



## CIEE Seville, Spain

<b>Course name:</b>	Flamenco in Andalusia: Culture, Language, Music and Dance
<b>Course number:</b>	HISP3001CSCS
<b>Programs offering course:</b>	Liberal Arts, Advanced Liberal Arts, Business and Society and Communications, New Media and Journalism – Spanish Programs
<b>Language of instruction:</b>	Spanish
<b>U.S. semester credits:</b>	3 credits
<b>Contact hours:</b>	45 hours
<b>Term:</b>	Spring 2020

### 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

Therefore, the objective of this course is to present this rich musical tradition and impressive Andalusian art form, through a study of its evolution and the defining characteristics of its songs, within a historical and anthropological context.

### 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 Manuel Machado. *La Lola se va a los puertos* (Drama)

Text 4: Federico García Lorca. *"Juego y teoría del duende"*.



### Assessment and Final Grade

CIEE classes are not graded on a curve nor is there extra credit work. The final grade will be based upon the following criteria:

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

### Course Requirements

#### **Assignments description:**

- 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.

**Exams:** 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.

**Written 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.

**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.

#### **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.

#### **Attendance policy**

Students are not allowed to miss class for unjustified reasons. For each unexcused absence, the participation portion of the grade will be lowered. Hence, it will be very difficult to receive a 100 in the class. Please keep this in mind. If a student misses class twice without a valid excuse (a note from a physician in the event of an illness), then the professor will automatically lower the final grade by 5 points (on a 100-point scale) for each class missed thereafter. Students with 6 or more absences will fail the course.

Students should arrive to class on time. Arriving more than 15 minutes late for a class will count as an unexcused absence. Please note that an excused absence is one that is accompanied by a doctor's note: signed stamped and dated. Travelling and/or travel delays are not considered valid reasons for missing class.

\* Notes from a physician will only be valid and admitted by the Program Manager if the doctor confirms that the visit could not have been arranged at another time, or that the student was too ill to attend class that day.

#### **Academic Honesty**



Students are expected to act in accordance with their university and CIEE's standards of conduct concerning plagiarism and academic dishonesty. Use of online translators for work in Spanish will result in an automatic failure.

### Weekly Schedule

- **Week 1**
  - 1.1 Introduction
  - 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**
  - 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
  - 2.2 **The Golden Age. Singing Cafés (II)**
    - WORKSHOP  
Song rhythm (palmas): tangos, alegrías and sevillanas

### **Week 3.**

- 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.
- 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.**

- 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)
- 4.2 **Opera Flamenca (II)**
  - Analysis of choreography

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

### **Week 5.**

- 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
- 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.**

- 6.1 **Review**
- 6.2 **Midterm Exam**

### **Week 7.**

- 7.1 HISTORY: **Flamenco during the francoist regime**
  - Learning Objectives:
    - La Copla. Lyrics, censorship and propaganda
    - Flamenco in Exile
- 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.**

- 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 marenismo,
    - First Flamenco Compilation (Hispavox, 1956)
- 8.2 **Rito y Geografía del Cante Flamenco**

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

### **Week 9.**

- 9.1 HISTORY: **Fusion Flamenco (1970-1980)**
  - Learning Objectives:
    - New opening to outside influences. Rock andaluz. Paco de Lucía
- 9.2 **Camarón de la Isla, Tradition and fusion**



Class discussion

*Death and Mysticism around the concept of Duende*

#### **Week 10.**

- 10.1 HISTORY: **Flamenco today**
  - Learning Objectives:  
Flamenco as a tourist product. Tablaos vs Peñas Flamencas  
Flamenco outside of Spain
- 10.2 **WORKSHOP**  
Flamenco dance (Initiation to sevillanas and rumbas)

#### **Week 11.**

- 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

- 11.2 **Presentation of the final paper**

#### **Week 12.**

- 12.1 **Review**
- 12.1 **Final Exam**

### Course Materials

#### ***Bibliography***

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