

Course Last Updated 9/26/2024



Flamenco & Culture in Spain

Section I: Course Overview

Course Code: CUL306SVQ

Subject Area(s): Anthropology, Cultural Studies

Prerequisites: One 200-level course or two 100-level courses in Anthropology, Cultural Studies, or another relevant subject area

Language of Instruction: English

Total Contact Hours: 45

Credits: 3

Course Fees: None

Course Description

Flamenco reaches beyond musical composition and lyrical form but is a deeply emblematic manifestation of culture. Going beyond as an ensemble of musical forms, this socio-cultural artifact intricately weaves artistic expression into local culture. This course first outlines the socio-historical elements that have led flamenco to be embedded in local contemporary culture, then traces the range of flamenco performance features. After cultivating an appreciation of the nuanced influences and artistic ecosystem of the personalities of the singers, dancers and guitarists, flamenco's presence in assorted aspects of artistic expression, particularly in literature and poetry will be highlighted. This exploration of how flamenco is poised in artistic expression defines how it has helped chisel the construct of the Andalusian archetype.

Learning Objectives

Upon successful completion of this course, students are able to:

- Explain the evolution and the defining characteristics of flamenco songs
- Conceptualize flamenco 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 within 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.

Section II: Instructor & Course Details

Instructor Details

Name: TBC

Contact Information: TBC

Term: TBC

Course Day and Time: TBC

Office Hours: TBC

Grading & Assessment

The instructor assesses students' mastery of course learning objectives by using the forms of assessment below. Each of these assessments is weighted toward the final grade. The Assessment Overview section provides further details for each.

Engagement - 20%

Assignments - 20%

Midterm exam - 15%

Final exam - 10%

Research project - 25%

Oral presentation - 10%

Assessment Overview

This section provides a brief description of each form of assessment listed above. Forms of assessment may be slightly modified in the term syllabus.

Engagement (20%): Students are expected to be engaged in class, to have read the [CEA CAPA Engagement Policy](#), and to understand the [Class Engagement Rubric](#) that outlines how engagement is graded.

Assignments (20%): Students are required to be consistently engaged with the course material and weekly basic. They may include reading responses, short essays, class assignments, and critical reflection on our learning sources.

Each assignment will be graded on clarity, depth of the analysis, and ability to incorporate different perspectives.

Midterm exam (15%): This exam will assess students' knowledge of Flamenco's origins, the history of its evolution, the amalgam of cultures involved in its creation, and the different palos or forms.

Format:

- Analysis of historical paintings about the primitive Flamenco culture
- Multiple-choice questions on key historical figures, periods, or locations
- Short answer questions requiring students to connect with and specific aspect of Flamenco
- Essay question gives students the possibility to demonstrate a comprehensive understanding of the historical, cultural and musical development of Flamenco music during the XIX Century and the beginning of the XX Century.

Final exam (10%): This exam is a non-cumulative test focused on the evolution of the Flamenco culture during the XX and XXI centuries. Students are expected to develop a critical reflection about Flamenco as a Global phenomenon.

Format:

- Listening component, where students will listen to a Flamenco piece and identify its style and relevance.
- Multiple-choice questions on key historical figures, periods, or locations
- Short answer questions requiring students to connect with and specific aspect of Flamenco
- Essay question gives students the possibility to demonstrate a comprehensive understanding of the historical, cultural and musical development of Flamenco music during the XX Century and its global projection.

Research project (25%): This is a major component of our course where students will engage in an in-depth exploration of a specific aspect, period, or figure of the Flamenco culture. Furthermore, this project should incorporate:

- well-defined thesis statement
- main objectives of the investigation
- multiple perspectives, theories, or reflections to provide a nuanced understanding of the topic
- a minimum of 8 references between primary and secondary sources

Format:

The paper should be between 6-8 pages, double-spaced, and written using UNIVERSAL 12pt font. The written project will be submitted in the week before the final exam.

Every paper has to include a bibliography at the end. This section is crucial for acknowledging the sources used during the research process and upholding academic integrity. Bibliography must list all the sources referenced in the paper, including books, journal articles, websites, audio/video recordings, interviews, and any other relevant materials.

Oral presentation (10%): During the last two weeks of the course, students will have the opportunity to share their projects with the rest of the class. This practice allows them to discuss the difficulties encountered, theoretical insights, or interesting discoveries made throughout their research. The grading will be focused on organization, clarity, and the ability to articulate ideas and thoughts about their investigation.

Format:

This 5–7-minute presentation should include some visual or audio component, such as images, music videos, or readings. Students are encouraged to make their presentation attractive by incorporating quick questions or discussions.

Active Learning

Experiential learning is an essential component of education abroad, and participation in field studies is a required part of coursework. In this course, students explore the city in which they are studying using a variety of methods. This provides the opportunity to gain nuance and perspective on the host context and course content, as well as to collect information and resources for assigned papers, projects, and presentations.

- Romantic Travelers and Flamenco. Role-Playing Debate
- Flamenco Cross-Cultural Adaptation. Flamenco and EEUU
- Flamenco. Passion, Politics and Popular Culture
- Video analysis. Reinterpreting gender roles
- Lyric Analysis and Creative Writing
- Flamenco as national identity and political tool vs Flamenco as resistance

Readings and Resources

The below readings and resources are representative of what will be assigned as required in this course, but may vary slightly in the term syllabus.

All students are given access to the online library of the University of New Haven (UNH), accessible [here](#), and are expected to comply with [UNH Policies](#) regarding library usage.

Wherever possible, required readings are made accessible through the online library or Canvas. Students are responsible for obtaining all required readings.

Each course utilizes Canvas as its LMS. Students are expected to check Canvas regularly for updates and deadlines. Canvas is also the primary platform for contacting your instructor in case of questions or concerns about the course.

Required

Flamenco. Its origins and evolution. Lorenz Robert

<http://www.timenet.org/detail.html>

Selected

Voyage en Espagne. Dore, Gustave and Davillier, Charles. 1875

Gathering from Spain. Ford, Richard. 1845

Escenas Andaluzas. Calderon, Esteban. 1847

The Old Man and the Sea. Hemingway, Ernest. 1952

The Blues and Flamenco. An intermusical Approach. Gonzalez Martin, Fernando

https://uvadoc.uva.es/bitstream/handle/10324/33294/TFG_F_2018_31.pdf?sequence=1

The copla musical. Exploring Intercultural exchanges between English and Spanish musical Theatre. Postigo Gómez, Alejandro

<https://repository.uwl.ac.uk/id/eprint/7615/2/3-Texto%20del%20arti%CC%81culo-196-1-10-20150617.pdf>

Selection of Flamenco Lyrics from the XIX Century to today

Female flamenco guitar. Castro, Maria Jesús

<https://zocoflamenco.com/flamenco-en-vivo/las-mujeres-guitarristas-flamencas/>

Theory and Play of The Duende. García Lorca, Federico 1993

<https://www.poetryintranslation.com/PITBR/Spanish/LorcaDuende.php>

Recommended

El Flamenco. Identidades Sociales, Ritual y Patrimonio Cultural. Cruces Roldán, Cristina

Flamenco: Gypsy Dance and Music from Andalusia. Schreiner, Claus

Flamenco: Passion, Politics and Popular Culture. Washabaugh, William

Duende. A journey into the Heart of Flamenco. Wbster, Jason

Flamenco. Conflicting Histories of the Dance. Hayes Heffner, Michelle

The theme of love in Mozarabic jarchas and in cante flamenco. Felker, Robert W.

Sociology of the Flamenco singing. Steingress, Gerhard

The Art of Flamenco. Pohren. D.E.

Sonidos negros. On the Blackness of Flamenco. Meira Goldberg, K

Flamenco and Bullfighting: Movement, Passion and Risk in Two Spanish Traditions. Landborn, Adair

Gender and Spanish Dance. The Female Body in Flamenco. Matluck Brooks, Lynn

Flamenco Music and National Identity in Spain. Washbaugh, William

Carmen. Story of a Flamenco Dancer. Mérimée Prosper

Course Calendar

Topic 1	Introduction to the class. Overview of the course structure, key topics, methodology Recognize the Social and Cultural Significance of Flamenco in Andalusian Society The primitive flamenco I. Explore the diverse cultural influences that contributed to the development of flamenco music in the XIX Century.
Activity	Active learning. Class debate. The roots of Flamenco Music. Short oral presentation in groups
Readings & Assignments	Short essay. Critical analysis of the movie and documentary:

	Latcho Drom (Gatlif, Tony 1993)
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Topic 2	The primitive flamenco II. The contribution of the Roma community. Nomadism, migration, and traditions
Activity	Class dynamic base on the different location of the documentary Latcho Drom.
Readings & Assignments	Reading: Article. Flamenco. Its origins and evolution. Lorenz Robert http://www.timenet.org/detail.html

Topic 3	The geography of flamenco. Explore how the art form has developed and diversified in different regions of Spain, particularly in Andalusia.
Activity	Listening Task: Listen to examples of different styles of flamenco singing (cante jondo vs. cante chico) and be prepared to discuss their differences in the next class. Cities and unique styles (map activity)
Readings & Assignments	Reading: Compilation of reading from the XIX Century Romantic Travelers (Richard Ford, Charles Davillier, Estebanez Calderon and Hernest Heminway)

Topic 4	Los Cafes Cantante. We will learn about the first professional venues. Identify the structure and evolution of the show.
Activity	Outside visit: Fine Art Museum. The first flamenco through the XIX Century painting and sculpture. Class discussion: Myth and stereotypes in the romantic literature.
Readings & Assignments	Get ready for midterm.

Topic 5	
	Midterm exam

Topic 6	From Granada to the world. First context of Flamenco. 1922. Federico Garcia Lorca and Manuel de Falla. Flamenco and Avant-Garde. Evolution or distortion? The Era of Opera Flamenca
Activity	Class discussion: Concept of purism in Flamenco.

Readings & Assignments	<p>Choose the theme and main objectives of for final project.</p> <p>Reading: The Blues and Flamenco. An intermusical Approach. Gonzalez Martin, Fernando https://uvadoc.uva.es/bitstream/handle/10324/33294/TFG_F_2018_31.pdf?sequence=1</p>

Topic 7	Flamenco and EEUU. How Flamenco first arrives in the U.S. Flamenco in Hollywood.
Activity	<p>Class discussion: Group searching and critical analysis about the connection between Flamenco and Blues Music.</p> <p>Rhythm workshop I (clapping and compas)</p>
Readings & Assignments	<p>Choose the theme and main objectives of the final project.</p> <p>Reading: The <i>copla</i> musical. Exploring Intercultural exchanges between English and Spanish musical Theatre. Alejandro Postigo Gómez https://repository.uwl.ac.uk/id/eprint/7615/2/3-Texto%20del%20arti%CC%81culo-196-1-10-20150617.pdf</p>

Topic 8	<p>Spanish Civil War. Exile and resilience of the Flamenco community.</p> <p>Exploring the figure of Carmen Amaya, Sabicas and Argentina.</p> <p>Franco's dictatorship. Flamenco as a national identity. La Copla</p>
Activity	Rhythm workshop II (clapping and compas)
Readings & Assignments	Analysis of historical lyrics of Flamenco music. The instructor will provide you of a compilation of lyrics from different time.

Topic 9	Flamenco guitar. We will see the evolution of the instrument throught the history. The contribution of Paco de Lucia
Activity	Guitar workshop. Meet a professional flamenco guitar Talk, exhibition, and class discussion
Readings & Assignments	Female flamenco guitar. Maria Jesús Castro https://zocoflamenco.com/flamenco-en-vivo/las-mujeres-guitarristas-flamencas/

Topic 10	Flamenco and Cuisine. Discuss the connection between flamenco and Spanish cuisine, both as cultural expressions of identity, tradition, and community.
Activity	Outside visit: Triana market. We will explore the roll of the food in Flamenco. Flamenco Festival, Xerry wine and flamenco.
Readings & Assignments	TBD

Topic 11	Flamenco Fusion. Rock andaluz and the 80's trends. The revolutionary figure of Camarón de la Isla
Activity	Explore the instruments used in flamenco fusion, such as blending traditional flamenco guitars and cajóns with electric guitars, keyboards, or electronic elements.
Readings & Assignments	Listen and analyze these two iconic albums of Flamenco Fusion: <ul style="list-style-type: none"> - La leyenda del tiempo. Camarón de la Isla - Omega. Enrique Morente, Lagartija Nick and Leonard Cohen Readings: Theory and Play of The Duende. Federico García Lorca.. 1993 https://www.poetryintranslation.com/PITBR/Spanish/LorcaDuende.php

Topic 12	Flamenco Queer. Understanding the Flamenco Traditions and gender roles. Exploring identify and expression thought the history
Activity	Create a space for self-expression. Imagine the future flamenco show.
Readings & Assignments	Documentary: Flamenco Queer. Ana González and Frederick Bernas. https://www.newyorker.com/video/watch/flamenco-queer

Topic 13	Final project presentation I
Activity	Flamenco dance workshop. A professional dancer will come to class to show us the techniques of Sevillanas and Rumbas.
Readings & Assignments	

Topic 14	Final project presentation II
Activity	Flamenco city tours. In this tour the students will have the opportunity to see

Readings & Assignments	Self-selected
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Topic 15
Final exam

Section III: Academic Policies and Standards

Academic Policies

Students are expected to review and understand all CEA CAPA student policies, including our [Academic Policies](#) and [Engagement Policy](#). CEA CAPA reserves the right to change, update, revise, or amend existing policies and/or procedures at any time. Additional requirements that may be associated with a specific course or program are addressed in the term syllabus.

Student Learning & Development Objectives

CEA CAPA has identified [Student Learning and Development Objectives \(SLDOs\)](#) for all programs in all locations: content in context, navigating differences, power and equity, critical thinking and intellectual curiosity, career and professional development, and sustainability and migration. These are meta-level learning objectives that transcend coursework and are infused across all elements of program delivery, beyond specifics of course offerings, addressing student learning holistically and framing it a larger learning context.