



THE TIME OF FALAH-MANKUB

07.30.1749



Culture

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INDEPENDIENTE DEL TEATRO PROFESIONAL EN ANDALUCÍA

from 1998



Erasmus+

**THE TIME OF
FALAH-MANKUB
07.30.1749**

-DRAMATIZED TOUR AND
WORKSHOP ON THE STREETS -
CASE STUDY

The following case study was created with the support of
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Desarrollo Independiente del Teatro Profesional en
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BACKGROUND AND OBJECTIVES

Our theatre company has previously worked outside in the streets. For this project, the four partners participating had, as main goal, to bring in the streets of our towns theatre and workshops that highlighted the stories of Roma people living (in the past or the present) in those cities.

On one hand, we have previously staged outdoor theatre performances in squares and parks of the city of Sevilla. On the other hand, we have also organized

parades and literature walks in the streets engaging with the audience through interactions - thus making them participants. It was a big responsibility and task to search for a relevant historic fact that brought our Roma Heroes to be very attractive to the youngsters with whom we were to carry out this project.

We started collaborating with the "Roma Heroes" complex art and education programme led by Independent Theatre Hungary, in 2018, when we participated with our show „De Profunda Dignitatis” in the II International Roma Storytelling Festival held in Budapest. We became interested in the work they were developing even though we had never focussed our productions specifically on Roma issues, being „De Profunda Dignitatis” the first play that we produced dealing with the Roma Heroes leitmotiv. We had produced though, plays based on historical and social events, developing programs such as „Theatre of life and experience” that are not part of the mainstream education and culture. We were

part of the previous Erasmus + program that took place from 2019 to 2021 in which we produced the play [„Roots and Wings, Human Library of the Poligono Sur.”](#) (min. **3:37:00**)

Despite the big success of our past program, the big hopes we had, came almost to nothing when the youngsters started to disappear because they had other commitments or jobs came along that brought some of them to other locations like the Canary Islands or even the Netherlands. We were happy because on the one hand, we felt the projects we are running opened up new opportunities for them, but we came to the idea that for this project we needed to work in such a way that we could count with the work done even if some people were no longer there. So this, together with the idea of using new technologies and exploring innovative ways of theatrical proposals lead us to work on producing audio-visual short scenes that could be the spine of our dramatized route and workshop.

We share with our project partners the believe that it is important to show active

characters in Roma theatre self-representation, thus empowering members of Roma communities by offering them role models and differentiating the (often negative) attitudes of the majority towards Roma. We believe that people from different social groups, recognising their common values and similarities, are more likely to open to each other and move towards social inclusion than if we only draw attention to differences. We have developed and disseminated a number of educational methodologies for theatre performances, including performances in foreign languages. In our workshops, we encourage participants (especially students) to form their own opinions on the issues raised by listening to each other and to the facts and perspectives on the topic, by conveying the different perspectives, values, heroes and dilemmas. We never directly convey ideology or value judgements. The plays that we present are used to raise awareness of the importance of active citizenship, of choice and responsibility, and the impact they can have

on our shared world by creatively working with and showing their own stories and values.

Several years ago we came across with Antonio Manuel in a [presentation of his book „Arqueología de lo Jondo” \(„Jondo´s Archeology”\)](#) in the gardens of the house of Blas Infante at Andalusian Autonomy Museum and we were profoundly moved by it. Even though we are by no means Flamenco experts, the emotional links to a profound understanding of our identity and our roots cropped out in us. We became very interested and this is how we came across the Great Gipsy Round up. The fact that none of our team had even heard before about it, not in school nor as a remembrance day, made us decide that it was very important that we contributed to bring attention to it by centring our proposal in the facts that occurred in Sevilla (and the rest of Spain) on July 30th, 1749. Through the **“The Falah-mencos stories”** dramatized route and

workshop we have set the following objectives:

-  the development of Roma and non-Roma creators, with the aim of preparing them to participate in and facilitate collaborative creative processes.
-  to create an audio-visual short movie that will be part of the dramatized route and of the interactive outdoor workshop based on the facts that took place in Spain (and specifically in Sevilla) on July 30th, 1749, during the Great Gypsy Round up;
-  to ensure the historical remembrance of the facts, thus empowering Roma youth and shaping the image of Roma among the majority youth, opening paths for reflection about our past and present.
-  to create an innovative educational theatre form.

- ✎ to provide an experiential version of history education:
- ✎ to involve Roma and non-Roma trainers in the development of the performance educational methodology and in the workshops to improve their facilitation tools.
- ✎ to present outdoor opportunities as an alternative to cultural and educational programmes in indoor institutions.
- ✎ to inspire other initiatives to act towards the same goals.

The workshops contribute to deepening the objectives of the performance and to making participants more aware of the possibilities of their own social engagement and of the possibilities of creative work in the community, through their own experiences.

HISTORICAL BACKGROUND

In our dramatized route called "*The time of Flamencos*", we look at the **Great Gypsy Round-up** (in Spanish: *La Gran Redada de*

Gitanos), also known as the **general imprisonment of the Gypsies** (*prisión general de gitanos*). This was a raid authorized and organized by the Spanish Monarchy that led to the arrest of most Roma in the region and the attempt of “genocide” of 12,000 Romani people. Although a majority were released after a few months, many others spent several years imprisoned and subject to forced labour. The raid was approved by the King Ferdinand VI of Spain, who was convinced by **Gaspar Vázquez Tablada**, Oviedo’s bishop and governor of the Castilian Council and organized by the Marquis of Ensenada and set in motion simultaneously across Spain on July 30th, 1749.

Since a royal edict by Charles II in 1695, Spanish Romani had been restricted to certain towns. An official edict in 1717 restricted them to only 75 towns and districts, so that they would not be concentrated in any one region.

As Nicolás Jiménez González argues, "It should be highlighted that the 1749 Great Round-Up is the oldest-known attempted genocide against the Roma people carried

out in the Spanish territories. To understand this better, a note of clarification is necessary. The term “genocide” did not yet exist in the language of the time; in official documents, the term “extermination” was used. However, the authorities did not intend to immediately “exterminate” the Roma population in prisons. Instead, they wanted the destruction of Roma people to be the consequence of imprisoning men and women separately, making it impossible for a new generation of Roma to be conceived. Therefore, from today’s perspective, the General Imprisonment complies with the contemporary definition of the term ‘genocide’.

The plans for the roundup were developed in secrecy. Among the first to draw up plans was the appointed Governor of the Council of Castile, Gaspar Vázquez Tablada, Bishop of Oviedo. It was later also supported by the opinion of the Jesuit Father Francisco Rávago, confessor to Ferdinand VI, whose reply about the morality of the roundup can be summarized in his commentary that:

The means proposed by the governor of the council to root out this bad race,

which is hateful to God and pernicious to man, seem good to me. The king will be making a great gift to God, Our Lord, if he manages to get rid of these people.

The plan entailed sending troops to the towns with Romani settlements, each carrying sealed set of instructions, which were only to be revealed to the commanders on a date just prior to the roundup in August. The Romani settlements were to be surrounded, and all able-bodied adult Romani males were internally deported to forced labour in the Naval arsenals or to specified mines, prisons, or factories. The women and children were forced into clothing manufacture. Those too ill to travel would remain in military custody until well enough to travel, or until they reached a "Christian death". The operation was to be funded by confiscated goods and homes of the Romani.

The mechanics of the raid varied in efficiency from town to town. The round up in Seville, where the city gates were closed by the encircling army to prevent the target's

escape, created alarm in the general public, who was ignorant of the goals. Special proclamations were obtained to avoid the use of churches as an asylum. The definition of who exactly was a Romani proved to be difficult in many cases and was prone to abuse. For example, Roma women married to non-Romani were often spared. Nomadic Romani, already less frequent, proved difficult to the roundup. Ultimately, nearly 9,000 Romani were detained, 5,000 of which were released three months later due to pleas, protests from neighbours and local authorities. The immediate outrage and protests caused by the imprisonment of those Romani who were well integrated in their community led to the release of a majority of those imprisoned three months following the round-up. The remaining 4,000 who did not benefit from community support would be released gradually from 1750 onwards over an eight-year plight during which it is estimated that around 500 perished due to various causes.

By 1763, the hundred remaining prisoners were pardoned and released by Royal decree.

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THE CREATIVE PROCESS

THE CORE TEAM

The dramaturg and producer (Jaime E. Vicent Bohórquez), the researcher and director (Sonia Carmona) and the camera man (Jaime Vicent Carmona) were set from the beginning of the project, as they were involved in creating the concept of the performance and are usual collaborators in the performances produced by our organization. For this project a new collaborator joined the team: Mar Muñíz Gutierrez. She has been in charge of the artistic designs in the project. Mar is an experienced artist and engineer, but this was her first approach to the scenic world.

RECRUITING THE YOUNGSTERS

One of the biggest obstacles that we have encountered in the development of the project has been the selection of the youngsters. Our first idea was to work with youngsters from the theatre group of IES Joaquín Romero Murube that has long theatre

tradition in the neighbourhood of Polígono Sur (where we centred our past project and where is a high rate of Roma population and there are communities with diverse ethnic background) and that it was on risk of disappearing due to the loss of the teacher that was leading the project. The principal of this High School had been really enthusiastic about starting a collaboration. But the pandemic had a big impact in the normal functioning of this High School, and it turned out that at the end it was impossible to start the desired collaboration. This was not clear to us until April 2022, and this made all our process slow down and be quite behind schedule. Initially we wanted to premier our dramatized route on July 30th so we could pursue that a remembrance day was instituted in our city. But we had to change our first choice and look for other alternatives. We then started conversations with other groups, including a group from the University of Sevilla that belongs to [a Master degree on Live Shows](#) since one of the professors Ph. D **Josefa FERNÁNDEZ MARTÍN**, became

interested in the work we were doing. But finally, and since we were interested in developing our own program with Roma and non-Roma youngsters who were interested in shooting short movies that could be part of the dramatized route, we started a collaboration with a local group of youngsters enrolled in a municipal course on cinema.

A total of 12 youngsters participated in the process. All of them were under 30 and 3 of them were under 16, 4 were women and 6 were of Roma origin.

On 23 August 2022, we started the workshops for shooting the audio-visual, rehearsing the performance, and this lasted for a month and a half. We had 17 sessions in total. From this group we also recruited the four peer trainers that would take care of the workshop part. We held two extra sessions for this.

We fixed the dates of all the rehearsals in advance, which was important because we had little time since everything had been postponed and the participants had additional commitments, so we could not leave the dates to chance, as this could either

delay the performance even more or cause one of the artists to drop out.

The training and creative process took place in a warehouse in Salteras, Sevilla.

NATIONAL AND INTERNATIONAL TRAINING

Most of the participants came from an already existing group that is involved in a yearlong workshop on short movies creation. Others came from previous collaborations in other projects of our organization. The first objective was to create a cohesive group that felt like they had always worked together.

We focused on these trainings on all the audio-visual parts, also the challenges that we proposed for the other international teams had to do with the theme that we were working on. Since the aim was to create the script based on the existing historical information, we arrived with an already written script but the youngsters proposed that it was also them who write the script, since one of the main chores that they were learning in the audio-visual workshop that they were enrolled was to write scripts. We

thought that even though we were pretty behind with the schedule initially proposed that it was fair enough that it was the youngsters who proposed the script for the audiovisuals.

Day 1:

23.08.2022

Presentation of the team and of the proposal. Introducing the research on the Great Round up. We have collected over 50 documents on the Great Round up that we shared in a [common drive](#) created and shared with all the youngsters. We encouraged them to search for more info (even though it is scarce and many times hard to find) in order for them to learn skills on researching.

Day 2:

24.08.2022

Games to build team. Sharing the research with the rest of the team. The second half of our workshop has been devoted to sharing info about the theme proposed.

Day 3:**25.08.2022**

Games to learn to tell the story.

Someone once told me...

The story orchestra.

Sharing the research with the rest of the team.

The second half of our workshop has been devoted to sharing info about the theme proposed.

Day 4:**26.08.2022**

The encrypted language.

Antonio Manuel's theories on the archaeology of Flamenco. We took some of the participants to a performance done by Antonio Manuel in Coria del Rio. „A palos“



Day 5:

29.08.2022

International work. We agreed that for the international training of our youngsters and since most of them had big language barriers we would record videos with challenges for the other countries peers.

We made a long list of places where we could record our challenge and we decided that we would give them hints so they could find out where the location was. For the whole video we would be running away as some of the people who were hunted by the Round up. Working on the Spanish challenge proposal. Looking for locations that had to do with our proposal. Teamwork.

Localizaciones

miércoles, 3 de agosto de 2022

Torre del oro

Muelle de la sal/adoquines

2. Plaza de toros (taquillas c/Adriano)
3. Palacio de San Telmo (lateral calle rabida, Estatua fco salzillo)
4. Uni (fabrica de tabaco, patio de carmen la cigarrera)
5. Muralla barrio Santa Cruz, patios de flores.
6. Barrio Santa Cruz calles agua, vida. Callejón fuente patio Banderas
7. Giralda
8. Atarazanas (hospital de la caridad. Frontal teatro de la maestranza)
9. Iglesia del Salvador. Antigua mezquita. (callejón de acceso)
10. Estatua del Marqués de la Ensenada UPO.
11. Casa de la moneda.
12. Plaza del Cabildo.
13. Plaza de Santa Marta.
14. 7 revueltas.
15. Calle súper estrecha barrio Santa Cruz.

Day 6:

30.08.2022

Working on the Spanish challenge proposal. Shooting scenes. Since we had to go to Sevilla for the shooting, we split the group in two parts so as to make it easy with times and transportation. The people that acted one day where crew members (light, sound, etc) and the other way around.





Day 7:

31.08.2022

Working on the Spanish challenge proposal.
Shooting scenes. Same as the day before but
change of roles.





Day 8:

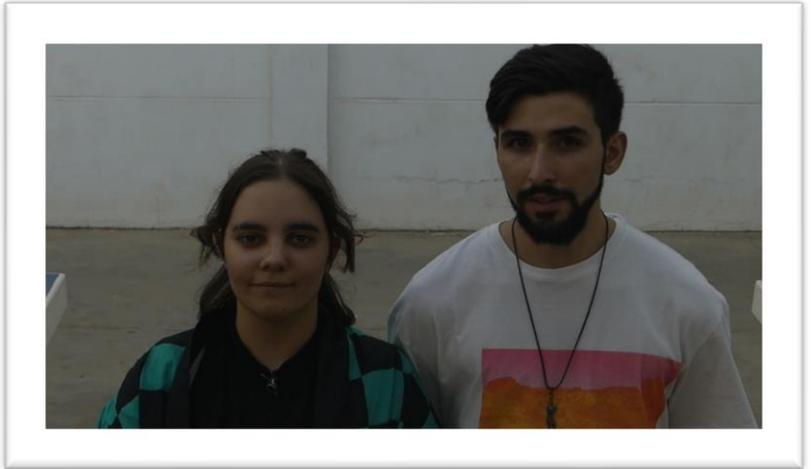
1.09.2022

Proposing, rehearsing and shooting group closing of the challenge.

Recording sound voice overs.

Editing of the videos.





Day 9:

02.09.2022

Recording sound voice overs for the challenge´s video.

Editing of the videos for the challenge.

Day 10:

05.09.2022

Working on the scripts. After all the research and work done the youngsters were ready to write the scripts of the different scenes that would take place during the dramatized route. The main writer of the scenes was Jesús but all

the team helped out by giving their opinion and suggesting changes.

Day 11:

06.09.2022

Working on the scripts.

Finalizing scenes. We had to build the different spaces and to define the artistic look it would have. For this matter the work of Mar Muñíz and Pablo Calvo (assistant) were fundamental. They joined for the final days and were in charge of all these aspects.

Day 12:

07.09.2022

Rehearsing scenes



Day 13:

08.09.2022

Rehearsing scenes



Day 14:

09.09.2022

Rehearsing and shooting of scenes



Day 15:



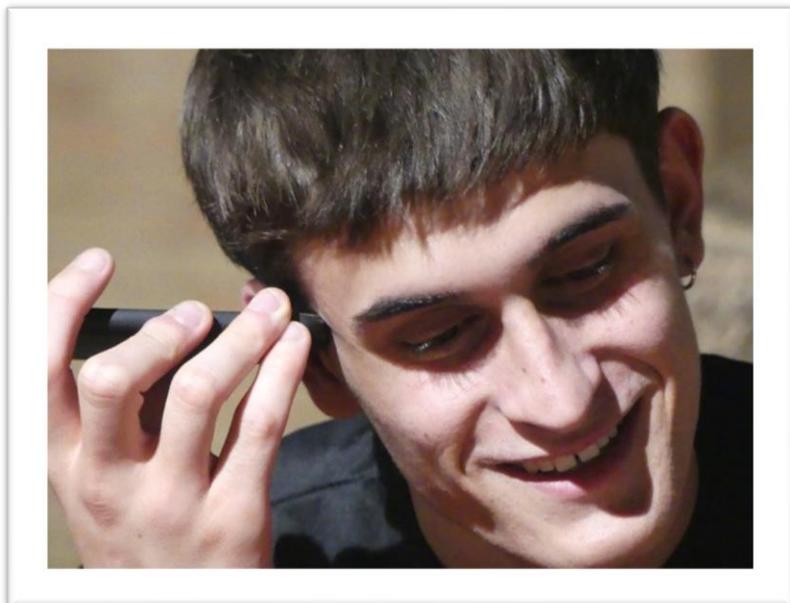
12.09.2022

Shooting scenes

Day 16:

14.09.2022

Shooting scenes





Day 17:

21.09.2022

Editing scenes

Each workshop day started with an opening round: everyone shared their feelings and thoughts at the beginning of the rehearsal. At the end of the rehearsal, during the closing circle, the participants answered the questions "what are you taking home" and "what feelings and thoughts are you leaving with". The answers to these questions have greatly contributed to the success of the professional work and of the learning experience. On one hand, it strengthened the trust between the team members, allowing them to discuss all their personal issues related to the creative work. On the other hand, it gave the artists the feeling that they were in a safe space and that they are not just there to execute the workshop but are also actively shaping it. During the follow-up discussion with the creators, several of them pointed out that, unlike in other rehearsal

processes, the opening and closing circles helped a lot in achieving the cooperativity.

Each rehearsal included 20-30 minutes of group dynamic exercises, artistic speech and breathing exercises.

These are the videos that were produced by the youngsters for the dramatized route:

**The time of Flamencos Scene Marquis
Ensenada**

<https://www.youtube.com/watch?v=di51KOc6noY>

The time of Flamencos Scene Miguelito

<https://www.youtube.com/watch?v=D7O1XRqHmTc>

**The time of Flamencos Scene
Misunderstanding**

https://www.youtube.com/watch?v=_UjNUEICaX4

The time of Flamencos Scene Fear

<https://www.youtube.com/watch?v=rjKXqgpAQZ4>

The time of Flamencos Scene The arrest

https://www.youtube.com/watch?v=0lzxnz0_DEY

The time of Flamencos Scene Protesters and run away.

<https://www.youtube.com/watch?v=BzBADllh3q8>

**THE CREATORS OF THE SHORT MOVIES AND
OF THE DRAMATIZED ROUTE “THE TIME OF
FALAH-MANKUB” ARE:**

short movies script **JESÚS CUEVAS PEDROSA**

dramaturg **JAIME E. VICENT BOHÓRQUEZ**

director and
researcher **SONIA CARMONA TAPIA**

assistant director **RAÚL REYES BEJARANO**

actors **SOLEDAD GONZÁLEZ JIMÉNEZ
VALERIA DE LA TORRE RODRÍGUEZ**

**RAÚL REYES BEJARANO
CÉSAR VICENT CARMONA**

**IRIA DE LA TORRE RODRÍGUEZ
PABLO MARTÍNEZ OSTOS**

**DAVID BERNAL NAVARRETE
ALEXIA DE LA TORRE RODRÍGUEZ**

costumes, prop
master, set design

MAR MUÑÍZ GUTIERREZ

assistant art final

PABLO CALVO GUTIERREZ

sound

**GONZALO RAMÍREZ ORDEN
JAVIER VERA RODRÍGUEZ**

cinematographer,
cameraman and
postproduction

JAIME VICENT CARMONA

on set
photographer

ÁLVARO CARNERERO ÁVILA

head of
communications

SONIA CARMONA

PEDAGOGICAL METHODOLOGY

We decided to organize the outdoor workshops together with the performances. We did so because we have quite experience specially with High School groups and we know that it is difficult to organise an activity that it is too short or only pedagogical. So, the idea of the challenge of making a route that at the same time was a workshop seemed to us as the ideal solution.



The educational methodology was developed with the involvement of four of the peer

trainers involved and trained in the frame of this project.

We intended to include the followings:

- o Digital tools (QR codes, that will allow for an afterwards guided or not guided tour through the stages of the play), and tasks the participants can use on their mobiles during the workshops
- o Interactive games, which are on one hand warm-ups, and on the other hand leading the participants to the topics of the workshop
- o Group works including instructions, materials and helping questions
- o Topics for discussions on the topics focused by the stories, and instructions for facilitating such discussions including handling potential conflicts, which can appear during them
- o Stories of the Roma heroes and tales, legends focused in the performance
- o Maps of the outdoor workshops including itinerary, timing and other practical information

o Other useful parts for the outdoor workshops we don't see yet, including hidden origins of words or songs. - sound effects, radio programs, and music, which can make the workshop more live and touching.

We had the following objectives for the peer trainers of the workshop.

- Conscious about their role models
- Knowledge on diversity of values and conscious about their own priority regarding values
- Self-knowledge regarding own strengths and characteristics to be developed
- Good communication skills regarding sharing own stories related to some relevant topics
- Good debate skills and analytical thinking (understanding and respecting of different opinions, logical and critical thinking)
- Developed decision making competences
- Conscious about own stereotypes and prejudices
- Developed intercultural understanding and cooperation

- Assertive communication
- Conflict solving and cooperative skills

Objectives of the workshop:

- to provide information about the Great Gypsy Round up, the role of different protagonists.
- participants should be able to share their feelings, thoughts and questions raised by the route.
- to draw attention to the consequences that might even be responsible of the reality of the Roma communities nowadays.
- to raise awareness of the reaction that people in general had.
- to stimulate reflection on the possible goals of their own civic activity.
- providing an experience of creative community work.

It was important that both the route and the workshop were delivered together and that they would be perceived as one and not two separated things.



The Structure of the Workshop within the dramatized route.

The first thing we had to define was the itinerary of the route. To begin with we decided to have 4 places where we will stop. We decided each one of the places for dramaturgical reasons and because they had special meaning together with the story that we were going to tell.

1st place: The cava, in Triana Pagés del Corro, corner with San Jacinto
2nd place SAN JORGE´s castle, INQUISICIÓN alley and Boats bridge
3rd place Triana´s gate
4th place The Golden Tower (Torre del Oro)

After having done several routes, we have come to the idea that we want to add a 5th place at the beginning of the route which will start at the Saint Ana´s church, popularly known as the Triana Cathedral.

The second thing we needed to ask ourselves is what character would the guide of the tour and the peer trainers be and what character would we give the audience.

Since the frame of our Erasmus project is the „Roma Heroes” and we are mainly storytellers we came up with the following idea:

The audience is given the role of students from a Master´s Degree that are attending

for the first day the class of a prestigious American Professor Ms. Vargas. She is a quite old weird woman that brings her two assistants with her (peer trainers). She teaches History and the class people enrolled at is called: "Unknown Heroes of History, research techniques".

Introduction.

The first step is to introduce the teacher and the trainers (two of them) and briefly explain the framework around which we can spend the next hour and a half together in an effective and fun way. It's important to make it clear that we're curious about them, there's no right or wrong answer, respect each other's opinions, listen to each other, and that they can take home as much as they put into today's class.

We assure the participants that there is a unanimous non-disclosure agreement, so even if we talk about what happened to a workshop participant, we do not mention them by name. We asked for their permission to take photos and not to make

or receive phone calls during this time. Phones and earphones will be required to visualize the audio-visual parts that we have prepared.

Audio 1: **Audio Las doce campanadas Camarón de la Isla Martinete**

<https://www.youtube.com/watch?v=Xlg-McNT5kc&t=106s>

Introduction of the Participants and gathering signatures.

All participants are asked to introduce themselves and say a few words about how they feel about what they have just listened too. After this the trainers summarize what was said (if there were repeated feelings or thoughts) - and reflect on them briefly, and then move on.

The Professor explains how hints are hidden in everyday life actions, words, places and songs like the one they all just heard.

They all move to the next stop: the place popularly known as the Cava de los Gitanos. She tells two small legends linked to the place and reflects about how many times in legends and oral tradition we can find historical information that might not appear in the history books.

A letter arrives and one of the Professor's assistants (peer trainers) "makes it available" to the class, but only when they arrive to next stop. It is signed by The Marquis de la Ensenada.

The Great Gypsy Round up of 1749 (15-30 min)

When they arrive to Saint George's Castle the Professor invites the participants to watch the first audio-visual:

The time of Flamencos Scene Marquis Ensenada

<https://www.youtube.com/watch?v=di51KOc6noY>

The time of Flamencos Scene Miguelito

<https://www.youtube.com/watch?v=D7O1XRqHmTc>

The time of Flamencos Scene Misunderstanding

https://www.youtube.com/watch?v=_UjNUEICaX4

The assistants (peer trainers) split the group in smaller groups of 5 and they are given 5 minutes to each respond to a given question.

GROUP 1:

Who was the Marquis of the Ensenada?

GROUP 2:

What does the letter say?

GROUP 3:

When did this happened? And what exactly happened in Sevilla?

GROUP 4:

Where did they take the people and how did they intended to “exterminate” them?

The trainers ask some questions to find out what the participants know about The Great Gypsy Round up of 1749 and the answers to the questions given. The trainers will tell additional information to what they know and correct it if necessary. They are unlikely to have much information so we can provide more information here After their guess, the trainers tell them that there is little information available because little attention has been drawn to the theme. They share with them a bibliography in case they want to keep on researching.

They all go to the next stop: The place where the gate of Triana used to be. The professor tells the group her big secret and the reason why she really came to Sevilla.

They all watch:

The time of Flamencos Scene Fear

<https://www.youtube.com/watch?v=rjKXqgpAQZ4>

The time of Flamencos Scene The arrest

<https://www.youtube.com/watch?v=0lzxnz0DEY>

The professor asks the group for help to find the Golden Tower where her ancestors were taken to the Arsenals and to the Mine but also the place where Miguelito (the reason why she is here) was able with the help of her parents' friends to escape to America.

They all go to the last place: The Golden Tower.

They watch:

The time of Flamencos Scene Protesters and run away.

<https://www.youtube.com/watch?v=BzBADllh3q8>

The Professor thanks the group for their help in her particular "Heroes' journey" and finally, the trainers ask the participants to highlight a thought, a feeling, an experience that they will take home from today's performance and workshop. We do this orally since it would have been difficult to

have a written evaluation form by the end of the route.

REFLECTIONS AND FURTHER OPPORTUNITIES.

We got very positive responses both from students and older participants.

Teachers also congratulated us for making a “hard and very unknown” theme: “accessible for their students”.

Some students said that: “ it was much more fun to learn history this way” Many people told us that “this was the first time they heard about the Great Round Up” Some people said that “they will never see the spaces we went through as they saw them before”.

On the other hand, we had some comments that “it was a bit confusing” and “somehow long.” So we decided to make it a bit shorter by just pointing out some info that teachers can work in depth afterwards in class. We think the experience has been really successful and we hope to have more performances for next year course. We are

planning together with the Town Hall to have a program around the end of July where we can have routes and workshops available for associations and youth groups and hopefully set up the grounds for a remembrance day .

FINAL THOUGHTS

We hope that our working methods, perspectives, challenges and achievements will inspire other cultural and educational initiatives to look at the role of active Roma people and communities in the past and present of different European cities. We hope that more and more initiatives will start to use public spaces, that through experiences and honest conversations they can encourage young Roma and non-Roma people to learn about our history, to share ideas, and to participate in community activities. To shape our common world in a self-reflective and responsible way.

ANDALUSIAN

Theater, Storytelling, Cinema, Heritage. . .



Culture



ASOCIACIÓN CULTURAL POR LA INVESTIGACIÓN Y EL DESARROLLO
INDEPENDIENTE DEL TEATRO PROFESIONAL EN ANDALUCÍA

from 1998