



UNIVERSIDAD  
DE GRANADA



CENTRO DE  
LENGUAS  
MODERNAS

HISPANIC STUDIES COURSE (CEH)

CULTURE

THE ART OF FLAMENCO IN SOCIETY AND  
CULTURE

## THE ART OF FLAMENCO IN SOCIETY AND CULTURE

### GENERAL DESCRIPTION

Through the study of a significant number of songs, as well as articles, books, films and documentaries, this course will explore the poetic language of the lyrics, the association of these with high culture (principally poetry and music), the artistic nature of this musical expression and the links between flamenco and the society and culture that are its origin and end.

We will guide the student, from the analysis of this art and its diverse substrata, to the acquisition of an advanced understanding of its anthropological, historical, socio-cultural and linguistic aspects. We will carry out a review of knowledge of the history of Spain and Andalusia. We will study the literary quality of body of anonymous lyrics. We will encourage debate and moral reflexion about such concepts as exclusion, persecution, migration and racism, as well as about the feelings of pain, disgrace, humiliation and social shame. Finally, we will consider values intimately tied to the flamenco universe, such as brotherhood, liberty and resistance.

### CONTENTS

1. *A priori* concepts.
2. Songs as vehicles of culture and cultural objects of special attention.
3. Song (*canción*) versus flamenco song (*cante*).
4. Flamenco and stereotypes of the Spanish
  - a. The construction of the international image of Spain: an Andalusian image
  - b. The triad of popular culture: bull-fighting, processions and flamenco
  - c. Effects of this image on the arts
5. Linguistic Aspects
  - a. A unique lexicon
  - b. A phonetic convention: flamenco singing is articulated in Andalusian
6. Settings of flamenco: private and public
7. Birth and evolution: *when, where, how*
8. The social substratum
9. Primitive oriental traces: Andalusian musical orientalism.
  - a. Andalusia around 1492.
  - b. The metaphor of the melting pot.
10. The lyrics of flamenco verses: an anonymous body of exceptional quality.
  - a. The lyrical poetry of the verses.
  - b. Subject matter
  - c. The poets create the lyrics: García Lorca and Luis Rosales, among others.
  - d. Anthology of anonymous verses.
  - e. From bottom to top and from top to bottom: relations between high and low musical and poetic culture.
  - f. The use of poems as lyrics for flamenco song: not-only-Lorca.

## CONTENTS

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- g. Political incorrectness, flamenco and flamenco artists.
- h. Humor in flamenco.
- 11. The concept of acquired taste.
- 12. Flamenco versus folk.
  - a. The case of sevillanas: Are sevillanas flamenco?
- 13. Can flamenco be considered consumer music?
- 14. Dance
- 15. Sudden and unusual international renown.
  - a. Today's flamenco public.
  - b. The spectacular drift.
  - c. Popular instinct against skill and discipline.
- 16. Final Reflections

## METHODOLOGY

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All CLM classes follow the integration of skills, student involvement in tasks, group dynamics and pragmatic and socio-cultural value of the topics. The homework should be oriented towards the integration of students in an immersion situation in addition to personal work.

## EVALUATION

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- Readings, attendance and participation: 20 %
- Exam: 40 %
- Written work: 40 %

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- ANÓNIMO: *Breve selección de coplas flamencas*. Antología realizada por José Javier LEÓN
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- FALLA, Manuel: *El cante jondo*. Urania. Granada, 1922.
- GAMBOA, José Manuel: *Cante por cante* (disco-libro didáctico), Flamenco en el foro



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- GARCÍA LORCA, Federico: *Poema del cante jondo y Romancero gitano*, Cátedra. Madrid, 85
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- MACHADO Y ÁLVAREZ, Antonio («Demófilo»): *Colección de cantes*. Primera edición, Sevilla, 1881
- MOLINA, Ricardo: *Mundo y formas del cante flamenco* (con la colaboración de Antonio Mairena). Revista de Occidente. Madrid, 1963
- QUIÑONES, Fernando: *El flamenco, vida y muerte*. Plaza & Janés, Barcelona, 1971.
- ROSALES, Luis: “El cante y el destino andaluz”, en *Abril*, nº 22. Luxemburgo, octubre de 2001. VV. AA. *Selección de cantes flamencos*. Por José Javier LEÓN