

# PAPER ACT

**TOPIC:** Painting Art Integrated Learning module (PAIL)

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## Objectives of the Paper Act

The objective of the current paper act is to guide trainers that are working with Roma on how to effectively present the **“Painting Art Integrated Learning module (PAIL)”**, which is a painting art lesson designed to promote positive narrative of Romani artists, youth and painters. It is structured with the theoretical part of the painting lesson, developed around Romani background, including information that will help trainers/professionals to the pedagogical aspect of the lesson destined to Roma s. The paper act aims to:

- ✚ Introduce the trainers to the specific background of the s (Roma), including their history, community, traditions and culture
- ✚ Provide pedagogical tips for the trainers in order to successfully implement the lesson, showing positive narrative of the Romani culture
- ✚ Guide trainers in terms of the structure of the painting lesson- how to welcome the s; what to think during the lesson & how to end the lesson
- ✚ Suggest follow-up activities and impact assessment
- ✚ Improve intercultural skills and cultural awareness.
- ✚ Reflect on the realities of adults and seniors from other cultural backgrounds and increase self-awareness about the needs of the different types of disadvantaged s.
- ✚ Get familiar with the advantages of cooperative art-based techniques increase group cohesion and prevent exclusion of disadvantages s.
- ✚ Exchange best practices with other teachers on how to handle difficult situations with s from vulnerable backgrounds.
- ✚ Get inspired on how to encourage a stimulating and open learning environment and foster collective learning.

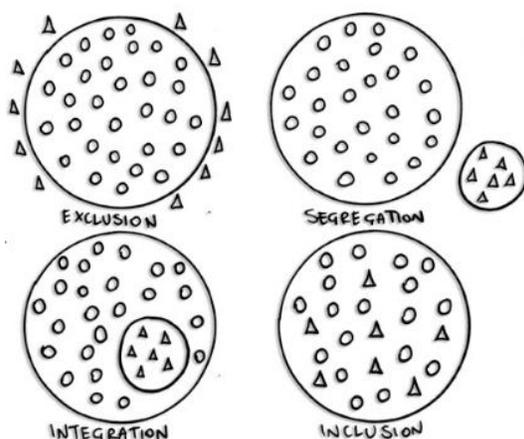
Through this paper act, trainers/professionals will be able to familiarize with the Romani culture, their history, evolution, everyday life, etc. Moreover, they will be presented famous Romani painters, along with their works and biography, and paintings that depict the Romani culture, people, environment, etc. These will help trainers get closer to the background of the s and will also inspire them to develop their painting lesson. PAIL is a teaching-learning model based on learning 'through and with the painting arts'. The role of the trainers is to adapt their already existing knowledge and techniques in painting into a way of promoting and enhancing the positive images connected with the Romani community, who have faced discrimination and hate speech through time.

Our standard methodology is based on active learning, and it is highly participative and practical. We have a hands-on approach that comprises **group exercises, role plays and simulation exercises**. We use collaborative learning techniques to foster the exchange of good practices and collective learning. The pedagogical methods used in this learning module are based on art-based and learning by doing methodologies. Our focus is on **showing the teachers how the s' motivation increases when they become the actors of their own learning** because the teacher takes the role of facilitator or learning guide. Thus, the participants get the chance to experience on themselves the benefits of the active learning methodology at the same time as learning how to apply it in their Learning Grouproom.

## General Preparation

**Definitions-Difficulties with words.** This part aims to define the main terms used in working on social inclusion groups and initiatives.

### What is 'Inclusion'?



Inclusion is a term used widely in social and educational policy making to express the idea that all people living in a given society (should) have access and participation rights on equal terms. This means, on the one hand, that institutions, structures and measures should be designed positively to accommodate diversity of circumstances, identities and ways of life. On the other hand, it means that opportunities and resources should be distributed so as to minimize disadvantage and marginalization. In the sphere of non-formal education, inclusion is considered an all-embracing strategy and practice of ensuring that people with fewer opportunities have access to the structures and programmes offered.

### Integration

Integration reconciles difference(s) in the sense of a synthesis that creates a coherent entirety – “wholeness”. Well-achieved, integration is pleasing in that it constructs a genuine harmony – an equilibrium – between disparate elements. In everyday use, the term nowadays frequently connotes the social integration of foreigners or of persons living with disabilities on equal terms with the mainstream or majority. Currently, European socio-political discourses on integration are focusing above all on linguistic and religious issues arising from immigration from third countries, especially (but by no means only) from world regions beyond Europe. But what is the reference point for integration? How is it possible to ensure that everyone can make an equally valued contribution to the integrative synthesis? Will or should the synthesis be a “melting pot” or a “mixed salad”? Typically, those who do not “fit” the mainstream or the majority have to assimilate, at least in part. This means they have to take on (some of) the values and practices of the mainstream or majority in order to be socially accepted. Depending on the circumstances, integration could become another word for assimilation. But integration is necessarily (at least) a two-way process, so minorities and majorities (whose composition shifts according to what is in the foreground) have to negotiate multiple reconciliations in

order to create together a mutually pleasing synthesis. It would be difficult to argue that European societies are currently doing particularly well on this count, although most of them are making some sort of progress and some can reasonably claim to be well-established multi-ethnic and cosmopolitan polities.

## Social cohesion

As understood by the Council of Europe, social cohesion is the capacity of a society to ensure the welfare of all its members, minimizing disparities and avoiding polarization. A cohesive society is a mutually supportive community of free individuals pursuing these common goals by democratic means. Whatever terms we use, we should acknowledge that:

- words are powerful and complex and are quite capable of giving offence, even when the thinking behind them is well intentioned and no harm or disrespect is meant by the speaker.
- words shape the way that we think and respond. Descriptive terms, such as “young offender” or “victim of abuse”, for example, often have associations that are not proven or justified but can be hard to shake off, once used.
- although words are important, we need not become too obsessed with them. If we spend too much time worrying about words, we might not get anything useful done.

Given that there is no ideal language category for describing socially excluded young people, it makes sense to proceed with care to avoid developing views that are too fixed. It would also be wise to follow some broad principles:

- we should be as accurate as possible, without letting our vocabulary become technical or too difficult to understand.
- we should always be aware of the dignity of people we are describing. A simple test is whether we would ourselves like to be referred to in this way, or if we would be happy if this description was applied to someone close to us
- we should be clear that a description refers to people’s current situation, not to people themselves. So, if we do call someone “at risk” or “disadvantaged” we refer to their present or recent circumstances that affect their opportunities. It is not a label they will carry forever.

**Motivation.** Getting s motivated can be a difficult and sometimes frustrating task. But with a bit of preparation and the right attitude it is possible to get the s on board of your training. Teachers can offer different things in their projects to address these needs:

- Social benefits: s are looking for fun, social status, recognition, belonging to a group.
- Pragmatic benefits: s want to see the sense of the things they are doing whether this is access to a painting Learning Grouproom during the project, new skills to put on their CV or going abroad as part of project or initiative
- Psychological benefits: s are constantly looking for themselves and need to find their own way in life. Wanting to distinguish themselves, they need self-esteem
- Material benefits: s are sometimes very interested in small material benefits, like a t-shirt, a free drink or a small present. This should not be seen as a bribe, but it could be a way to get them on board initially and once actively participating in the project, they hopefully will see other benefits.

## s' background

The Roma are currently one of the largest ethnic minorities in Europe, since they have migrated across Europe for a thousand years from India. Their history in Europe is very important in order to understand their current situation. Virtually, what we know about *Romani history* is known due to linguistics.

Roma populations are thought to have migrated from India in multiple waves, arriving in Persia in the 11th century, southeastern Europe in the 14th century, and western Europe in the 15th century. They had infiltrated every inhabited continent by the second half of the twentieth century. Only 80 years after their first appearance in Western Europe in the 15th century, they were expelled from nearly every Western European country. Despite their methodical exile or transfer overseas, they continued to reemerge in the nations they had fled in various disguises.

As a precursor to subsequent governmental and judicial persecution, the Roma have been accused of a variety of wrongdoings by the local people. Their interactions with the authorities in the host nation have been fraught with inconsistency. Official decrees were frequently intended at settling or integrating them, while local authorities routinely denied them even the most basic forms of hospitality, such as a campground. Approximately 400,000 Roma were murdered by the Nazis during the Holocaust. Despite the fact that they were taxed and recruited for military duty like regular people, contemporary French laws prohibited them from camping and exposed them to police monitoring. Regarding all these, it is easier to understand why some Roma nowadays trouble have trusting majority societies and government institutions if they remember their traumatic background. In present relations between Roma groups and the police or state administrations in general, it is impossible to ignore the heavy legacy of past policies of forced sterilization, child removal, and ethnic profiling.

Many Roma refer to themselves as **Rom** (meaning "man" or "husband"), whereas all non-Roma are referred to as Gadje (also spelled Gadze or Gaje; a derogatory epithet meaning "bumpkin," "yokel," or "barbarian"). In Europe, they are known by a variety of names, including Zigeuner and Sinti in Germany, Gitans in France, Cigány in Hungary, Gitanos or Calo in Spain, and Ciganos in Portugal—as well as in the Middle East and North Africa, where they are known by a variety of names, including Dom. **Many Roma regard the term "gypsy" as derogatory**. Others would rather have their own ethnonym and object than be referred to as Roma.

The World Romani Congress chose one common flag for the Roma people in 1971. The flag design consisted of two horizontal bands, one blue and the other green. The blue color represents the sky and eternal spiritual ideals, and the green, the color of the grass in the fields, fertility and eternal terrestrial ideals. In the center of the flag, an element known as the "chakra" was included, which resembles a 16-spoke red wheel and represents perpetual mobility and progress. It harkens back to the Roma's Indian roots. The flag's 16 spokes resemble the wheel "Vardo" or "trailers," which served as a home for Roma families on the move. The red color stands for the "blood" shed by many Roma during WWII, as well as the Roma who perished during the Genocide. It serves as a type of memorial to the Roma people's tragic past.



*Romani flag created in 1933 and  
accepted at the 1971 World Romani  
Congress*



Table 1: Romani population size in different European countries, Kalaydjieva, Luba & Gresham, David & Calafell, Francisc. (2001). *Genetic studies of the Roma (Gypsies): A review*

to the Romani Project, preconceptions and prejudices have had a negative impact on the knowledge of Roma culture for years. Oral history, storytelling, music, dance, theater, metalwork, woodwork, and painting are just a few of the artistic forms that have helped Romani culture survive in Europe. Despite their rich oral legacy, Roma literature is limited.

While traveling bands still exist, the majority of them now travel by car or RV rather than horse and wagon. The majority of Roma have now settled into houses and apartments and are difficult to recognize. Large numbers live in Romania, Bulgaria, Serbia, Montenegro, Macedonia, Croatia, Bosnia and Herzegovina, Slovenia, the Czech and Slovak republics, and Hungary. The Romani have traditionally pursued jobs that permitted them to live a nomadic existence on the edges of settled society. The males worked as cattle sellers, animal trainers and exhibitors, tinkers (metalsmiths and utensil repairmen), and musicians, while the ladies performed fortune telling, sold potions, begged, and entertained. Many farmers relied on Roma livestock merchants for guidance on herd health and husbandry before the arrival of veterinary care.

Due to ongoing persecution, many Roma do not publicly acknowledge their ancestors and only reveal their identities to other Roma. According to the Romani Project, preconceptions and prejudices have had a negative impact on the knowledge of Roma culture for years. Oral history, storytelling, music, dance, theater, metalwork, woodwork, and painting are just a few of the artistic forms that have helped Romani culture survive in Europe. Despite their rich oral legacy, Roma literature is limited.

Roma people reside in many different locations, and their ethnic culture has been impacted by interaction with the culture of their surroundings. Nonetheless, Romani culture has certain unique and distinctive features.

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- ✚ **Language:** Despite the fact that Roma tribes are diverse, they all speak the same language, known as Romans. According to RSG, Roman has Sanskritic roots and is linked to Hindi, Punjabi, Urdu, and Bengali.
- ✚ **Religion:** The Roma do not adhere to a particular religion, instead, they frequently adopt the religion of the country in which they live.
- ✚ **Standards:** Cleanliness, purity, respect, honor, and justice are all governed by a complicated set of standards that the Roma follow. The above is referred as “Rromano”.
- ✚ **Family:** Relationships among family members are extremely important to the Roma. In most communities, members of the extended family live together. The family’s head and wife, married sons and daughters-in-law with their children, and unmarried young and adult children may form a normal home unit. Romani people marry young, sometimes in their teens, and many of their unions are arranged. The payment of a bride-price to the bride’s parents by the groom’s parents was a common practice in Roma weddings.
- ✚ **Hospitality:** The Romani culture concentrates on displaying wealth and prosperity. Gold jewelry and coin-decorated headdresses are popular among Roma women. Religious symbols are frequently displayed in homes, along with fresh flowers and gold and silver jewelry. These acts are regarded as noble and a sign of good fortune.
- ✚ **Hierarchy:** Traditionally, bands of ten to several hundred extended families, known as “kumpanias”, gather and travel in caravans. Within the bands, smaller alliances known as “vitsas” are established, which are made up of families linked by mutual lineage. A “voivode”, who is elected for life, leads each band, and is called chieftain. A “phuri” is called the senior female member of the band, who is in charge of the women and children in the group. In some cultures, the elders are in charge of resolving problems and enforcing punishment based on the concept of honor. According to the RSG, punishment might include a loss of reputation and, in the worst-case scenario, expulsion from the society.
- ✚ **Clothing:** Many Roma, both men and women (but not children), treat clothing worn on the upper body and clothing worn on the lower body distinct. Clothing for the upper and lower bodies should be washed separately because the lower body is considered "impure," and it is preferable to avoid "polluting" the upper body. The head in particular is protected from impurity. Men's hats and married women's scarves should be kept away from any surface (such as the seat of a chair) or other clothing that touches the lower body. Furthermore, men's and women's clothes must be kept separate, and women's skirts are considered dangerously polluting to a man. Women must wear a skirt that reaches at least to the mid-calf of their legs. Food-related items (such as dish towels) are also given special attention to purity.

## Pedagogical Tips for the Trainers

Learning through the painting art can take place at all levels of teaching. PAIL is experiential in nature and makes all s to respond with their imagination and emotional strengths. The needs of s will vary with age, social contexts and ability. Stage-wise objectives for engaging s in painting art integrated learning are as follows:

- ✚ **Pre – Primary PAIL s**

At this stage s are both highly inquisitive and energetic. At this stage 'all education should be through the arts'. The objective of s' participation in visual and performing arts is to:

- Make learning joyful and engaging
- Encourage s to be aware of their environment through keen observation and unhindered exploration
- Promote sensitivity towards their environment
- Allow free emotional expression, communication and creative involvement
- Facilitate s to express freely and spontaneously

#### **Primary PAIL s**

Art education at this stage needs to link with all subjects such that it becomes a tool of teaching-learning concepts. Art can play an effective role in strengthening the 's curiosity, imagination, and sense of wonder. They should have a positive impact on the skills related to intellectual, socio-emotional, motor, language and overall literacy. The objectives of AIL at primary level are to help s:

- Experience joy and eagerness to learn
- Learn to live in an inclusive environment
- Discover concepts of other disciplines in the world around them
- Be aware of interdisciplinary connections
- Enhance observation, curiosity, exploration and creative and free expression
- Explore and understand body movement and coordination
- Develop expressive communication and critical thinking skills
- Foster an inquisitive attitude towards learning and knowledge
- Understand and regulate their emotions
- Create awareness of rich heritage and cultural diversity

#### **Upper Primary PAIL s**

During this stage s are ready to comprehend more complex interconnections between concepts and the environment. AIL can allow s build on simple concepts as well as relate them with academic content meaningfully. s also enhance the skill to work in groups and explore ideas together. The objectives of AIL at the upper primary level are to help s:

- Explore multiple perspectives of concepts
- Construct knowledge of themes, subjects and concepts and be aware of the inter-disciplinary connections
- Develop a pluralistic approach and appreciate different possibilities
- Promote teamwork and mutual appreciation
- Enhance communication skills, language skills and problem-solving skills
- Build sensitivity towards environmental and societal concerns
- Create art and apply their artistic skills in day-to-day activities
- Learn inclusive practices of respect, care, empathy and compassion
- Foster socio-emotional competencies and cognitive competence
- Understand and regulate their emotions
- Create awareness of rich heritage and cultural diversity

The following steps are recommended for effective implementation of PAIL:

#### **Capacity Building**

- ✚ Planning of Activities
- ✚ Planning Time
- ✚ Planning Resources
- ✚ s' Group Management
- ✚ Community Involvement

## 1. Capacity Building

Introducing painting art as a resource will require re-orienting the curriculum system in the use of it as pedagogical tool. All stakeholders of training planning, including the management team need to be oriented to understand the importance and the relevance of this pedagogy. Capacity building here refers to *any effort being made to improve the understanding, skills of educators and others to implement PAIL in their institution*. It reduces the reliance on outside support or services, by building their internal capacity. Teacher-training workshops and teacher observation programmes should be undertaken to bring about a paradigm shift in the ways Learners learn and the ways teachers approach teaching and learning.

## 2. Planning of Activities

Once the teacher begins to utilize PAIL methodology, she/he would need to work on the dynamics of planning. PAIL would require linking art experience to the subject matter seamlessly and to identify methods and techniques to engage s in group activities. Teacher's pre-planning: familiarity with the subject combined with attention to guiding and reviewing children's responses will keep the journey on track.

### Stage Wise Planning of PAIL Activities

#### ✚ Pre-Primary PAIL s

As recommended by NCF 2005, all the training at this stage should be through arts: drawing, painting. It further emphasizes that 90% of the curriculum must be art oriented. Therefore, while planning activities for this stage, the teacher must keep the above criteria in mind. Another important point for this stage is to focus on the process and not on the product. While planning activities for this stage, focus should be on using locally available, age-appropriate materials.

#### ✚ Primary PAIL s

At the primary stage, painting art should be integrated with all subjects and used as an approach for teaching and learning of different concepts. This will help s freely express their ideas and emotions. They will also develop all the senses through keen observation, curious exploration and spontaneous expression. While planning activities for this stage, the teacher should keep in mind that:

- The process and not the product should be focused upon
- The painting art experience should be planned such that it serves an interdisciplinary purpose catering to multilevel needs of the learning group
- In case of multi-grade s groups (groups where there are s from different standards), the teacher should pay attention to the composition of the groups. The need of inclusive groups should be focused upon

#### ✚ Upper Primary PAIL s

At the upper primary stage, emphasis should be laid on the use of s' own imagination and development of their creative expressions. It is suggested that s of this stage work together in teams for their socio-emotional development and enhancement of life skills (inter-personal communication, collaboration and cooperation, respect for diversity and appreciation for each other's perspective, developing

leadership skills, problem solving abilities etc.). While planning activities for this stage, the teacher needs to see that:

- The focus is on the process and not on the product
- Needs of inclusive learning groups are taken care
- While making the groups they should follow a heterogeneous approach to ensure no discrimination on the lines of social prejudice and gender stereotypes
- Periodic re-grouping of s is done for better exchange of ideas and accommodating different learning levels
- s are allowed to use diverse painting art forms and material to avoid monotony
- ICT as an exploratory tool is encouraged
- s are provided with opportunities to interact with local/ regional artisans to enhance their sensitivity and awareness towards indigenous cultural heritage
- Field visits to places like museums, galleries, historical monuments, melas, bazaars and etc. are incorporated
- The extent to which the art experience can be taken to connect it with the concept/subject content
- Art experience is utilized as an assessment tool also.

### 3. Planning of time

Time management at every stage is an important aspect of teachers' professional competence and productivity. Teachers can sometimes find it challenging to take out time for organizing painting art experiences, due to paucity of time. This can compromise the creation of a joyful and experiential learning environment. On the contrary there are interesting timeslots such as morning assembly, festivals of celebrations, special assemblies and excursions, which can be utilized for mass art experiences and can be easily linked to the subject content and learning outcomes.

### 4. Resource Planning

Proper planning of resources adds a novelty to the art integrated experience. Regular research and extensive groundwork by the teacher help them to create a rich repository of resources which include regional/local resources. The resources should be easy to use and convenient to procure as their easy availability will ensure increased frequency of usage. While selecting the resources, especially the physical ones, one should be confident of the fact that there is flexibility in the choice of resources.

### 5. s' Group and Learning Grouproom Management

s' groups are the space that becomes a fertile ground for learning if utilized and managed appropriately. Given below are some suggestions for effective Learning Grouproom management:

- ✚ Flexible seating arrangement which provides space for activities with free movement of s and teachers. For better efficacy of PAIL, it is recommended that the traditional seating arrangement (rows and columns) should be discouraged and arrangements such as sitting in U-shape, semi-circle, etc. should be encouraged to create space for activities and presentations.
- ✚ Teachers/facilitators should move across the Learning Grouproom space while interacting with the s. This will help teacher reach and facilitate every in the Learning Grouproom.
- ✚ PAIL approach recommends s working in groups for active engagement and collective learning.
- ✚ For better results, keep changing the configuration of groups which will s in getting to know each other better, appreciate each other's strengths and abilities and learn collaboratively for better comprehension of the subject, leading to enhanced socio-emotional skills.

- ✚ Encourage the process of inclusion while respecting all kinds of diversity. While forming groups, the multi-level and multigrade nature of the Learning Grouproom should also be kept in mind.
- ✚ Presentations by children should be encouraged to create an interactive learning environment.
- ✚ Every Learning Grouproom and working group should have display areas where 's work can be displayed.
- ✚ The Learning Grouproom can also have an innovative performing space/area which can be used for regular presentations and performances

If practiced in true spirit, the above will not only help children to develop a sense of ownership of their Learning Grouproom and group but can also transform them into s for life.

The successful training course necessitates extensive planning, which includes identifying participant needs through a needs assessment and incorporating that knowledge into the training plan. This section offers trainers with pedagogical tips to develop courses by covering the methodologies of training needs assessment and the usage of training objectives. In fact, a professional advocate must organize well-planned sessions for Roma individuals to participate. The duty of the professional is to provide chances, encouragement, and support for Roma people to take on more responsibility when they feel capable. In this course, it is essential that trainers develop an understanding of diversity within the Roma communities, of their culture and history.

Professionals should strive to build trust, mutual respect, empathy, and nonjudgmental attitudes by reaching out to Roma people where they are, actively listening, seeking to understand their position, and assisting them in recognizing opportunities. When needed, the professional serves as a resource, providing knowledge, direction, mentorship, and counsel, as well as facilitating connections and access to other resources, organizations, and opportunities.

Some pedagogical tips for the trainers are presented below:

- ✚ Have knowledge and awareness of the socio-cultural and historical background of the people they are supporting.
- ✚ Motivate and encourage Roma people, given their frequent lack of faith in their ability to improve their lives, based on previous unpleasant experiences and overall negative attitudes they or their fellows have met.
- ✚ Address sensitive problems of identity, ethno-cultural affiliation, and intergroup relations and portrayals.
- ✚ Cope with prejudice and frequently unconscious discriminatory behavior in the community, as well as expectations and practices that are incompatible with democratic and human rights values and are sometimes founded in the communities' social and cultural backgrounds.
- ✚ Demonstrate mastery of typical training tactics like brainstorming, processing/process checks, roleplays, and practice sessions.
- ✚ Before responding to a question, repeat it. This method guarantees that all participants are aware of the question so that they can comprehend the response.
- ✚ Maintain the flow of your session. Begin on time and end on time. Maintain timetable for the Learning Group and don't stray too far from it. Allowing participants to talk about anything they want may lead to some interesting tangents, but don't allow them take over. Inquire if there is enough interest to hold a second session on the subject but return this Learning Group to the course plan.
- ✚ Put yourself in their shoes—or seats, as the case may be. Allow for regular breaks.

- ✚ Relieve any fears you may have about taking the course. Demonstrate to Learners that you are approachable and accessible.

Regarding the artistic aspect of the lesson:

- ✚ Don't be intimidated if you're new to art. Use art inquiry as an opportunity to show your pupils how to take creative risks. You'll be rewarded with the gift of seeing art and your Learners through new eyes.
- ✚ The main aspect to emphasize here is that Learners must understand that art can take numerous forms, and that you, as the instructor, must provide the tools for them to create art in their own unique style.
- ✚ The art content that is taught should be a product of the Learners' own tastes, interests, and inclinations, rather than a reflection of the teachers' tastes and decisions about what should be taught.
- ✚ Begin a ten-minute quiet period once the instructions have been given, the paper has been distributed, and the Learners have begun working on their assignment. This is their time to reflect on their work and to immerse themselves in their craft.

## Roma as an inspiration to Famous painters<sup>1</sup>

In the past years, before the acceptance of Romani painters, Roma people and communities have inspired a plethora of painters all over the world. The representation of Roma has had varying degrees of impact depending on the extent of the Romani presence in each geographical area across different historical periods (from the 15th century onwards, by when the Roma were already residing over most of Europe).

*Did you know that in Raphael's painting, **The Great Holy Family**, St Elizabeth is represented as a Romani woman? And that the people in **Travellers beneath the Ruins by Bourdon** are Romani soldiers, gathered in the Bohemian companies? Do you wonder why the portrait **The Gypsy** (The Bohemian girl) by Hals is that of a voluptuous young woman? What do this work of art teach us about their time of creation? What do they teach us about interactions between people and social groups?*

### List of Romani paintings in The Louvre

Name of the painting	Painter	The work in brief	Link
The Glorious Virgin (circa 1485)	Anonymous	Period: late Middle Ages, early modern Artistic field: visual art Genre: religious scene Style: Northern Renaissance (Flemish) Medium: embroidery	Preview the painting <a href="#">HERE</a>
The Great Holy Family (circa 1518)	Raffaello Santi (Raphael) (1483-1520)	Period: 15th-16th century Artistic field: visual art Genre: religious scene	Preview the painting <a href="#">HERE</a>

<sup>1</sup> More detailed information can be found as part of the paper "**The representation of Roma in major European museum collections-Louvre**", link: <https://rm.coe.int/representation-of-roma-louvre-en/16809d7303>

		Style: Italian Renaissance Medium: painting	
The Small Holy Family, also called "The Virgin and Child", Saint Elizabeth and The Infant Saint John in Landscape (circa 1519)	Attributed to Giulio Pippi (Giulio Romano) (1499-1546)	Period: 16th century Artistic field: visual art Genre: religious scene Style: Italian Renaissance Medium: painting on wood (poplar)	Preview the painting <a href="#">HERE</a>
Moses Saved from the Water	Nicolò dell'Abbate (circa 1509-1571)	Period: 16th century Artistic field: visual art Genre: Biblical scene Style: Italian Renaissance Medium: drawing	Preview the painting <a href="#">HERE</a>
The Fortune Teller	Michelangelo Merisi da Caravaggio (Caravaggio) (1571-1610)	Period: modern Artistic field: visual arts Genre: genre painting Style: baroque Medium: painting	Preview the painting <a href="#">HERE</a>
The Fortune Teller (circa 1626)	Nicolas Régnier (1588-1667)	Period: modern Artistic field: visual art Genre: genre painting Style: baroque Medium: painting Movement: French Caravaggesque	Preview the painting <a href="#">HERE</a>
The Fortune Teller (circa 1628)	Valentin de Boulogne (Le Valentin) (1591-1632)	Period: modern Artistic field: visual art Genre: genre painting Style: baroque Medium: painting Movement: French Caravaggesque	Preview the painting <a href="#">HERE</a>
Musicians and Drinkers (1625)	Valentin de Boulogne (Le Valentin) (1591-1632)	Period: modern Artistic field: visual art Genre: genre painting Style: baroque Medium: painting Movement: French Caravaggesque	Preview the painting <a href="#">HERE</a>
Gypsy Girl (circa 1630)	Frans Hals (circa 1582-1666)	Period: modern Artistic field: visual art Genre: genre portrait Style: baroque	Preview the painting <a href="#">HERE</a>

		Medium: painting Movement: Dutch Caravaggesque	
Travellers beneath the Ruins (1640-1643)	Sébastien Bourdon (1616-1671)	Period: modern Artistic field: visual art Genre: landscape Style: Learning Groupical Medium: painting	Preview the painting <a href="#">HERE</a>
Soldiers at Rest, also called Gypsies at Rest (1640-1643)	Sébastien Bourdon (1616-1671)	Period: modern Artistic field: visual art Genre: landscape Style: Learning Groupical Medium: painting	Preview the painting <a href="#">HERE</a>
Military Regiment Resting with a Fortune Teller (circa 1648-1650)	Jan Miel (1599-1665)	Period: modern Artistic field: visual art Genre: landscape/genre painting Style: Flemish painting Medium: painting	Preview the painting <a href="#">HERE</a>
Gypsy Camp (17th century)	Jan van de Venne ("The Master of the Gypsies") (circa 1600-1651)	Period: modern Artistic field: visual art Genre: genre painting Style: Flemish Baroque Medium: painting	Preview the painting <a href="#">HERE</a>
Gypsy Wedding Feast (circa 1730-1735)	Alessandro Magnasco (1667-1749)	Period: modern Artistic field: visual art Genre: genre painting Style: late baroque Medium: painting	Preview the painting <a href="#">HERE</a>
Zingara with a Basque Tambourine (circa 1865-1870)	Jean-Baptiste Camille Corot (1796-1875)	Period: modern Artistic field: visual art Genre: portrait Style: transition from Learning Groupicism to impressionism Medium: painting	Preview the painting <a href="#">HERE</a>

Depictions of the Romani body and of Romani attributes, whether real or imagined, serve the majority societies. Their appearance in Europe in the 15th century, as a full epistemological caesura between the waning age of interpretation and the embryonic age of enlightenment, influences a certain relationship with otherness. Whether hermeneutical, allegorical figures of vice, seduction or even embryonic nation states, it is the ontological absence of Roma that is highlighted by the Louvre's pictorial list, and this clarifies the relationship that the French power apparatus maintains with this minority.

*Is the Romani figure a constituent element or component of national artistic imagery?* Quite simply, is it possible to speak of a Romani presence at the Louvre (understanding “presence” in the Lévinassian sense of another whose otherness is a dazzling expression)? It is certainly present to a lesser extent than in other places of high culture in France, such as the National Archives, or in the rest of Europe, such as the collections in the Hermitage, the Prado or the Vatican. In terms of numbers, therefore, the Louvre houses 15 works, most of which are on display, and which are spread out over a time line running from the 15th to the 19th centuries. Bohemians, Gypsies, fortune tellers, Travellers and musicians can be found in them, but who could say that they can see Roma, Sinti, Kalderash, Kale, Manouches or Lovari in them?

Now, when Roma others are regarded as radical outsiders, when Roma and Gypsies, whether travelling or settled, are treated as the lowest of the low, there is no choice but to accept that this people will only be emancipated, whether socially or intellectually, if the philosophical injunctions of Paul Ricoeur become a foregone conclusion.

In fact, Roma people in their intrinsic pluralism, yet greatly hampered by the “three fundamental ethical powers of being”, namely the power of speech, the power of action and the power of organizing one’s own life into an intelligible, acceptable narrative, are actually excluded from their “payment obligations”, from their responsibility to the world, and also to a great extent from their power to act.

### **Romani figures appear in western painting from the end of the 15th century**

There are some constants in the first descriptions of Romani groups arriving in western Europe: on the one hand, as explained above, there are the names given in the archives for these populations, their mobility and the military or noble nature of the titles under which the heads of these companies presented themselves to the local authorities (and adapting in so doing to the political strategic realities of the regions of Europe that they passed through). On the other hand, ultimately, these descriptions rapidly shift towards the creation of a contemptible body, the phenomenology of a hideous body that transforms itself over time into a morbid body.

We are therefore faced with two iconographic Romani archetypes that impose themselves and fluctuate between the sacred and the profane. The first is that of the Egyptian figure in exile, of mobility, of the injustice of persecution by the Pharaoh or by Herod. At the Louvre, these figures are found in the Flemish the Glorious Virgin and in the preparatory drawing for Moses Saved from the Water by Nicolo dell ‘Abbate. The second is that of the hermeneutic figure of the interpreter and proclaimer as developed by Raphael in his Great Holy Family and its corollary by Giulio Romano, The Small Holy Family in the figure of St Elizabeth, mother of St John the Baptist and proclaimer of the birth and death of Jesus Christ; she is dressed and has her hair styled in the manner of the Gypsies of the time.

In fact, in the Great Holy Family by Raphael, St Elizabeth, mother of St John the Baptist and the Virgin’s cousin, announces Jesus’ sacrifice. She is therefore depicted in the dress of a Romani woman, wearing a cape and turban. Other women are found in numerous scenes from the 15th and 16th centuries, such as St Anne and the Virgins with Child, dressed in a similar way or with the flat hat also typical of Gypsy women. This is the case with Boccaccio, dell’Abbate, Correggio, Ansaldo, Mantegna and Titian.

### **From hermeneutist to fortune tellers: the shift from otherness to exteriority**

Even though this epistemological caesura takes place between two completely different interpretations of the world, the iconographic image of the Roma oscillates between the sacred and the profane. If Raphael’s St Catherine, who is depicted as a Roma/Egyptian, is a sacred evocation of the proclamation of Christ’s future sacrifice, a profane image, it becomes a recurring theme for Caravaggio (The Fortune

Teller, Fact sheet 5) and European Caravaggesque. Fortune tellers, as negative allegories of vice and of moral marginality, crystallize the artistic and social representation of Romani women.

Caravaggesque fortune tellers and also others before them tell us about the ancient nature of depictions of Romani women as predictors of the future and mistresses of the “black arts”. We have seen how, a little earlier, these women and their qualities as hermeneutists and interpreters of signs that were inaccessible to lesser mortals fascinated other people so much that they were chosen to represent key female figures from the Old and New Testaments.

### **The Europe of nation states – Nationalization of the pictorial treatment of Roma people in marginal nature**

Majority societies tend to forget that the concepts of nation and of national identity are in no respect components of “human nature” and that such components are nothing but constructs, “simple” products. The nation that the majority accepts could be defined as an “imagined political community – and imagined as both inherently limited and sovereign” is a modern creation. The concept was consolidated progressively from the 16th to the 18th century.

At the end of the 18th century, all European countries tested an identical process for defining the nation, with some gaining self-belief and thus their colonial enterprises. These western national identities were constructed to the detriment of numerous minorities, who are seen to have been denied, destroyed or irrevocably transformed by monolithic national constructs. If the 18th century saw the arrival of nationalism, it was also partly a result of the establishing of a new geopolitical reality and the changes in cultural legitimacy based on this new concept of normativity, which was already latent from the end of the 15<sup>th</sup> century onwards.

### **The 18th and 19th centuries – Gallant Bohemians, modernity and Orientalism**

Two phenomena relating to the treatment of Romani figures developed in the 17th century: on the one hand, there was the use of non-Romani models and fictitious Bohemians in costume, thus affirming the disembodiment of a being in the Romani world and the disembodiment of the individual. On the other hand, there was their inclusion in a particular relationship with the idea of nature during the century of the Enlightenment. In France, from the mid-17th century onwards, the dismantling of the social structure of the great Bohemian companies placed the fantastical Bohemian in an artificial relationship with the latter. In the 18th century, it is the model dressed up as a Gypsy that is developed into a constructed nature. This marginal geography where the Bohemian or Gypsy is kept subtends a stance that is moral, ideological and poetic at the same time.

### **Intra-European Orientalism – The epistemically power of images and words**

One can easily feel sad when faced with Zingara with a Basque Tambourine by Camille. A profound melancholy overwhelms anyone who stops to look at this face. Some may feel the nostalgia of youth are transcribed by a painter whose death was near, or the weight of seven centuries of epistemicide, in a total absence of being, which is nonetheless supposed to evoke something of the Roma people and of Romani women. This young model, whose regard strives to appear innocent and yet is hardly innocent at all, this young girl whose tambourine is meant to ethnicise her, has the dignified eroticism of all the stereotypes of Prosper Mérimée relating to Gypsy women.

Within a Romantic setting, Orientalism is powerful for those who are willing to admit it. This young girl appears to be on the brink of whispering something, and it is in this pregnant silence that it is possible to catch a glimpse of the Orientalising relationship that the 19th century had with the Roma, and with Romani language and philology.

The artistic depiction of the Roma in the early modern period (the 15th, 16th, 17th, and 18th centuries) was stereotyped and in the minority. Except for Antonio Solari "lo Zingaro," there are no known Romani painters. Many representations of Roma women, in particular, were associated with the depiction of virgins with female Romani physical characteristics. The central theme is the iconographic motif of Roma fortune tellers who also steal or scam. Paintings representing nomadic groups or families on the move can be found in the 17th century. In all of these depictions, the Roma are portrayed as exotic or foreign people who dress and live differently.

The Fortune Teller is a painting by Michelangelo Merisi da Caravaggio, an Italian Baroque artist. A gypsy girl reads the palm of a foppishly dressed boy in the artwork. However, the clever gypsy woman is deceitful: her seductive grin is a ruse, and because the young guy has been swept off his feet by her beauty, he fails to see that she has slid the ring from his finger in the meantime.

The Romani motif first appeared in the visual arts, such as painting, engraving, and sculpture, in the nineteenth century. Many foreign painters traveled to Spain in order to capture the Roma and their culture. The Roma are no longer background characters, but rather protagonists. The Roma is viewed as original, unaltered individuals who represent authenticity, which will be the most appealing aspect for Romantic and consumerism artists.

The majority of artists depicted Roma folkloric characteristics and continually expanded them. Male and female Romani models were also identified during this time, and eyewitnesses were present. Many Roma prints, notably outfit samples, were used to illustrate anthropological texts.

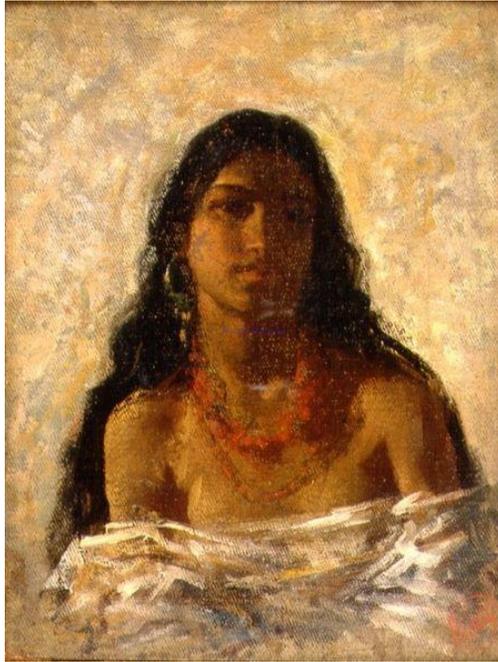
A lot of Spanish painters used the Roma as aesthetic reason in their work, and many of their works depicted them. They portrayed the Roma in a modern light and in accordance with current artistic trends (the late 19th and early 20th centuries). One of them is Isidre Nonell who is known for his emotive depictions of socially marginalized characters, in late 19<sup>th</sup>-century in Barcelona.

The Roma and twentieth-century art remained linked. The Romani were depicted in ways that were not familiar to the public. Romani were also used by the avant-garde to experiment with new techniques and aesthetic conceptions. The image of the Roma as victims of Nazi persecution and extermination grew stronger after WWII and throughout the twentieth century. Picasso, Dali, Matisse, and plenty of other notable painters all played an important role.

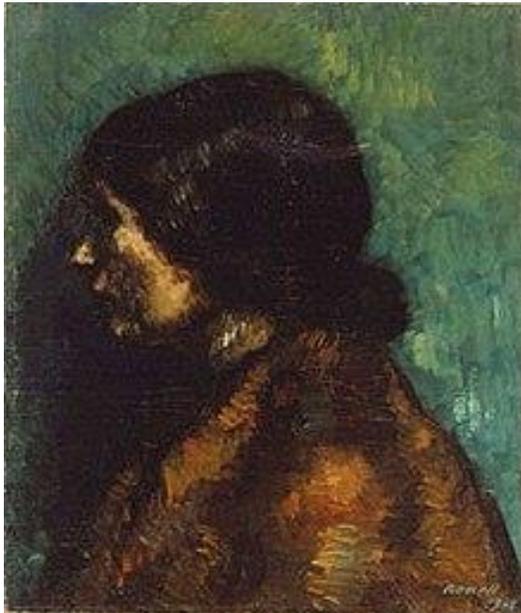
The most important and astonishing aspect of the Roma and the visual arts today is that the Roma are the artists. Non-Roma artists, of course, continue to exploit Roma as a motif in admirable ways. Romani artists can be found in all countries where there are Romani, i.e. all over the world. These Roma are talented artists who wish to share and contribute their artistic perspective, which has been suppressed for generations.

There are several examples of painting work with Romani people illustrated:

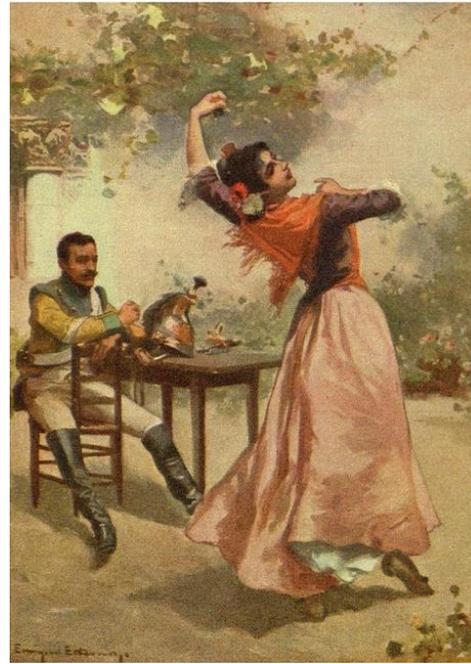
*Gypsy woman. between 1870 and 1872. Fortuny  
Gitana*



*Gipsy Woman's Head, Isidre Nonell, 1906*



*"Lombroso Transformed Into Painting"<sup>2</sup>*



*Carl Huns, A Young Gypsy Woman with a Tambourine  
1870 Oil on canvas, Latvian Museum of Foreign Art,  
Riga, Latvia<sup>3</sup>*



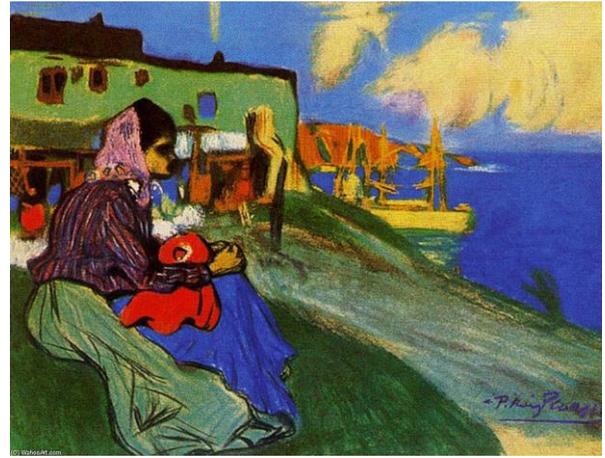
<sup>2</sup> More information is available [here](#)

<sup>3</sup> More [here](#)

*The Caravans – Gypsy Camp near Arles, Vincent van Gogh, 1888*



*Gypsy in front of Musca, Pablo Picasso, 1900<sup>4</sup>*



## Romani painters

The Romani culture has survived mostly from a range of artistic forms, such as music, dance, woodwork, painting, etc. The formation of Roma identity is strongly influenced by cultural representations. For millennia, Roma people have been the victims of exclusively non-Roma depictions. When Roma intellectuals declared one of their main missions to be the exploration and presentation of Roma art, as well as the removal of stereotypes and prejudices from the public perception of the Roma, they only expected to face a scarcity of resources and extremely difficult conditions in which to realize their visions. What they didn't expect was for the worldwide cultural scene and policy to become sensitive to, and interested in, the same cultural products, contents, and problems they were studying, and for this context to be essentially positive and supportive. Roma artists have participated in a number of international contemporary art exhibitions since 2000.

Roma art was entirely examined by non-Roma specialists, who deemed it obsolete, simply illustrative, or, at best, nostalgic, and thus removed it from the official canon. Roma artists had little opportunities to experiment with new techniques, and they could only show their work at community centers, which seemed to be on the outside of the cultural conversation. When Roma artists demanded recognition as a collective, their works were consigned to the status of collective (folk, popular) manifestations of Roma culture, of exotic Roma objects, and if the artists were not restricted to anonymity, their future was circumscribed by being presented, for more than three decades, in marginal institutions that lacked the necessary infrastructure for creation and exhibition.

Recognizing their ethnicity and cultural history is still a double-edged sword for Roma artists. However, a growing public debate over Roma identity and representation, as well as the presence of Roma specialists, has begun to deconstruct this complex system of cultural oppression. The new generation of Roma art has produced a plethora of fascinating cultural manifestations. The establishment of a

<sup>4</sup> More info is available [here](#)

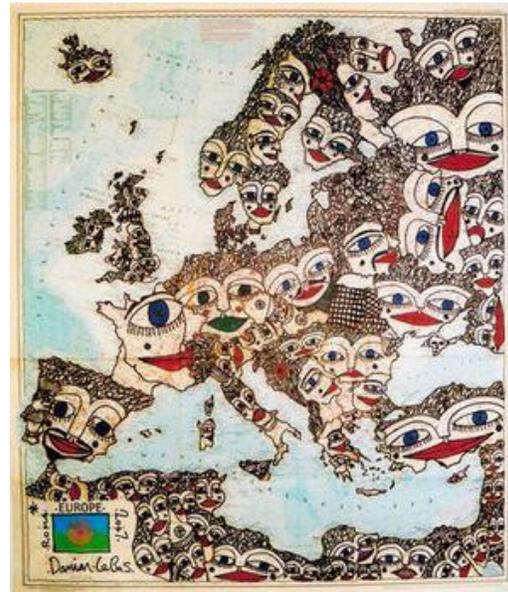
Roma minority infrastructure — museums, theaters, concert halls, and so on — is still on the table. For decades, the need for Roma-specific institutions has been a topic of discussion in some countries.

Several Romani painters have earned distinctions for their work and have participated in exhibitions and galleries worldwide. Some of them are presented below:

- + **Damian Le Bas:** He was born in the UK in 1963 and was a strong figure of the “Roma Revolution” in art. Le Bas lived and worked in West Sussex with his wife, Delaine Le Bas, who was also a Romani artist. He was an MA graduate from the Royal College of Art and the initiator of the Roma Biennale, while he has exhibited in major art galleries across the world. There is the same depth of narrative in Damian's paintings, but the stories are not made up by us, but rather journeys through the labyrinths of his crossing universes, actual adventures that will not fade away like a fading fire but will capture eternally clashes of people, ideas, and culture.



*Damian Le Bas, Summer in lost souls field*



*Damian Le Bas, Back To The Future! Safe European Home 1938*

- + **Gabi Jimenez:** He was born in 1964 and since 2004 he has played an active role in the circulation of international contemporary art. He is currently living in France and remains active in political and community activism, supporting the rights of Roma. His canvases are crisscrossed with bright and vivid colors, with lines outlined in black, depicting the culture of travelers without ever reducing it to simple clichés. Behind the swarm of details and joy that emanate at first glance, however, hides a whole other truth: that of a gloomy story, made up of discrimination, violence, hatred, and expulsions



*Barrio Gitano, 2008*



*Les Ogres de Barback, 2008*



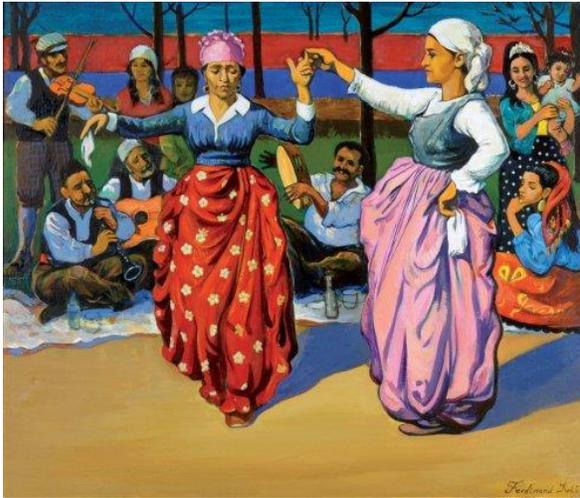
*Ceija Stojka, Quand on roulait-Idylle avec ferme*



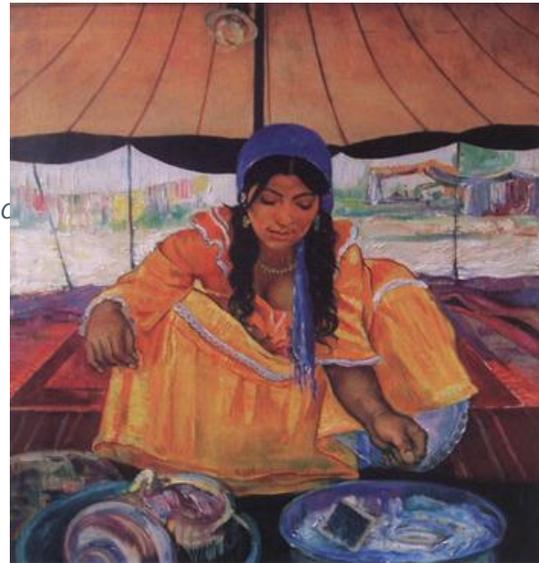
*Ceija Stojka, Sans titre, 1993, acrylic on board,  
Courtesy Hojda et Nuna Stojka*

✚ **Ceija Stojka:** She was an Austrian-Romani painter, musician, writer and musician, who survived from the Holocaust. Ceija's father was sent to Dachau in 1941 and never returned. In 1943, the Stojka family was sent to Auschwitz Birkenau II, where the majority of her relatives perished. Ceija was released from prison, but the topic of witnessing has resurfaced in her work since she began working in 1989. At the age of 56, she started painting using unconventional materials, such as her fingers or toothpicks. Combining German expressionism and folk art, her work portrays the death camps and scenes of family life in their painted wagon prior to the Holocaust. Her artwork has been featured in exhibitions in Europe, Japan and the United States. Ceija Stojka's last exhibition, "Ceija Stojka, Leben!" took place at the Jewish Museum of Vienna from January to March 2005.

✚ **Ferdinand Koci:** He has been captivated with the need to create since he was a youngster. He was born into a Romani family in a communist Albanian region, and he turned to art to escape the daily conflicts between socialist equality and long-standing marginalization. Whatever he was meant to be doing, whether it was in the fields, at home, or at school, he began drawing on scraps of paper with pencils or charcoal, or on the ground with a stick if nothing else was available. The inspiration for Koci's work comes from his own life. First, the Albanian countryside, with peasants and Roma who evoke clichés but are, in this case, the genuine thing as seen from within their own culture but characterized by his artistic training. As he became the most desired object of political exploitation, the token minority member with actual talent, his work was taken up for use in a variety of causes.



Ferdinand Koci



Ferdinand Koci, *Khereski Romni* 2001, oil on canvas

✚ **Terez Orsos:** She was born and raised in Komlo, Hungary in 1956, coming from a family with fifteen children. She started drawing since she was a child and has gained the first prize at the national children's drawing contest. The creative period ended when she was fourteen, because as she says, "love came knocking on her door". She did not paint until the age of nineteen, when she started setting up adult's creative workshops. She took part at the National Exhibition of Self-taught Artists, while she learned that what she was doing may be valuable. Orsos' works were well-received by the general audience, while professional critics praised her the most. Her paintings, on the other hand, are unlike anything else in modern women's art or contemporary Roma art: they are outraged, furious, political, and investigative testimony to the injustice that women and Roma face, as well as pleas to eliminate prejudice and violence.



Terez Orsos, Meeting the witch



Terez Orsos, Bride

## Course Introduction and welcoming the s

In the beginning of the lesson, it is important that participants are aware of the course and that they are in a friendly and warm environment. Without it, s are less likely to engage with you or the course and your relationship starts on the wrong foot. Dedicate a few minutes to introduce the course, yourself and each other. This will help you familiarize with the s, discuss about the objectives and schedule of the lesson and will create a common goal for the group.

You can start by completing the steps below:

- ✚ Welcome the s to the lesson. Introduce yourself and your support staff (if relevant) effectively, and let s know what they can expect.
- ✚ Inform participants about the structure of the lesson; the duration, the topics to be covered, the materials to be used, etc.
- ✚ Introduce participants to one another other using warmup activities, help them learn about each other.
- ✚ Discuss about the course goals and participant learning objectives.
- ✚ Explain your expectations, including punctuality, seeking help when needed, offering feedback when appropriate, etc.

- ✚ Establish a culture of feedback. Let Learners know you're interested in hearing about their experiences with the course and any recommendations they might have.
- ✚ Get a sense of Learner's motivation in the course. Recognize why they are taking your course, what are their expectations and what are the challenges they anticipate

Opening activities are considered as "icebreakers", that result into creating communications and relationships among participants and the trainer, but also into creating a friendly environment. Even if the participants are already familiar with each other, the trainer must do so. Use an activity like one of the following instead of the standard "tell us your name" option:

- ✚ Split the group into two groups. Allow participants a few minutes to conduct interviews with one another. After then, each participant is given the opportunity to introduce her or his partner by name and discuss at least two distinct features about her or him.
- ✚ Form couples out of the group. Ask about the participants' favorite foods or the animal they believe best describes them and why. When participants introduce their partners to the groups, they share this information.
- ✚ The trainer and the participants form a circle. Toss a soft ball around the perimeter of the circle. As they catch the ball, participants say their names. When they catch the ball after a few minutes, they call out the name of the person who tossed it to them.
- ✚ Participants write three questions on a piece of paper and identify someone in the room about whom they know as little as possible. Each person asks the other a question. Following that, the participants introduce their partners by sharing both the questions and their answers.
- ✚ Make a name tag for each person who will be attending. Place the tags in a box and assign a name tag to each participant. Participants find and introduce themselves to the individual whose name tag they drew.

The peculiarity of this course is that s are coming from a disadvantaged group, that have faced discrimination through the years and are often excluded from society. The role of the trainer, except for understanding the background of the s, is to make them feel comfortable and included, helping them to promote a positive narrative of their culture. You can begin with presenting Roma's positive stories. Instead of talking about your group members as individuals, talk about how they use their free time (individual issues may well emerge in due course). An excellent approach to do this is to use graphic material. The discussion might then move on to more delicate topics including where they feel included and alienated in their area, as well as their life as Roma. The facilitator's job is to encourage individuals to think about things and ask questions in order to gain a better understanding. For example, the facilitator can ask, "Why do you believe that is?" Focusing on 'issues' should be avoided because it may encourage pessimism toward his or her life circumstances, and young people may not regard certain conditions as bad. It's critical to strike a balance between negativity and positivity, for example, by encouraging people to celebrate their pride in being Roma and focusing on areas where they can make a difference.

## Warm up exercises in order to show positive narrative of the Romani identity

Warming up exercises can increase motivation, which is an important factor to consider when arranging warm-up activities. Teachers must make an active effort to cultivate favorable attitudes toward learning in their Learners. The most important aspect of generating interest is to whet the Learners'

appetites; that is, to tickle their interest and create an appealing image for the Learning Group so that they get more interested, and the learning process improves. Warm-up activities are intended to draw Learners' attention, assist them in putting distracting thoughts aside, and prepare them to concentrate individually and as a group on the activities that follow. They will force individuals to pause and redirect their attention on whatever they are doing or thinking.

The "Speed Date" technique is a warm up exercise, aiming to build team integration. First of all, split your group into subgroups of two people. Begin by creating a list of questions. These should be left open-ended in order to allow detailed descriptive responses or even stories. Create questions that promote a pleasant environment and develop as many as possible so that team members can explore a variety of perspectives together. For example: "Recall a memorable day in your life, preferably from your childhood. Could you tell me about that day?"; "What were some of the most essential lessons your parents taught you?". It's time to switch 'date' partners after a few minutes. Continue until everyone has had a chance to meet everyone else.

Since the participants will be familiar with each other, by exchanging experiences, it is time to warm up for the painting lesson. A characteristic of the Romani identity is the "Vardo", i.e. the Romani wagon. Vardos are usually lavishly ornamented, with elaborate carvings, brilliant colors, and even gilding. Lines would be painted on all of the vardos. The line design is called "lined out". Before starting the main lesson, display to the participants a picture of a vardo with lined out design. Let them get inspired to create a shape (swirl, loop, S-shape, etc.) and make an attempt to recreate the shape. They can either reproduce it exactly as you see it or strive for a mirror-inverted version for added complexity.



*Vardo with lined out design decoration*

## Suggestions for follow-up activities

When the material you have planned is covered, it is possible that you extend the course with follow up activities. These are all things that have to do with independent practice, enrichment, and reinforcement. You might give Learners the opportunity to perform something autonomously, allowing you to do formative evaluation or allowing them to take the activity further and apply what they've learned in a personal way. This step strengthens the bond between the and the material.

Reflecting on the experience. Whatever activities you pick, we feel that taking time to reflect, remember, and share the lesson is the best place to start for meaningful follow-up work. After attending a course, taking the time to reflect on the experience can help s improve their critical thinking abilities and answer any issues they may have.

Memory map. Simply asking your Learning Group to share as many recollections as they can about the lecture is a good approach to start a conversation. It's critical that this does not feel like a test, but rather an opportunity to communicate.

**Further discussion – evaluation.** Chose some paintings from Roma artists or depicting Roma, and have participants make a list of words or thoughts that come to mind. Why are they thinking about those words or ideas because of the piece of art? Again, urge them to be specific and to back up their claims with visual proof from the job. After the conversation, you can inquire if the Learners' first impressions of the piece have altered or moved. What contributed to their first impression being informed, expanded, and changed?

**Expand learning beyond the Learning Grouproom.** Bring Learners to a museum or gallery to see works of art in person whenever allowed. These kinds of encounters have a significant impact on Learner learning and experiencing a work of art in person versus viewing it on a screen is a whole different experience. If there aren't many museums or art galleries where you teach, look for local artists. They can be a wealth of information for your s, and they are frequently willing to speak with them about their work.

Brainstorming together with the s around choice of subject and materials, what to think about during the lesson.

### Types of Resources

**Material Resources:** While planning and selecting material and equipment for PAIL activities one can practice thumb rule of following five points – resources should be

- ✚ Economical,
- ✚ Environment friendly,
- ✚ Reusable,
- ✚ Innovative and
- ✚ Locally available.

**Community Resources:** Ways and forums to involve the local community meaningfully must be devised to develop a healthy and proactive community-oriented partnership. When provided with opportunities to interact with local/regional artisans, Learners enhance their sensitivity and awareness towards the indigenous cultural heritage.

**Space:** It has been seen that in the traditional set up learning is very often confined to specific areas: whereas in PAIL, it is recommended that the teacher needs to become more flexible while selecting and using learning spaces. Spaces/places should be such which provide children with an opportunity to explore, experiment, create and express themselves freely

### How to end the lesson

As teachers, most of you are very familiar with the topic of icebreakers and openers, but many of us sometimes ignore a very important aspect of the Learning Group: the closing. The introduction is just as important as the closing, but unfortunately many teachers forget to focus on this aspect of the Learning Group. Since the Learning Group wrap up can essentially help the Learners review, retain, and even remember important points in the lesson, it would be very beneficial to focus more attention on concluding your lesson in an engaging and fun way.

Here are just a few ideas to help you end your lessons in a more creative way:

- ✚ **Minute Speeches:** For this activity choose a few s or if you are working with a smaller group, have everyone take turns giving a one-minute speech to the Learning Group. The s can either stand up near their desk or go up to the front of the group in order to give their brief speech. Have each talk about what was done during the lesson, their favorite part of the group or have them give a summary about a reading activity they worked on. The topic can be modified, and you may even use this activity to have your s get to know each other better during first lesson.
- ✚ **Corrections and feedback:** During the last 10-15 minutes of the group, it is a good idea to go over some of the mistakes or errors that came up during the lesson. Many teachers also take advantage of this time to go over some common pronunciation mistakes. Correcting your s' mistakes during this final moment of Learning Group can be extremely beneficial and it is more likely that your Learners will remember your comments and suggestions, since it's the last activity they will be focusing on.
- ✚ **Correcting your s' mistakes** during this final moment of Learning Group can be extremely beneficial and it is more likely that your Learners will remember your comments and suggestions, since it's the last activity they will be focusing on.
- ✚ **The cool down:** since the beginning of each lesson is cleverly named a "warm up" it only makes sense that the closing activity is called a cool down. During this activity, cool your group down by talking about any confusing or difficult topics the s encountered that day. Use this time to answer questions or explain anything that your Learners may have had a hard time with; take advantage of these moments to make sure that everyone in the Learning Group leaves with more clarity and less confusion about the topics covered in your lesson.
- ✚ **The fly swatter game:** This game is perfect for younger s who have a bit of excess energy to burn off at the end of the lesson. Have your s make two lines at the front of the Learning Group, each of them with a fly swatter, newspaper, or a rolled-up piece of paper on hand. Write two adjectives on the board and then ask, "this adjective is used to describe people and not things" then have two s run up to the board and hit the correct word with their "fly swatter", the first one to hit the right word wins a point for their team. This game can be modified to fit the level and topic of the Learning Group. Believe it or not, this activity can also be very fun for adults!
- ✚ **Quiz the teacher:** This can be used in a variety of ways but as an exit strategy (given that time constraints of subsequent lessons may mean a timely exit is required) this can be done as a paired activity producing one lesson relevant question per pair displayed on a whiteboard. With the teacher ranking the questions to provide an answer/order of exit. The ranking can be applied in a discretionary way to consider any variance in ability level. This type of ending allows for both competition and collaboration, whilst allowing you to assess the depth of understanding.
- ✚ **Confidence indicators:** This is an easy way to gauge progress and can easily be used in conjunction with a lesson review which revisits objectives or proposed outcomes. Whilst the smiley face range are more fun with younger s (or the more artistic), a numerical score or a straightforward thumb up, middle or down can be engaging with the older ones. Making it fun is in the delivery and this can be judged by the individual as it can be equally effective whether written in books, displayed through gestures, traffic light cards, different room position or on whiteboards.

- ✚ **Tweet summary:** Getting s to be concise in an effective and efficient way has always been an issue with either a more is best or “you know what I meant” approach from Learners. Using the tweet format of a 140-character summary allows for an adequate summary in the former type of and the provision of key words which should be used should focus the latter type. Using something which is linked to social media always seems to bolster the engagement factor too.
- ✚ **Outcome review:** Otherwise known as show off your learning! Make time at the end of the lesson to show levelled outcomes for Learners to consider and make judgements of their own learning. How this is monitored or delivered can vary from a sentence stating the level reached with an explanation to whiteboards to exit cards or verbal statements.

## Assessment of the impact

Assessment through art integrated learning helps the facilitator to move away from the traditional paper-pencil or oral and recall method towards a continuous and comprehensive assessment method which can help assess both the learning of the subject as well as the socio-emotional development of the . It helps to democratize the process of assessment, in which s are offered multiple modes to express their learning. Hence, it becomes an effective tool for both competencies-based learning and to assess the competency- based learning.

Assessment of Learning is the assessment that becomes public and results in statements or symbols about how well Learners are learning. It often contributes to pivotal decisions that will affect Learners' futures. It is important, then, that the underlying logic and measurement of assessment of learning be credible and defensible.

ASSESSMENT is used to:

- ✚ **inform and guide teaching and learning**

A good Learning Grouproom assessment plan gathers evidence of Learner learning that informs teachers' instructional decisions. It provides teachers with information about what Learners know and can do. To plan effective instruction, teachers also need to know what the Learner misunderstands and where the misconceptions lie. In addition to helping teachers formulate the next teaching steps, a good Learning Grouproom assessment plan provides a road map for Learners. Learners should, at all times, have access to the assessment so they can use it to inform and guide their learning.

- ✚ **help Learners set learning goals**

Learners need frequent opportunities to reflect on where their learning is at and what needs to be done to achieve their learning goals. When Learners are actively involved in assessing their own next learning steps and creating goals to accomplish them, they make major advances in directing their learning and what they understand about themselves as s.

- ✚ **assign report card grades**

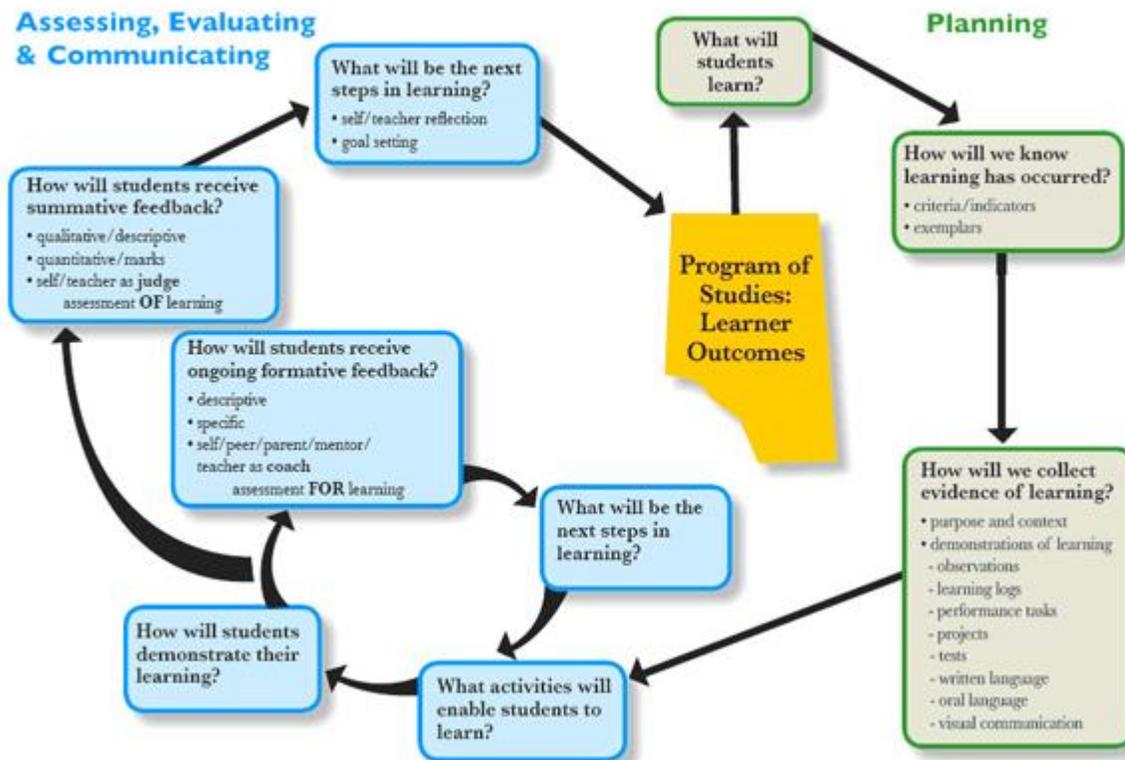
Grades provide parents, employers, other schools, governments, post-secondary institutions and others with summary information about Learner learning.

- ✚ **motivate Learners**

Research (Davies 2004; Stiggins et al. 2004) has shown that Learners will be motivated and confident s when they experience progress and achievement, rather than the failure and defeat associated with being compared to more successful peers.

The assessment process starts with planning based on the program of studies learning outcomes and involves assessing, evaluating and communicating Learner learning, as shown in the following diagram.

## Assessing Student Learning in the Classroom



### Involving Learners in the Assessment Process

One of the best ways to help Learners understand what will be assessed is to establish the assessment criteria with them. Working with Learners to develop rubrics and other assessment tools is a powerful way to help Learners build an understanding of what a good product or performance looks like. It helps Learners develop a clear picture of where they are going, where they are now and how they can close the gap. This does not mean that each Learner creates his or her own assessment criteria. The teachers have a strong role to play in guiding Learners to identify the criteria and features of understandings they want their Learners to develop.

A second way to involve Learners in a meaningful way in the construction of assessments is to work with them as a Learning Group to identify what good work looks like. What is the difference between strong and weak work? What performance criteria do they think are important? Does everyone understand what to do to attain the expected outcomes? This type of Learner involvement takes time and teachers may need to encourage Learners to contribute in meaningful ways.

## Appendices

### A. TEMPLATE: Assessment of the impact

## Assessment of the Impact

*This is the evaluation form which is necessary to be completed after the training.*

### INSTRUCTIONS

Please circle your response to the items. Rate aspects of the workshop on a 1 to 5 scale:

1 = "Strongly disagree," or the lowest, most negative impression

3 = "Neither agree nor disagree," or an adequate impression

5 = "strongly agree," or the highest, most positive impression

### TRAINING CONTENT (Circle your response to each item.)

1=Strongly disagree 2=Disagree 3=Neither agree nor disagree 4=Agree 5=Strongly agree

1. I was well informed about the objectives of this training.	1	2	3	4	5
2. This training lived up to my expectations.	1	2	3	4	5
3. The content help me express my emotions.	1	2	3	4	5

### TRAINING DESIGN (Circle your response to each item.)

4. The training objectives were clear to me.	1	2	3	4	5
5. The training activities stimulated my learning.	1	2	3	4	5
6. The activities in this training gave me sufficient practice and feedback.	1	2	3	4	5
7. The difficulty level of this training was appropriate.	1	2	3	4	5
8. The pace of this training was appropriate.	1	2	3	4	5

### TRAINING INSTRUCTOR (FACILITATOR) (Circle your response to each item.)

9. The instructor was well prepared.	1	2	3	4	5
10. The instructor was helpful.	1	2	3	4	5

### TRAINING RESULTS (Circle your response to each item.)

11. I accomplished the objectives of this training	1	2	3	4	5
12. I will be able to use what I learned in this training	1	2	3	4	5

### SELF-PACED DELIVERY (Circle your response to each item.)

13. The training was a good way for me to express myself.	1	2	3	4	5
14. How would you improve this training? (Check all that apply.)					X
Provide better information before the training.					
Clarify the training objectives.					

	Reduce the content covered in the training	
	Increase the content covered in the training.	
	Update the content covered in the training	
	Improve the instructional methods.	
	Make training activities more stimulating.	
	Improve training organization.	
	Make the training less difficult.	
	Make the training more difficult.	
15. How would you improve this training		X
	Slow down the pace of the training.	
	Speed up the pace of the training.	
	Allot more time for the training	
	Shorten the time for the training.	
	Improve the tests used in the training.	
	Add more video to the training.	

16. What other improvements would you recommend in this training?

17. What is least valuable about this training?

18. What is most valuable about this training?

Are you interested in receiving other educational materials/ training from [your organization or partner name here] or e-mail updates about this project?

Yes	No
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If so, please write your name, address, e-mail, phone number, and the subject(s) and grade level(s) you work with most.