TEACHING ENGLISH, TEACHING BOYASH, TEACHING ROMANI: CHALLENGES IN COMMON

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Due to several reasons foreign and/or second language teaching is not necessarily a course book driven activity – learners' needs should be prior to syllabus requirements. The present study introduces four different ways of using script-based drama in language teaching. Examples that come from the author's teaching experience are supported by methodological reasoning of colleagues' articles from all over the world. Encouragement to apply the techniques introduced to those who teach minority languages, Boyash and Romani is one of the main goals of this paper.

Before the political changes of the late 80s, early 90s of the previous century creating education material used to be the exclusive competence of course book writers and experts of Hungarian public education. Today due to new social and public educational circumstances these tasks are challenging teachers who may have never been educated in curriculum development. The case of minority languages in this concern is an even more burning issue: teacher training of minority language teachers and teaching minority languages in public education are its basic factors.

Presence of bottom up processes can be understood as an element of a developing democracy. Learning what freedom, in our case that of the curriculum and syllabus is, does not seem to be a simple task as organizing the teaching learning process becomes personal responsibility. However, taking responsibility does not belong to those characteristics that are internalized in Eastern Europe. Learning how to take it is a long way to go which requires plenty of self experienced journeys.

This study reflects on such a journey of a teacher. First I am comparing the ideal classroom to the classrooms of reality. Next I introduce four techniques of script based drama used while teaching English as a Foreign Language (TEFL) to pupils in their 6-18 years of age from my own almost two decade long educational experience. I support my experience with that of colleagues from all over the world, along their published articles in journals of TEFL. This part is followed by a section on teaching minority languages. We are to see how the techniques of script based drama can be used while teaching Boyash or Romani. I focus on the relevant adaptabity of folktales, songs, role plays, games, rhymes into script-based drama activities. Last but not least I gather competences that may arm the teacher

of minority languages in public education so that their effective everyday work would not remain a fashionable idea of recent education policies.

Educational Setting
Classrooms of Reality

School is an institution and as a part of the education structure one of its official challenges is to radiate values of the middleclass. Most teachers do come from this class of the society and therefore they are successful in studying – partly this is why they have the chance to become teachers. Then, as they start teaching they have to realize that most of their students do not have the same social background. Due to this fact, to some extent they do not speak the same language. Most of the time students who come from the same social background as that of the teacher are the successful ones, while the others unfortunately tend to remain left behind.

Discussing matters of mixed ability or heterogeneous classes is a fashionable TEFL issue. Although most of these arguments distinguish between homogeneous and heterogeneous classes I share the view that claims that to some extent all classes are mixed ability classes (Rose, 1997). According to my experience most primary and secondary classes have students with a wide range of levels and abilities. Once we realize that the classroom we are supposed to teach is a mixed ability class, and due to the former statement this should happen each case, there are two ways to deal with the situation from the teacher's point of view. One is to neglect the differences of children and establish communication with those only who we have the common ground with. In this case 'better' students are not challenged and 'worse' students automatically get excluded.

Along a similar framework, as a TEFL fingerprint of Bourdieau's logic (Prodromou, 1994) an argument declares that some children can be educated into failure, merely by the way as we talk about them: weak, low achiever, bad, reluctant, poor, problem, slow, remedial, difficult, less able, less competent, bottom. Using these expressions *about* them we automatically start talking *to* them having labels in mind and in this way determine their self evaluation. Another way to view classes is the way that I have been trying during the years of my teaching practice. Learners have different linguistic abilities but as they all have a wide range of non-linguistic skills, everyone has something special to offer to the class – this is how we can picture an 'inclusive' classroom. The elevator metaphor (Rose, 1997) is also well worth considering: each student must get out on a higher floor than they have got in it.

The Ideal Classroom

Creating a differentiated classroom requires a new approach of teachers. We need to create classrooms where the atmosphere of learning is not a frightening and strange world for the majority of students but a place where each of them feels valuable. The picture of such a class may appear to be rather idealistic but in case we consider practical ways of how to achieve that purpose, we will see a true opportunity of creating a reality alike.

In differentiated classrooms the teacher has to accept that students differ in important ways and due to this premise teaching should start where students are, not at the front of the syllabus (Tomlinson, 1999). Curriculum sometimes captures the teacher who can neither fulfill the official requirements nor the needs of the students in the classroom. The

characteristics of successful classes can be summarized as follows (Woodward, 2003:60):

- students need to share a common purpose;
- they need to learn to work together;
- there are challenges for each student;
- everyone is involved;
- non-linguistic skills are valued as well;
- students are allowed to be self-directed when necessary;
- personal progress is emphasized;
- time is dealt with flexibility;
- there is a sense of discipline;
- still everyone feels comfortable physically, socially and psychologically;
- making judgments and decisions are present;
- deals with things that would be well worth dealing with outside the classroom, too;
- general pace of the syllabus is the same for all students.

Although differentiated instruction is needed in classrooms, still the entire class must be addressed as they have symmetry of learner needs (Millrood, 2002). Most students are motivated, but first they have to face certain difficulties. In order to 'scaffold' the learners, a success building lesson context should be used where the teacher's essential aims are to limit learner failing and to create a supporting environment in the classroom.

Turning classrooms of reality into the ideal classroom is the teacher's responsibility. Teachers must make numerous decisions and in order to be capable of doing so they must have choices available, both in methods and in materials (Bolitho, 1993). In case they are not required by the school they work for otherwise, they have to be able to make judgments on course books that are not always relevant to their learners' needs. It is certainly a significant challenge for novice teachers, especially those who have never completed courses on curriculum development. In societies, where previously there has not been any choice it is an even more challenging demand.

Being an expert means permanent development. Each profession requires professional growth. Holding a degree does not necessarily make people able to master teaching techniques or use technical resources (Szabó, 1992). Teacher development should be a permanent 'Do It Yourself' (DIY) activity being achieved by reading professional journals, consulting colleagues as well as attending publishers' workshops, conferences and trainings. We do not simply become 'better' teachers as time passes by and we go older. Practicing the DIY activities suggested above and self-reflection on what we do in the classroom will make us grow in our profession (Szabó, 1998).

Language Education and Drama Activities
Content and Methodology

Figure 1: Content elements of the language teaching-learning process
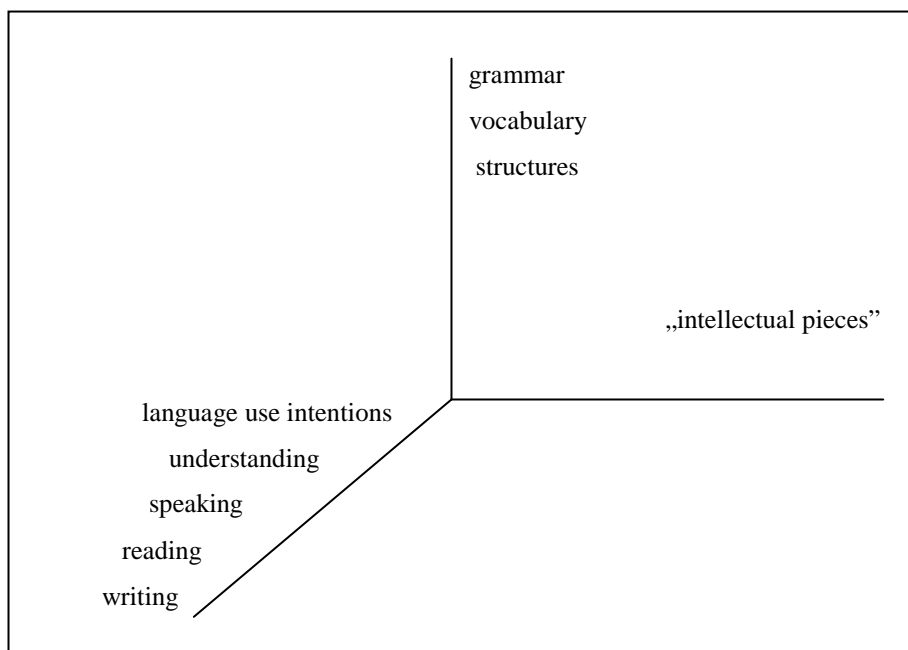
An essential starting point for teachers of languages is to structure the particular language(s) they deal with, to map and understand the process of language teaching and learning. There are two dimensions of this progression, content and methodology. Within the content dimension the most significant factor is language use intentions. While searching for the most appropriate methodology to be used with particular age groups and classes teachers seek how to motivate this specific element of the content compounds.

During the years of my practice as an English teacher drama proved to be the most motivating activity for longer periods of time regardless of age groups I taught. Students like drama for numerous reasons. They find it to be a challenging task, which provides permanent option for them to express success. It increases their goal orientation, develops relationships within the class, makes the lessons interesting and exciting. When talking about *script based drama* I understand different techniques that share the following characteristics:

- *Not plays* – the original text is not written for stage and/or is not composed.
- *Not classical drama activities* – do not include spontaneous role play or simulation.
- Scripts provide psychological security to the learners.
- Contact is provided rather than created → less threatening and demanding than many other drama activities.
- Psychological reasons: emotional intelligence, the understanding of feelings and the application of this competence while decision making can be developed.
- Huge linguistic input: provides natural and/or spoken language - lifelike language use - holistic approach (opposed to a rather atomic approach in language teaching/learning).

Table 1: Techniques of script based drama

NAME	Wreath of Stories	Soap operas	Jazz Chants	Scripts
AGE OF STUDENTS	6-14	11-12	13-14, 14-15, 15-16	17-18
TYPE OF ACTIVITY	outside school (summer camp) facultative first foreign language	in school facultative second foreign language	in school compulsory first foreign language	in school facultative second foreign language
TIME REQUIRED	two weeks	two semesters	three times two semesters	two semesters
LEARNING OUTCOME	camp closing performance	village performance	school performances, national English speaking drama competition of secondary school students	school performance

As mentioned above, besides shared characteristics different techniques have particular features as well. The distinctive characteristics of the different techniques are summarized in *Table 1*. Each technique differs in at least one characteristic and other techniques can be added to the list in case it shares the particularities of script based drama.

Wreath of Stories

The first technique was born in the early 1990s when teaching English spread and became fashionable at all levels of education in Hungary. Partners' (mostly parents') demands articulated language learning as a free time activity as well and a typical way of fulfilling this claim was summer camps. One of the most particular features of these camps was heterogeneity (Dékány & Pólik, 1994). Another challenge for the language teachers was the venue of the camps: educators had to transform mostly office-like environments to scenarios of friendly and supporting environment.

The two week long pleasure and education events consisted of four lessons of English in the morning and four hour long free time activities in the afternoon: forty lessons altogether and different types of leisure activities in the afternoons within ten working days. In case the language teachers were responsible for the children in the afternoon as well, they had a chance to help their students deepen their knowledge in the afternoons as well. The characteristics of language education within these kind of circumstances are still relevant today. Children can be divided into two smaller groups of level A and B so that they can also work in pairs or in the smaller teams according to their abilities. As older pupils are able to concentrate for longer periods of time and they may deal with more difficult activities, so the teacher needs to use a diverse variety of the particular tasks.

Using worksheets and handouts during the two weeks pupils learn several "intellectual pieces" (see *Figure 1*) games, chants, songs, rhymes and stories introducing basic vocabulary including numbers, time, days of the week,

animals, colors, clothes, parts of the body, food, verbs describing basic activities; simple dialogues of introduction, telling the time, shopping; and useful expressions of everyday life. Creating a performance out of some songs and games (wreath of stories) for the children is a useful technique in one hand because children really get more motivated and enjoy that they do not have to sit still for 40 minutes. (An example of 'wreath of stories': using well known English pieces of children's literature, *London Bridge, London's Burning, Row Your Boat, Pussy Cat, BINGO, Fishing Song, The Eentsy-Weentsy Spider, Two Little Dicky Birds, The Farmer in the Dell, If You're Happy and You Know It* we create a new story. A farmer is visiting London with his wife, their cat and dog, a spider, a fisherman and two birds. They escape from the fire of London back to their farm by boat. After they arrive home each character introduces themselves by chanting and singing. Two narrators are reporting the events, one in English, other in Hungarian. At the end of the performance some songs are presented together, and the audience, the organizers of the camp, parents and other family members are asked to join the actors.) They love making their handouts alive, and their communicative skills improve very fast within two weeks' time. Also the acting procedure builds up the self-confidence of even the shy ones and creates an enthusiastic atmosphere among the members of the class. On the other hand parents as costumers of their children's language teaching service are satisfied to experience the outcome of the money they invest when invited to see the closing performance of the camp.

Colleagues report on similar experience in other parts of the world as well. In case of a comparable case of a two-week program in Brazil, the author found that applying script-based drama even in a two-week-long camp one can help pupils develop better oral skills and also make them aware of the importance of teamwork, in other words develop pupils social competence (Nascente, 2002).

Soap Operas

After the transition years in Hungary not only television channels became occupied with soap operas. Most of the language books accredited as learning material contain stories in series in a dramatized form, appearing cartoon-like in course books. The function of this items is to introduce linguistic elements of a new topic – the intention of the idea is to make students explore features rather than explain them. There are also recorded audio items belonging to these pages that aim to make student practice correct intonation and pronunciation. Pupils like these activities to the extent that they go ahead in their course books individually and try to find out the content of the next parts of the story their book is built on. As the story goes on, several functions and topics are being taught.

Realizing children's enthusiasm towards the cartoon-like items led me to apply the soap opera technique while language teaching. I had been working as a decent enthusiastic novice educator for four years after college graduation when I became the English teacher of a village primary school, where I had to face a pedagogical challenge that had been almost absolutely unknown for me. All the children at this institution had German as their compulsory first foreign language from the first form on. Some of the pupils who proved to be talented in the field of foreign language learning chose to learn English from the fourth form on. As they had been using the first part of the popular Chatterbox series (Strange, 1992) I decided to go on with the second part of the same course book in the fifth form. Though I had been using these teaching materials for four years and I also wrote a curriculum

development thesis based on this series (Dékány, 1998) I had to find an effective method for dealing with pupils who had had English as their second foreign language for a year together with those who just started that September at the same time two lessons a week (a few parents whose children had not had English before and the leadership of the school decided to make these pupils try learning English as a second foreign language together with those who had already had a year of English).

I found that children loved listening to the parts of the story in the book with the tape recorder several times, then repeating the lines of each character. "Repetitio est mater studiorum" goes the well known clichè and this piece of our universal knowledge proved to be true in the case of my pupils, too. As well as the old Latin saying there is a methodology argument suggesting that "repetition of language points is important in the presentation phase" (Kane, 1995:34). According to this argument drama allows us to do meaningful and communicative repetition through the dramatic use of exclamations and questions. Kane is convinced that "this is a natural use of repetition which in the context of live drama is not boring".

Stimulated by these ideas I asked all my pupils to learn the text of the entire comic by heart. I compiled a script out of the relevant pages of the course book and also a recording of the story as a coherent piece. First my colleagues, the parents and the children themselves found the text to be memorized too much but after a short while my pupils started to keep on citing the lines of the story even in their free time for fun. Each of them learnt the text and we decided to perform it at the end of the school year. (The plot features a crime story: Poppy and Bean are ten-year-old twins, their best friend, Woody is ten. They have a dog, Pluto, and a special friend, Captain Shadow, a famous detective. The children find out about a bad plan of the wicked Professor Brain who wants to become rich by playing tricks on wealthy, well known stars. He and his assistant create a dangerous formula, K13 that makes its consumer invisible. They also develop the antidote of this formula in order to become able to carry out their wicked plan. First the criminals make famous stars consume K13, then offer them the antidote for a lot of money. The children and Captain Shadow get into exciting adventures while they help the captured stars to get rid of Professor Brain.) As the school was to celebrate its 50th anniversary in June, the pupils became rather enthusiastic to do so. As the performance was successful, it contributed to the motivation of children's forthcoming language learning. Our example supports the suggestion that "working on play scripts can lead to putting on an end-term…production…and motivating as an immediate and concrete language learning target for the students themselves" (Bowler, 2002:12).

Jazz Chants

The idea of applying jazz chants (Graham, 1988) in the classroom appeared on the horizon of my teaching practice when I faced my most heterogeneous class ever. This time I had to deal with students who started to learn English in the first form of a six graded secondary grammar school, 13-14 year old youngsters. The school where these students gathered is a boarding school: children come here from various places in the country, mostly from remote tiny villages but also from different districts of Budapest and county towns. Besides the different social background of the 13 students in the class, their knowledge of English diverged to a great extent. Some of them had had no English before, some had had it from one to four years. Every single student had learnt from different course books if any, and there I was again supposed

to create a nice classroom atmosphere plus teaching them each something new and useful.

A debate on whether to use a course book (Harmer, 2001) or not (Thornbury & Meddings, 2001) encouraged me to start with neglecting a course book with this group of students. I became convinced that it is me who is responsible for making pedagogical decisions and though Jazz Chant Fairy Tales is offered as a supplementary material for students who are interested in acting, I decided to use it as my course material.

Jazz Chant Fairy Tales emerged from jazz chants, also invented as a teaching aid by Graham. According to her definition these items of language are "the rhythmic expressions of standard American English… designed to teach the natural rhythm, stress, and intonation patterns of conversational American English" (Graham, 1988). The primary goal of jazz chanting is to develop speaking and listening comprehension skills, but it also works well in reinforcing specific grammar and pronunciation patterns and structures used in situational context. The high motivational power of the chants is in their natural rhythms and humor. This is the secret of their effectiveness while classroom study. Students who learn chanting also learn how to express feelings through stress and intonation, while building a vocabulary appropriate to the familiar rituals of daily life. Jazz chant fairy tales are fairy tales rewritten by Graham as performance pieces for children.

My students had four English lessons a week, one held by an American non-professional volunteer, and three taught by me devoted to chants. As we started with the fairy tales in October we had approximately ninety English lessons to create stage performances. While dealing with the tales I followed some of the author's general suggestions on how to make her pieces alive. At first we always talked about the characters and the plot during the introductory lessons. The narrative version of the tales that is included in the teacher's note was an effective aid for me to do this. Students had become familiar with basic keywords and had a clear understanding of the conflicts presented in the tales before we first listened to them on the cassettes that go together with the book. During the following lessons listening to the cassette first without the scripts, then together with those was in the centre of the lessons. The cassettes have all the chants read out loud by the author and other native speakers.

After the 'listening only'-period students had to present line by line choral reading of the tales repeating after the cassette. I always divided the tales to several parts while practicing, so that the students had a shorter and in this way safer atmosphere to develop skills. The repetition step was followed by the 'read it/say it with the cassette' stage. When this step was completed students could read the text without the cassette and by this time some of them could remember the most repeated parts by heart. We discussed vocabulary during each step driven by the students' interest. When each student could remember the whole tale without looking into the text we discussed grammar structures that occurred within the particular tale. Assigning roles and practicing the lines according to those was the following step and as a final stage we dramatized the tales and put them on stage on the accession of different school ceremonies. The greatest success for me as a teacher was when I heard the members of this class applying the expressions learnt in everyday situations among themselves, and when I could hear students of other classes reciting phrases from the stories in the break between lessons in the corridors of the school.

Students' Evaluation

At the end of the second school year I had been applying this technique with this class I wanted to elicit the teenagers' opinion about the "drama years" of their English. I asked an open question, as I wanted to achieve qualitative information from my respondents: "Please compare these years of your English studies to the previous ones, if any. In case you learnt another foreign language, please contrast our English drama lessons to those." According to the students' replies these were the most enjoyable and useful years for them concerning their language studies. As they also gave their criticism, I believe that it is a true feedback from the students.

Twelve students expressed their opinions written and according to their replies there are both weaknesses and strengths of the jazz chant fairy tales lessons. Five students emphasized that they learnt more words and expressions than otherwise, four students found the lessons easier and more playful, three learners said they spoke more, two youngsters stated, "these lessons are not as boring as those when we use course books", there were two remarks on "feeling like coming to lessons", one comment on "getting something extra, such as drama" and one student said, "these texts are better for kids somehow". There are two negative remarks on "missing structured grammar study" and two comments on "feeling bored sometimes".

The messages students send with their evaluation are well worth considering for the teacher. Although most of them found their drama classes more efficient and motivating than "normal" English lessons, 13% of the learners (two out of twelve teenagers) expressed occasional lack of interest and need for continuous structured grammar instructions. Based on this phenomenon we can conclude that autonomous learners' needs appear regardless of the methods teachers are applying in the classroom. This feature of students' evaluation can be understood as the most challenging limitation of script based drama techniques: introverted students (and teachers) may oppose against techniques rather than "classical" teaching and learning forms.

Scripts

The last technique of script based drama that remained to be introduced is scripts. This technique was used in the same school as Jazz Chants, with students coming from similar backgrounds as mentioned before, though belonging to different age groups. The previous examples inspired the introduction of Scripts when a group of students who had learnt German and minority languages (Boyash and Romani) before had a chance to study English as their second foreign language two lessons a week during graduation year. I was concerned that these students had solid language learning experience therefore a false beginner language book would not have fit their demands.

Instead, a challenging linguistic input was found for them: a collection of tales by the Grimm brothers with relevant audio recordings (*Jakabfi,* 1991). While using this teaching aid that had not been created for such purposes initially, understanding was helped by the familiar stories themselves and appropriate pronunciation was elicited by the active use of audio recordings. After discussing the particular tales students had to re-write those in dramatized forms. Students had to work with cooperative methods. Three tales were put on stage, each with a few actors. Everybody in the class chose one specific story to work on for a longer period of time. Although students studied different vocabularies in this way, at the end of the learning process

everyone new the vocabulary of each story. Students practiced listening skills while following other groups' improvement. Grammatical structures were easier to study in a deductive way: through examples taken out from the linguistic flow, rather than along patterns directly and artificially created for the sake of introducing a new linguistic structure. Also, learning grammar proved to be easier for learners who had been familiar with other second and foreign languages.

As students worked in groups there was a sense of team competition present during the whole teaching-learning process that made the lessons more active and exciting. Learners had to re-write parts of the stories individually as homework than work on those together during the lessons that followed. Again and again we listened to the tales in their original forms from the cassettes so that student could practice correct pronunciation of words and intonation of phrases. First smaller pieces, next the whole stories had to be memorized. Our aim again was an artistic one: finally we put the dramatized stories on stage at a school ceremony.

Although due to the psycho-social characteristics of the age group these learners belonged to (18 year olds) at the beginning of the learning process some of the students found the technique rather childish, working together on a challenging task with a specific target proved to be successful for this group of students as well.

Advantages of Applying Script Based Drama

The examples of my teaching practice indicate that there are several advantages of using script-based drama in the teaching/learning process of English as a foreign language. There are psychological as well as linguistic features of the outcomes of this process that I concluded as follows when summarizing my experience on the field:

- Children become motivated when using script-based drama while learning English;
- Learning in a playful way does not mean learning less;
- Script-based drama encourages learners to speak;
- Communicative skills of students studying with this technique improve;
- Due to permanent listening activities pronunciation of single linguistic items becomes accurate;
- Due to permanent listening activities intonation patterns of the target language internalize;
- Contact based approach helps the acquisition of vocabulary;
- Contact based approach helps learning grammar.

There exists several other alternative language teaching methods that can be applied effectively in language education: creating projects, portfolios, working with pop songs also proved to be useful in my teaching career. The present study do not details the advantages of those techniques because they are well described in TEFL and due to extension limits.

Applicability of Script Based Drama in Teaching Gypsy Languages

Status Quo of Gypsy Languages in Hungary

When talking about Gypsy languages I understand languages spoken by Gypsies in Hungary: Boyash (an archaic version of Romanian) and Romani (an Ind language, internationally recognized as "the Gypsy language"). The legislation of teaching Gypsy languages has been a long process in our country - there are quite a few experts of it, such as Anna Orsós Pálmainé who devotes a chapter to this question in her doctoral dissertation (Pálmainé, 2007). Even educationalists lack knowledge of this field and publish misleading information (see for instance Nikolov, 2003).

Table 2: Roma/Gypsy aged 7-19 speaking Gypsy languages in 2009 (%)

Age (yrs)	Hungarian only	Romani	Boyash	Other	Altogether
7-14	88,1	8,0	2,8	1,1	100,0
15-19	80,1	12,0	5,0	2,9	100,0

The number and ratio of population who speak these languages are quite uncertain, our relevant knowledge is based on the so called Kemény studies (Landauer, 2004). We can find the freshest data in the latest Kemény study (Kemény-Janky, 2003). According to this by 2001 people recognizing themselves as Boyash and Romani speakers are altogether 8,5-8,9 % of the whole Gypsy/Roma population. Thought the ratio is reducing the absolute number of speakers are increasing (according to the 1993 data speakers of Gypsy languages are 105 000 people). Although the third Kemény study (the one published in 2003) is considered to show the most uncertain results due to its sampling technique we can conclude the percentage of young Roma/Gypsy who speaks either language (Table 2).

On an international level Yaron Matras, the professor of Manchester University has been carrying out the Manchester Romani Project: he and his colleagues are describing different dialects of Romani. However, the Linguistic Institute of the Hungarian Academy of Science does not have a linguist who deals with this language whereas they have colleagues who are studying and describing Boyash (see for details http://www.nytud.hu/oszt/elmnyelv/index.html#Fő%20kutatás [28.03.2009]).

Still, the situation of Gypsy languages and applied linguistics in Hungary is much better than in other countries of Europe. We already have essential dictionaries and language books (Rostás-Farkas – Karsai 1984, 1991; Choli-Daróczi 1988; Orsós 1994, 1997, 1999, 2002; Orsós-Kálmán 2004), although these sources have not been processed according to age specific learners' needs. Those teaching Romani in Hungary use not more than a dozen of books – they supplement the existing material with their own notes and teaching aids (Lakatos, 2008).

Sources

Different techniques of script based drama make only one possible methodology that can be applied when teaching Gypsy languages. As these techniques make the application of authentic material possible I outline sources based on which the adaptation of my method becomes possible in teaching Gypsy languages.

Among collections in Hungary first we have to mention the stores of the library of Gandhi Secondary Grammar School and Boarding, Pécs (Gandhi School). As this institution was the first in Hungary to teach Romani and Boyash, it has functioned as a publisher of several books and teaching material: song books, collections of tales and language books can be found among the publications. (As for material published so far see the link „Kiadványaink" at http://gandhi.dravanet.hu/regi/ [26.10.2008] According to a new project a syndicate is set up consisting of the National Gypsy Self Government, the Gandhi School and the Primary School of Darány – seven teachers are working on putting together language books in Boyash and Romani for the first two grades of elementary school. See http://www.romakultura.hu/vilagunk0907tartalom.pdf page 9 for details [02.09.2009].) There is also an always refreshing library at the Department of Sociology of Education and Romology at the University of Pécs. This latter scenery is the pioneer workshop of Hungarian Higher Education in relevance of Gypsy languages. Being a university center the department functions as a publisher focusing on the works of the department staff (Lakatos, 2004, 2005; Orsós, 2005).

National Széchenyi Library offers a complete bibliography that helps organizing classes on Gypsy languages. The collection contains relevant literature both in Gypsy languages and in Hungarian, its pieces were collected between 1967 and 1999 by Zsuzsa Bódy. (Ms Bódy passed away in 1999 so the list does not contain items from the 21st century. The collection can be downloaded from http://mek.oszk.hu/00000/00035/00035.htm [12.10.2008].) Among these items we can find dictionaries, language books, studies, folklore series, audio sources, informative papers and literature.

An electronic database can be searched from *romaweb*, one of the most recognized sites dealing with Roma/Gypsy issues. From the database link we get to the document store: this is where we find bibliographies - this link offers a list of dictionaries and language books.

Next to the document store one can find the art stage. Here, in the category of literature we have access to poems, folktales, tales, novels, short stories and jokes in divisions by authors. Among music, again by authors (also accessible from art stage) we find authentic material both in Boyash and Romani that can compile our language classes.

A printed posthumous collection of Romani children's literature (Réger, 2002) introduces ritual games, tales, life-tales, conversation pieces, role plays, dialogue plays and riddles. This database of authentic material is a unique treasure box of teaching Romani for small children.

Among Hungarian sources we need to mention the best quality Roma children and youth magazine, *Glinda* (Mirror) edited by Amaro Trajo (Our Life) Association for Roma Culture. This publication started its seventh volume in 2009, although annually (due to financial reasons) they only publish a few numbers. The magazine has headings for teachers, language lessons (first Romani only, today Boyash as well) and a series of comics entitled "Genesis" – in Hungarian, for the time being. Adaptation of the heading contents may contribute to Gypsy language classes both as compulsory and supplementary material.

Due to language use specialties of Roma communities in Europe, international sources are exclusively Romani database, mostly of those who belong to Matras' professional circles. Publishing the first collection of international sources (Bakker & Kychukov, 2004) was supported by the Open Society Institute, Budapest. The authors of the book recommend their work to teachers primarily. They inform their readers about their electronic address and invite them to note mistakes or supplementary information in the

collection. A short guideline is given to the reader informing them about dialects according to which the items of the collection are structured. The collection introduces more books applicable at schools, including ABC books, elementary mathematics, literature and language books.

The freshest rosary (Proctor, 2008) is recommended to everyone who intends to learn Romani. This collection is not only a canon of authors and titles but gives annotation to each of its items. With the help of these comments language teachers (and learners) can decide which aid is the most appropriate for their purposes. The data base gives information on printed, online and audio material as well.

Almost each database introduced has a crucial issue indeed that is accessibility. Once they find the most appropriate sources, the readers have to find out for themselves where the items can be purchased or borrowed from. In order to overcome this challenge one may need to consult institutions where colleagues already teach Gypsy languages. A list of institutions teaching Gypsy languages today in Hungary can be accessed from *romaweb*, the portal that was already mentioned.

Guidelines to Apply Script Based Drama While Teaching Gypsy Languages

Once teachers of Gypsy languages find the appropriate sources they can use the techniques of script based drama both for Romani and Boyash. From a methodological point of view the simplest technique is that of the wreath of stories. It can be used for kindergarten and primary education, on grades 1-6, most probably.

Soap operas may be used with several headings of Glinda magazine, once the comics are translated to Boyash and Romani and relevant audio recording is made. The existence of quality audio material is an essential criterion of language learning.

In the case of scripts editing audio books is also a basic need. Native speakers may contribute to compiling these materials using authentic Roma/Gypsy literature.

Composing jazz chants requires a considerable account of energy. The starting point in this case is giving rhythm to the original narratives and composing the rhythmic elements.

Language education functions as a rich methodological store house when teaching minority languages becomes a policy issue. Adaptation of language teaching techniques of modern foreign languages is not primarily a professional quiz. The challenge remains to find the human and financial sources that help to carry out projects for teachers of Boyash and Romani languages both in Hungary and beyond.

Success Criteria of (Language) Teachers

Although we can find skeptics on the necessity of Gypsy language education (Takács, 2008) the process of teaching minority languages has already started. There is demand for accredited language exams on each level both for Boyash and Romani that representatives of the majority society also choose to take (Lakatos, 2008).

From the academic year 2009/2010 students can choose Masters Romology studies at the University of Pécs. Candidates can choose to be trained teachers of Boyash or Romani Languages or Roma/Gypsy culture.

Due to this possibility the South Trans Danubian Region in Hungary is first in the European Union to train educators of minority languages and culture.

The accreditation material of the course (Pálmainé, 2008) contains the special competencies of the teachers of Romology. Successful future teachers of Boyash and Romani share the characteristics of language teachers of any modern foreign languages. Considering the requirements these future teachers are able to:

- have high standard linguistic competences of the target language (Boyash or Romani) – the minimum level is C1 of the European language Framework,
- apply the most appropriate language education techniques during the teaching learning process they face,
- share Roma/Gypsy history, cultural values and traditions,
- plan the language learning process with the instruments of project and drama education.

Candidates also need to prove their talents as curriculum development specialists who are/have:

- ready and able to create and adapt,
- good communicators, co-operators and coordinators,
- talented diagnosticians,
- trouble free decision makers,
- flexible,
- a concept of process analysis and evaluation,
- integrative approach,
- opened in a critical way towards new methodology in and outside their country,
- educational self reflection - not only as mere theory (Bárdossy, 2002).

Representatives of a new discipline should also have courage. Courage to break methodology taboos when needed (Cook, 2002) and take the risks of potential failure. Courage is needed to face failures and overcome difficulties that naturally occur during the teaching process of the educator. Courage is needed in order to become flexible and easy going without losing professional values – and build respect for a new discipline.

Considering the role of the teacher there is differentiation among the 'explainer', the 'involver' and the 'enabler' (Scrivener, 1994). The categories speak for themselves and should not be understood as pure types: each role has its place during the teaching – learning process. Teaching any language is an educational practice. The concept of a professional language teacher cannot be complete without involving the idea of an expert educator.

Conclusion

A part of oral history of language education in Hungary reflects on the fact that Russian teachers after WWII were only one lesson ahead of their students. According to my personal experience teachers of English during the transition years were neither the experts of their subject.

Having this experience in mind language teachers in Hungary should take responsibility when education policy and social demands require minority language education today. Cooperation with representatives of Gypsy languages is a desirable activity and a unique professional challenge for

teachers of modern foreign languages in the Decade of Roma Inclusion, when one of the most emphasized priorities of the European Union is education.

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