



CIEE Seville, Spain

Course title:	Flamenco in Andalusia: Culture, Language, Music, and Dance
Course code:	HISP 3001 CSCS
Programs offering course:	Advanced Liberal Arts, Business and Society, Communications, New Media and Journalism Spanish, Liberal Arts
Language of instruction:	Spanish
U.S. semester credits:	3.00
Contact hours:	45.00
Term:	Fall 2023

Course Description

Flamenco should be considered not only as an ensemble of musical forms, but as a complex socio-cultural phenomenon as well. This course will analyze all the aspects of flamenco as a performance that influences and shapes the artistic personality of the singers, dancers and guitarists. In and of itself, flamenco is a constant reference throughout Spanish literature, Andalusian literature in particular. We will focus on the presence of flamenco in Spanish poetry and narrative and consequently the effects of poets and writers on the very development of flamenco, emphasizing the ideological construction of the Andalusian archetype, on a theoretical level.

Learning Objectives

By completing this course, students will:

- Understand the evolution and the defining characteristics of flamenco songs, within a historical and anthropological context.
- Differentiate the different flamenco styles according to origin and rhythmic pattern.
- Integrate the knowledge of flamenco's history within the complex social relationships derived from its traditional community, from the context of the family to the cultural industry.
- Compare flamenco as an art form and as a socio-cultural manifestation with those of an equivalent entity in other parts of the world, particularly those of the United States.

Course Prerequisites

None.

Methods of Instruction

This course has both theoretical and practical components and is designed for students with no previous academic knowledge of flamenco. The objective is to develop the students' capacity to differentiate between the numerous styles on an experimental level, and on a theoretical level, for the student to acquire a greater understanding of the extra-musical factors that affect this Andalusian artistic manifestation. To this end, the classes will utilize audio and visual aides and complementary texts in addition to spending a significant part of class in music and singing workshops.

Content dossier and readings:

Given the characteristics of this course and the diverse resources used, our primary instrument will be a dossier of notes and digitalized texts organized by the topic as listed in this syllabus and composed of related materials. The files will be found on our google groups web page.

Selection of Texts and Movies:

Movie 1: *Latcho Drom* by Tony Gatlif, 1993

Text 1: Selections from Romantic travelers (Davillier, Ford, etc.)

Text 2: Demófilo. *Colección de cantes flamencos* (Prólogo)

Movie 2: Antonio and Manual Machado. *La Lola se va a los puertos* (Drama)

Linguistic Resource Center

Students who have difficulties expressing their ideas in Spanish are required to have their assignments and essays reviewed at the Writing Center BEFORE HANDING IT IN TO THE PROFESSOR. Don't forget to make an appointment in advance.

Assessment and Final Grade

1.	Mid-term Exam	25%
2.	Final Exam	25%
3.	Final Project	20%
4.	Assignments	20%
5.	Class Participation	10%
	TOTAL	100%

Course Requirements

Mid-term Exam

Final Exam

The exams will consist of a theoretical section, which will cover themes and ideas discussed in class, as well as a practical portion, in which students will have an opportunity to demonstrate the musical knowledge learned through listening activities and the recognition of distinct branches of flamenco.

Final Project

Each student will complete a research project during the course. The topic of the written project will be chosen by the student and a proposal (an outline) should be handed in by the date announced in class (typically mid-semester). The paper should be between 6-8 pages, double spaced and written using UNIVERSAL 12pt font. The written project will be handed in the week prior to the final exam. The student may present his/her research project during class, however this will only affect the participation grade.

Assignments

- Latcho Drom (film) The student must submit a dissection or review of the movie. It is necessary to do some research about the history of the gypsies and their connections with flamenco music beforehand. Student must also take into account that Latcho Drom is a movie with no dialogue. Consequently, analysis will be focussed on other important aspects such as images, music, colours or the connections between the characters and their personal experiences.
- Romantic traveller and the first flamenco (text) The student must write a reflective essay about the different experiences that writers such as Charles Davillier, Richard Ford or Gustavo Adolfo Becquer had with the primitive flamenco. In this context, the student must research the connections between these authors, Andalusia and flamenco.
- Collection of Flamenco Singings by Demófilo, (text and quiz) The student should first read the text carefully and then, complete the quiz. Most of the test questions are part of the reading. However, some of the questions require students to apply knowledge from the classroom or further investigation.
- Flamenco guitar (short research assignment) Before our guitar workshop, each student must research this instrument and its important contribution to flamenco music. The investigation will be focused on these musicians or tocaores: Ramón Montoya, Sabicas and Paco de Lucía. Based on this information, the student will develop a short interview for our flamenco guitar workshop.
- Federico García Lorca. "Juego y teoría del duende" (text) The student must write a short essay about the meaning of the concept of duende for flamenco music. This assignment requires a critical analysis of the reading as well as personal reflection. The information that completes this reading will be provided in class.

Notes: The professor will announce, with enough time, the delivery dates of these short essays, that contribute to the final grade of the course. Students will lose points for not submitting assignments, incomplete assignments, and late assignments. This can result in a negative grade for this portion of the class. Each student is responsible for completing the assignments by the posted due date.

Class Participation

Flamenco music is the result of sharing knowledge and experiences. It is a dialogue between different cultures and generations. For this reason, it is important for this class to contribute to course discussions and participate

actively in our group work. To participate, students must attend class having prepared the materials and have a good attitude.

This class also gives students who have difficulties expressing their ideas in public the opportunity to participate in our flamenco forum via Canvas.

Attendance

To encourage engaged learning, regular class attendance is required throughout the program. This includes any required co-curricular class excursion or event, as well as internship, service-learning, or other required field placement.

An excused absence in a CIEE course will only be considered if approved by a CIEE Center Director/Academic Director (not the Instructor), and:

- it is a self-certified absence for illness (only once per course, requires formal request before or within 24 hours, cannot miss assessment worth more than 5% of final course grade)
- a doctor's note from a local medical professional is provided
- evidence of a family emergency is provided
- it is a pre-approved observance of religious holiday

Unexcused absences include personal travel and/or travel delays, as well as missing more than 25% of a single class period (including tardiness and early departure). Assessments missed due to unexcused absences will be marked as zero. Students with over 10% unexcused absences will be contacted by CIEE staff. Students with over 20% unexcused absences will be contacted by CIEE staff, receive a formal warning letter (shared with their home institution) and lose 10% of the final course point total (e.g., a final A grade of 93% will be lowered to a B grade of 83%).

For more detail, please consult your CIEE Academic Manual.

Academic Integrity

Academic integrity is essential to a positive and inclusive teaching and learning environment. All students are expected to complete coursework responsibilities with fairness, respect, and honesty. Failure to do so by seeking unfair advantage over others or misrepresenting someone else's work as your own can result in grade penalties or disciplinary action. See the CIEE Student Academic Manual for further information on academic integrity.

N.B. Course schedule and co-curriculars are subject to change. The final duration and distribution of content and assignments will be determined and presented to students at the onset of the course.

Weekly Schedule

Week 1

Class: 1.2 HISTORY: The origins of Flamenco (XVIII-1850)

- Learning Objectives:

Flamenco as an oral tradition. Roots, cultural exchange and development

Assignment: View Latcho Drom (film) and dissection

Class discussion

Week 2

Class: 2.1 HISTORY: The Golden Age. Singing Cafés (I)

- Learning Objectives:

Flamenco as a business. Geographic location of folk singing. Structure adapted to a public performance. Silverio Franconetti father of the Singing cafés

Class: 2.2 The Golden Age. Singing Cafés (II)

- WORKSHOP

Song rhythm (palmas): tangos, alegrías and sevillanas

Week 3

Class: 3.1 Exoticism and the Romantic travelers of the 19th century

- Learning Objectives:

The creation of the Andalusian stereotype. Carmen, majos, bandits and other topics.

Class: 3.2 Primitive flamenco through the most iconic paintings at the Fine Art Museum

Assignment: Selections from Romantic travelers (paper)

Class discussion

Romantic travelers and their impact in the international image of flamenco tradition

Week 4

Class: 4.1 HISTORY: Opera Flamenca (I)

- Learning Objectives:

Flamenco at big venues. Chacon, Torres and La Niña de los Peines.

First Contest of Flamenco Jondo and Federico Garcia Lorca (Granada 1922)

Class: 4.2 Opera Flamenca (II)

- Analysis of choreography

Assignment: Collection of Flamenco Singings by Demófilo (text and quiz)

Week 5

Class: 5.1 HISTORY: Flamenco and Avant-garde

- Learning Objectives:

Ballet- Flamenco. El amor brujo (Manuel de Falla)

Picasso, Dalí, Lorca and their contributions to flamenco music

- Film: *La Lola se va a Los Puertos*

Analysis of the play and its characters

Class: 5.2 Class Discussion

Collection of Flamenco Singings by Demófilo. The end of the pure flamenco

Viewing: Selections from El amor brujo (Carlos Saura)

Week 6

Class: 6.1 Review

Class: 6.2 Midterm Exam

Week 7

Class: 7.1 HISTORY: Flamenco during the francoist regime

Learning Objectives:

La Copla. Lyrics, censorship and propaganda

Flamenco in Exile

Class: 7.2 WORKSHOP Interview with a Flamenco guitar player

- Traditions and techniques

Assignment: Flamenco guitar (short investigation)

Prepare a short interview for this workshop

Week 8

Class: 8.1 HISTORY: Neoclassicism (1955-1970)

- Learning Objectives:

Flamencology (González Climent), National Flamenco Art Contest (Córdoba, 1956),

The Golden key of cante flamenco, Antonio Mairena and mairenismo,

First Flamenco Compilation (Hispanavox, 1956)

Class: 8.2 Rito y Geografía del Cante Flamenco

Assignment: Federico García Lorca. "Juego y teoría del duende" (text)

Week 9

Class: HISTORY: Fusion Flamenco (1970-1980)

- Learning Objectives:

New opening to outside influences. Rock andaluz. Paco de Lucía

Class: 9.2 Camarón de la Isla, Tradition and fusion

Class discussion

Death and Mysticism around the concept of Duende

Week 10

Class: 10.1 HISTORY: Flamenco today

- Learning Objectives:

Flamenco as a tourist product. Tablaos vs Peñas Flamencas

Flamenco outside of Spain

Class: 10.2 WORKSHOP

Flamenco dance (Initiation to sevillanas and rumbas)

Week 11

Class: 11.1 Walking tour: Historical places of Flamenco in Seville

- Learning Objectives:

Locate and identify the history of flamenco on the street. In Triana and the Alameda de Hércules

Class discussion

Flamenco and gentrification

Class: 11.2 Presentation of the final paper

Week 12

Class: 12.1 Review

Course Materials

Readings

- BLAS VEGA, JOSÉ Y MANUEL RÍOS RUIZ. Diccionario Enciclopédico Ilustrado del Flamenco. 2 vols. Ed. Cinterco, S. L. Madrid, 1990.
- BLAS VEGA, JOSÉ. Vida y cante de Don Antonio Chacón. La Edad de Oro del Flamenco (1969-1929). Ed. Ayto. De Córdoba. 1986.
- CRUCES ROLDÁN, CRISTINA. El Flamenco. Identidades Sociales, Ritual y Patrimonio Cultural. Centro Andaluz de Flamenco, Jerez de la Frontera. 1996
- FELKEL, ROBERT W. "The theme of love in Mozarabic jarchas and in cante flamenco". Revista Hispánica de Cultura y Literatura, Niwot, 4:1, 1988, 23-40.
- FERNANDEZ BAÑÚLS, J. A.- PÉREZ OROZCO, J. M. La poesía flamenca lírica en andaluz, Sevilla Consejería de Cultura - Ayuntamiento, 1983.
- GUTIÉRREZ CARBAJO, FRANCISCO. La copla flamenca y la lírica de tipo popular. Ed. Cinterco. Sevilla, 1990. 2 vols.
- LÓPEZ RODRÍGUEZ, MANUEL. Los nombres artísticos en el mundo flamenco. "El porqué del apodo flamenco y de los cambios de nombre". Ed. Giralda. Sevilla. 1997.
- MACHADO Y ÁLVAREZ, ANTONIO. Colección de cantes flamencos, Sevilla, Imprenta y Litografía "El Porvenir", Sevilla 1881.
- MARTÍN SALAZAR, JORGE. Los cantes flamencos. Diputación Provincial de Granada. 1991
- MENENDEZ PIDAL, R. Flor nueva de romances viejos, Madrid. Espasa Calpe, 1938.
- MITCHELL, TIMOTHY. Flamenco Deep Song. Ed. Yale University Press. 1990
- NAVARRO GARCÍA JOSÉ LUIS Y MIGUEL ROPERÓ NÚÑEZ. Historia del Flamenco. 5 vols. Ediciones Tartessos. Sevilla. 1995
- ORTÍZ NUEVO, JOSÉ LUIS. Pensamiento político en el cante flamenco (antología de textos desde los orígenes a 1936). Editoriales Andaluzas Unidas, S.A. Sevilla, 1985.
- ORTÍZ NUEVO, J.L. A su paso por Sevilla (Noticias del flamenco en Serva, desde sus principios hasta la conclusión del siglo XIX). Biblioteca de temas sevillanos. Área de Cultura - Ayto. de Sevilla, 1996.
- PÉREZ DE GUZMÁN, TORCUATO. Los gitanos herreros de Triana. Ed. Biblioteca de temas sevillanos. Sevilla. 1982
- RODRÍGUEZ MARÍN, F. Cantos populares españoles escogidos, ordenados e ilustrados por... 5 vols. Sevilla, Francisco Álvarez y Cía., 1883-3.
- RONDÓN RODRÍGUEZ, JUAN. Recuerdos y confesiones del cantaor Rafael Pareja de Triana. Ed. La Posada (Colección Demófilo), Córdoba. 2001.
- SÁNCHEZ GARRIDO, PEPA. Cantes y Cantaores de Triana. Ed. Bienal de Flamenco. Sevilla. 2004.
- SCHUCHARDT, HUGO. Los cantes flamencos (Die cantes flamencos, 1881) trad. Gerhard Steingress, et al Fundación Machado, 1990.
- STEINGRESS, GERHARD. Sociología del flamenco. Jerez de la Frontera: Fundación Andaluza de Flamenco, 1993.
- SOLER DÍAZ, RAMÓN Y LUIS SOLER GUEVARA. Antonio Mairena en el mundo de la siguiiriya y la soleá. Ed. Fundación Antonio Mairena. Málaga, 1992.
- TRIANA, FERNANDO DE. Arte y artistas flamencos. Ediciones Andaluzas Unidas. Bienal de Arte Flamenco. Sevilla 1986.
- V.V. A.A. Silverio Franconetti; 100 años que murió y aún vive. Ed. Excmo. Ayuntamiento de Sevilla. Área de Cultura. Sevilla, 1988.