We listen to the song (YouTube, CD...) and while they follow their reading sheet with the lyrics of the song.

Materials: audio player, sheet of paper with the lyrics of the songs, lyrics of the songs projected on the blackboard

Duration: 1 hour sessions for each song composed

Proposed songs

Portuguese

Song: *Gosto de Ti*

Singer/songwriter: Nininho Vaz Maia, Cristiano Maia

https://youtu.be/TEr5c_HiA2E

Logo pela manhã

Logo pelo acordar

Saudades do meu Tano

Saudades me vai matar

Logo pela manhã

Logo pelo acordar

Saudades da minha Ionara

Volto-me doido a chorar

E vem a noite espero pelo vosso olhar

Sinto a vossa presença me fazem acreditar

Ai eu gosto de ti, e eu gosto de ti

Deus sabe que é verdade e eu gosto de ti

Ai eu gosto de ti Deus sabe que é verdade e eu gosto de ti

Ai eu gosto de ti Deus sabe que é verdade

Logo pela manhã

Logo pelo acordar

Saudades do meu pai saudades me vai matar

Logo pela manhã

Logo pelo acordar

Saudades da minha Ionara

Volto-me doido a chorar

E vem a noite espero pelo teu olhar

Sinto a tua presença fazes-me acreditar

Ai eu gosto de ti, ai eu gosto de ti

Deus sabe que é verdade e eu gosto de ti

Ai eu gosto de ti Deus sabe que é verdade e...

Song: ***O meu primeiro amor***

Singer: CIDÁLIA MOREIRA

<https://youtu.be/sVN3nWw-ndo>

Ai quem me dera

Ter outra vez vinte anos

Ai como eu era

Como te amei, santo Deus!

Meus olhos

Pareciam dois franciscanos

À espera

Do sol que vinha dos teus

Beijos que eu dava

Ai como quem morde rosas

Quanto te esperava

Na vida que então vivi

Podiam acabar os horizontes

Podiam secar as fontes

Mas não vivia sem ti

Ai como é triste

De o dizer não me envergonho

Saber que existe

Um ser tão mau, tão ruim,

Tu que eras

Um ombro para o meu sonho

Traíste o melhor que havia em mim

Ai como o tempo

Pôs neve nos teus cabelos

Ai como tempo

As nossas vidas desfez

Quem me dera

Ter outra vez desenganos

Ter outra vez vinte anos

Para te amar outra vez!

Popular songs

Antonio está en una boda. Rumba Portuguesa.

<https://youtu.be/BFfiUwbd6HI>

Los Tangueros Portugueses - Oh, Sandra Sañoriña

<https://youtu.be/z-EJpiFDLxg>

Romanian

Song: **Saraiman**

Singer: Romica Puceanu

<https://youtu.be/s5GPiIcpAGI>

*De te-ar bate, neică, bate
Dragostile mele toate,
Dragostile mele toate,
Șaraiman și șaraiman. (bis)
Nu cred c-ai putea dormi,
Nici pe alta, a iubi
Ah ah ah ah ah ah ah...
Căci iubire ca a mea
Nu găsești la nimenea,
Nu găsești la nimenea,
Șaraiman și șaraiman. (bis)
Și nici suflet mai cu dor,
Pentru tine, puișor,
Ah ah ah ah ah ah ah...
Neică, de-aș știi c-ai veni,*

*Drumul ți l-aș pietrui,
Drumul ți l-aș pietrui,
Șaraiman și șaraiman. (bis)
Tot cu flori și cu safiu,
Ca să nu vii prea târziu*

Spanish Castellano

Song: **Leyenda del Tiempo**

Singer: Camarón de la Isla

Authors: Federico García Lorca / Ricardo Pachón Capitán

https://youtu.be/NIm_LFfeP5g

*El sueño va sobre el tiempo
Flotando como un velero
Flotando como un velero
Nadie puede abrir semillas
En el corazón del sueño
En el corazón del sueño
El tiempo va sobre el sueño
Hundido hasta los cabellos
Hundido hasta los cabellos
Ayer y mañana comen
Oscura flores de duelo
Oscura flores de duelo
El sueño va sobre el tiempo
Flotando como un velero
Flotando como un velero
Nadie puede abrir semillas*

*En el corazón del sueño
En el corazón del sueño
Sobre la misma columna
Abrazados sueño y tiempo
Abrazados sueño y tiempo
Cruza el gemío del niño
La lengua rota del viejo
La lengua rota del viejo
El sueño va sobre el tiempo
Flotando como un velero
Flotando como un velero
Nadie puede abrir semillas
En el corazón del sueño
En el corazón del sueño
Y si el sueño finge muros
En la llanura del tiempo
En la llanura del tiempo
El tiempo le hace creer
Que nace en aquel momento
Que nace en aquel momento
El sueño va sobre el tiempo
Flotando como un velero
Flotando como un velero
Nadie puede abrir semillas
En el corazón del sueño
En el corazón del sueño*

Song: **Verde que te quiero verde**

Singer: Manzanita

Authors: Federico García Lorca/ José Ortega Heredia

<https://youtu.be/f5UdpFDh6os>

*Verde que te quiero verde
verde viento verdes ramas
el barco sobre la mar
el caballo en la montaña.*

Verde, que yo te quiero verde.

*Con la sombra en la cintura
ella sueña en la baranda
verdes carne, pelo verde
su cuerpo de fría plata.*

*Compadre quiero cambiar
mi caballo por tu casa
mi montura por tu espejo
mi cuchillo por tu manta.*

*Compadre vengo sangrando
desde los Puerta de Cabra
y si yo fuera mocito
este trato lo cerraba.*

Original poem by Federico García Lorca (1928):

Romance sonámbulo

Verde que te quiero verde.

Verde viento. Verdes ramas.

El barco sobre la mar

y el caballo en la montaña.

Con la sombra en la cintura

ella sueña en su baranda,

verde carne, pelo verde,

con ojos de fría plata.

Verde que te quiero verde.

Bajo la luna gitana,

las cosas la están mirando

y ella no puede mirarlas.

Verde que te quiero verde.

Grandes estrellas de escarcha,

vienen con el pez de sombra

que abre el camino del alba.

La higuera frota su viento

con la lija de sus ramas,

y el monte, gato garduño,

eriza sus pitas agrias.

¿Pero quién vendrá? ¿Y por dónde?

Ella sigue en su baranda,

verde carne, pelo verde,

soñando en la mar amarga.

-Compadre, quiero cambiar

mi caballo por su casa,

mi montura por su espejo,

mi cuchillo por su manta.

Compadre, vengo sangrando,

desde los puertos de Cabra.

-Si yo pudiera, mocito,

este trato se cerraba.

Pero yo ya no soy yo,

ni mi casa es ya mi casa.

-Compadre, quiero morir,

decentemente en mi cama.

De acero, si puede ser,

con las sábanas de holanda.

¿No ves la herida que tengo

desde el pecho a la garganta?

-Trescientas rosas morenas

lleva tu pechera blanca.

Tu sangre rezuma y huele

alrededor de tu faja.

Pero yo ya no soy yo,

ni mi casa es ya mi casa.

-Dejadme subir al menos

hasta las altas barandas,

¡dejadme subir!, dejadme

hasta las verdes barandas.

Barandales de la luna

por donde retumba el agua.

*Ya suben los dos compadres
hacia las altas barandas.
Dejando un rastro de sangre.
Dejando un rastro de lágrimas.
Temblaban en los tejados
farolillos de hojalata.
Mil panderos de cristal
herían la madrugada.*

*Verde que te quiero verde,
verde viento, verdes ramas.
Los dos compadres subieron.
El largo viento dejaba
en la boca un raro gusto
de hiel, de menta y de albahaca.
-¡Compadre! ¿Dónde está, dime?
¿Dónde está tu niña amarga?
¡Cuántas veces te esperó!
¡Cuántas veces te esperara,
cara fresca, negro pelo,
en esta verde baranda!*

*Sobre el rostro del aljibe
se mecía la gitana.
Verde carne, pelo verde,
con ojos de fría plata.
Un carámbano de luna
la sostiene sobre el agua.*

*La noche se puso íntima
como una pequeña plaza.
Guardias civiles borrachos
en la puerta golpeaban.
Verde que te quiero verde,
verde viento, verdes ramas.
El barco sobre la mar.
Y el caballo en la montaña.*

*Pero yo ya no soy yo,
ni mi casa es ya mi casa
dejadme subir al menos
hasta las altas barandas.*

*Compadre, quiero morir,
decentemente en mi cama.
De acero, si puede ser,
con las sábanas de holanda.*

*Compadre donde está dime,
donde está esa niña amarga
cuantas veces la esperé
cuantas veces la esperaba.*

Song: **Orgullo**

Singers: Las Grecas

<https://youtu.be/ChD689oB8u0>

*Orgullo siempre tuviste, tú siempre
tuviste orgullo,*

*Pero ya te lo advertí, cuando quiero
soy muy dura*

*No, no, me convencerás, contigo no me
iré jamás,*

Vete y déjame vivir tranquila

*Yo sé que tu comprenderás que nos ha
separado el destino*

*Será mucho mejor, que aquello que
pasó, lo echemos en olvido*

*Sola vivo con mis penas, y ya no tengo
alegría*

*Ni siquiera me saludan aquellos que
me querían*

*Por eso que era mentira, lo hacías por
engañarme*

*Me encuentro enferma en la cama y
nadie viene a visitarme*

*Para qué vienes a verme, si tú no tienes
conciencia*

*Estuve enferma y tú no viniste, tú tie-
nes alma de fiera*

*Sabéis que salud no tengo, ahora sé
que no me quieres*

*Que me querías por el dinero y eso es lo
que más me duele*

*Por eso que era mentira, lo hacías por
engañarme*

*Me encuentro enferma en la cama y
nadie viene a visitarme*

Nonaino, nonaino, naino

Nonaino, nonaino, naino

*Nonaino, nonaino, naino, naino, nai-
no, naino, naino (x3)*

Romani

Song: *Čajorie šukarie/ Čaje šukarije/ Čaje Šukarije*

Singer/Author: Esma Redzepova

<https://youtu.be/UcaHAL38j4M>

Romani	English
<i>Čajorije, šukarije</i>	<i>Little girl, pretty one</i>
<i>Ma phir urde pala mande</i>	<i>Little girl, pretty one, don't walk slowly</i>
<i>Ma phir urde pala mande, čaje! (čaje!)</i>	<i>behind me,</i>
<i>Čajorije, šukarije</i>	<i>don't walk slowly behind me, girl!</i>
<i>Ma phir urde pala mande</i>	<i>You have eaten and burned me,</i>
<i>Ma phir urde pala mande, čaje! (čaje!)</i>	<i>you have taken my heart,</i>
<i>Haljan, pekljan man (čaj' šukarije!)</i>	<i>turn, look at me, girl!</i>
<i>Mo vodži liljan (čaj' šukarije!)</i>	<i>AAAaaaa...</i>
<i>Irin, dikh man, čaje!</i>	<i>Look down, my heart is burning, bring</i>
<i>Haljan, pekljan man (čaj' šukarije!)</i>	<i>water,</i>
<i>Mo vodži liljan (čaj' šukarije!)</i>	<i>Little girl, pretty one, don't walk slowly</i>
<i>Irin, dikh man, čaje!</i>	<i>behind me,</i>
<i>Ahaaaah Ahaaaaa Aaaaaaa Aaaaaa</i>	<i>don't walk slowly behind me, girl!</i>
<i>Haljan, pekljan man (čaj' šukarije!)</i>	<i>You have eaten and burned me,</i>
<i>Mo vodži liljan (čaj' šukarije!)</i>	<i>you have taken my heart,</i>
<i>Irin, dikh man, čaje!</i>	<i>turn, look at me, girl!</i>
<i>Haljan, pekljan man (čaj' šukarije!)</i>	
<i>Mo vodži liljan (čaj' šukarije!)</i>	
<i>Irin, dikh man, čaje!</i>	
<i>Heeeeeey Hoppaaa</i>	
<i>Tele dikhe, vogi tare, pani ane</i>	
<i>Čajorije, šukarije</i>	

Romani	
<p><i>Ma phir urde pala mande</i> <i>Ma phir urde pala mande, čaje! (čaje)</i> <i>Čajorije, šukarije</i> <i>Ma phir urde pala mande</i> <i>Ma phir urde pala mande, čaje! (čaje)</i> <i>Haljan, pekljan man, (čaj' šukarije!)</i> <i>Mo vodži liljan, (čaj' šukarije!)</i> <i>Irin, dikh man, čaje!</i> <i>Haljan, pekljan man, (čaj' šukarije!)</i> <i>Mo vodži liljan, (čaj' šukarije!)</i> <i>Irin, dikh man, čaje!</i> <i>Ahaaaah Ahaaaaa Aaaaaaa Aaaaa</i> <i>Haljan, pekljan man, (čaj' šukarije!)</i> <i>Mo vodži liljan, (čaj' šukarije!)</i> <i>Irin, dikh man, čaje!</i> <i>Haljan, pekljan man, (čaj' šukarije!)</i> <i>Mo vodži liljan, (čaj' šukarije!)</i> <i>Irin, dikh man, čaje!</i> <i>Ahaaaah Ahaaaaa Aaaaaaa Aaaaa</i> <i>Ahaaaah Ahaaaaa Aaaaaaa Aaaaa</i></p>	<p><i>Little girl, pretty one</i> <i>Little girl, pretty one, don't walk slowly</i> <i>behind me,</i> <i>don't walk slowly behind me, girl!</i> <i>You have eaten and burned me,</i> <i>you have taken my heart,</i> <i>turn, look at me, girl!</i> <i>AAAaaaa...</i> <i>Look down, my heart is burning, bring</i> <i>water,</i> <i>Little girl, pretty one, don't walk slowly</i> <i>behind me,</i> <i>don't walk slowly behind me, girl!</i> <i>You have eaten and burned me,</i> <i>you have taken my heart,</i> <i>turn, look at me, girl!</i> <i>AAAaaaa...</i></p>

Song: **Tutti Frutti te kelas**

Singer/ Autor: Adrian Minune

<https://youtu.be/sB-L6BZUqyc>

Romani	English
<i>Tutti frutti te kelas, te kelas Te giljavas. Te kelas te giljavas, E romencar te pagjas. So danav so te kerav, pala late me merav. Sa o roma daje te kelav, Sa o roma daje on pijelav So danav so te kerav, Pala late me merav. Kako uvil to pamato, A man marga korkoro. A garavla kaj geli, Tilatari za vogi. So danav so te kerav, Pala late me merav.</i>	<i>Tutti Frutti we're dancing, We're dancing and we're singing. We're dancing and we're singing, We're drinking with the men. I don't know what to do, I'm dying for her. (x4) All the men, mother, are dancing, all the men, mother, are drinking. I don't know what to do, I'm dying for her. (x4) I made myself drunk, I went on my own. I sang myself a song about love. I don't know what to do, I'm dying for her. (x</i>

5.2. Activity 2: Writing Down What We Sing

This activity helps the students to review and learn about spelling rules, gender, grammar, semantic development, etc.

In pairs or individually the students will write down the songs that they have previously read and sung and

that they already know and are familiar with in their context and everyday life.

Materials: audio player, sheets of paper, pencils

Duration: 1 hour

5.3. Activity 3: Clap the Words Together

In this activity we will discover the tonic syllable of words in order to learn basic spelling rules, accentuation, etc.

Once seated or standing in a circle, with the facilitator or teacher in the same circle, we establish the rule of clapping on the tonic syllable and snapping the fingers on the unstressed syllables.

With the songs we have worked on or with some suggestions and proposals from the students, word by word we will discover the musicality of the words.

Eg. El-eph-ant: clap-snap fingers-snap fingers.

Materials: Hands for clapping, fingers to snap

Duration: 1 hour

5.4. Activity 4: A Collective Story to Tell

This activity encourages reading and creates reading references by listening to the stories elaborated and audio-recorded by the students. It encourages creativity. This collective story will also facilitate a debate on the life of Roma women in the community.

Before starting this collective storytelling activity, we shall explain the narrative pattern of a story or tale, the different parts it consists of: exposition, climax and denouement, etc.

As usual in group activities, we sit down in a circle and work together to create a story. We decide a title and each student will give a sentence until we finish the story of the life of our Roma protagonist, it can start with her life and end with her old age or death.

The life of (common name of a Roma girl in the community): The facilitator/teacher will introduce the first sentence. "Once upon a time a Roma girl called... was born in...." from here on the story is continued by the next person sitting beside her. Someone takes notes of the story (either someone from the teaching staff or each student writes her own narration: adapt it to the level of the group).

Once the story is written we will record the story, each student will record the story and thus will have an audio book and a written story to listen to, read and propose at home/community as an activity.

Materials: Paper and pencil. Recorder or mobile phone to read and record the final story.

Duration: 2 sessions, 2 hours long each. First session to create the story. Second session to record the story.

5.5 Activity 5: Roma Tales

This activity promotes ethnic self-esteem by valuing the community's own cultural heritage. In all cultures there are oral traditions, tales, legends, or family, neighbourhood or neighbourhood stories that are well-known and transmitted but not written down, and which shape values and beliefs, as well as social behaviour.

This session is intended to make students feel comfortable and confident, sure of themselves and their belonging, to be able to express and share the stories and oral histories that they feel are specific to their community. Once shared, they can write, read aloud, record and work on their own text.

As it can imply an ethnographic activity, we encourage teachers and students to send it through the website www.skolaromani.org so that at some point they can consult their tales and stories through the page where the formative material is found, equating Roma tales with the value of the material on the website. It is important to take care of the material you collect and work with, they may prefer it to be confidential, as it may expose internal cultural issues.

Materials: Paper and pencil. Recorder or mobile phone to read and record the final story.

Duration: 2 hour sessions for oral presentation and story recollection, 2 hour sessions to record. It will depend on the number of students and the number of stories.

5.6. Activity 6: Reciting Romani poetry

Getting to know the important texts of Romani culture. Learning to intonate, modulate voice, speak in public. Overcoming shyness. Confidence and training in reading skills. Reinforce ethnic self-esteem through knowledge and recognition of their culture. We work on reading comprehension

Throughout the unit we have touched several poems in Romani, accompanied by a translation. This activity consists of reading aloud these poems. After an individual reading, the poems will be read aloud by the students, followed by a discussion on the themes and events that have provoked this literary artistic expression.

Poverty, nomadism, Samudaripen, racism, antigypsyism.

6. FOR GROUP DISCUSSIONS AND REFLECTIONS

6.1 Group Discussions

At the end of each session, we shall discuss collectively what we have learnt and what we have been able to do during the training in relation to writing, reading and Romani literature.

Questions:

During the sessions, what do you think you have learned and have your expectations about the topic been met? How do you evaluate this unit?

How has it changed your perception of Roma culture and cultural creation, where has it made you feel better, where has it made you feel worse?

What has struck you most about this theme? Have you seen yourself recognised in a song, in a poem, in the collective history, in one of the stories?

Have you realised you are able to set yourself new challenges and achieve them?

7. CRITERIOS DE EVALUACIÓN

In this unit the criteria to be assessed will be the following:

- Improved ability to express oneself, organise ideas, communicate and share ideas in groups.
- Good listening, respect the interventions of colleagues, capacity to comment on the ideas put forward in conversations and debates.
- Understand and analyse the texts worked on.
- Expressing own ideas.
- Capacity to complete, deduce and induce simple reasoning.
- Showing interest in reading.

If deemed appropriate, an evaluation test may be carried out, which will consist of writing and expressing a feeling or experience that is considered relevant in your life.

8. LEARNING OUTCOMES

- Positive attitude towards reading and writing.
- Capacity to handle simple texts.
- Ability to read in front of the group.
- Understand and know how to express what one reads
- Shows interest in continuing to read and encourages reading among her peers

9. WEBGRAPHY

https://youtu.be/TEr5c_HiA2E

<https://youtu.be/sVN3nWw-ndo>

<https://youtu.be/BFfiUwbd6HI>

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