



CIEE Seville, Spain

Course name:	FLAMENCO IN ANDALUSIA: CULTURE, LANGUAGE, MUSIC AND DANCE
Course number:	HISP3001CSCS
Programs offering course:	Liberal Arts, Advanced Liberal Arts, Business and Society, Teaching Development and Communication, New Media and Journalism Programs
Language of instruction:	Spanish
U.S. semester credits:	3 credits
Contact hours:	45 hours
Term:	Spring 2018

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.



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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:

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

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

Text 3: Antonio and Manuel Machado. *La Lola se va a los puertos* (Drama)

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

Text 5: Juan de orduña. *La Lola se va a los puertos* (película).

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:



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1. Mid-term Exam: **25%**
2. Final Exam: **25%**
3. Final Project: **20%**
4. Class Participation: **30%**

COURSE REQUIREMENTS

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.

Required reading: Each student must read La Lola se va a los puertos de los Machado. Each student must turn in a summary of each act. The teacher will indicate the exact date of delivery. The book can be found on the course website (PDF document). Students should print this document at the beginning of the semester to read it.

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.



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Attendance policy

Students are not allowed to miss class. For each absence, the participation portion of the grade will be lowered. Hence, it will be very difficult to receive a 10 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 0.5 points (on a 10 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 late for a class will count as an absence.

*Notes from a physician will only be valid and admitted by the Resident Director 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

- Introduction

HISTORY:

- **The origins of Flamenco** (XVIII-1850)



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- *Flamenco as an oral tradition. Lyrics, themes, development and geographic location of folk singing*

Week 2.

HISTORY:

- **The Golden Age. Singing Cafés**

WORKSHOP

- *Song rhythm (palmas): tangos, alegrías and sevillanas*

Week 3.

- **Exoticism and the Romantic travelers of the 19th century:** The creation of the Andalusian stereotype.
- Analysis of the texts of the Romantic travelers and their most iconic painting at the Fine Art Museum

Week 4.

HISTORY:

- **Ópera Flamenca (1)**
- Film: *La Argentinita*

DANCE:

- ✓ Analysis of choreography

Week 5.

HISTORY:

- **The Ópera Flamenca (2): *El Franquismo y la Coplas***
- Film: *La Lola se va a Los Puertos*
Analysis of the play and its characters



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Text : Federico García Lorca. “*Juego y teoría del duende*”.

- Walking tour: Flamenco on the street. Main monuments, tablaos and peñas.

Week 6.

- **Review**
- **Midterm Exam**

Week 7.

CULTURE:

- Beginning of Flamencology
Text: Antonio Machado and Álvarez “Demófilo”. *Colección de cantos flamencos*
- Presentation of your favorite flamenco piece

Week 8.

HISTORY:

- **Neoclassicism (1955-1970)**

WORKSHOP

- *Interview of a flamenco guitar player. Traditions and techniques*

Week 9.

HISTORY:

- **Fusion Flamenco (1970-1980)**
- **New Flamenco (1980)**



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Week 10.

- **Flamenco today**
Visit: Instituto Andaluz del Flamenco

Week 11.

- **Presentation of the final paper**

Week 12.

- Review
- **Final Exam**

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 ROPERO 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 siguiriya 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.



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