
HS/HP/S0345 GYPSIES IN SPAIN (LOS GITANOS EN ESPAÑA)
IES Barcelona Syllabus – Last updated: April 24th, 2008

DESCRIPTION: This course offers the contents and tools required in order to understand the complex reality of the Spanish gypsy community, using their cultural and artistic expressions. The course will emphasize those gypsy artistic events considered cultural patrimony, such as flamenco music and literature—including oral tradition—that has been absorbed by Spanish culture as a part of its own national culture. (3 credits)

PREREQUISITES: Advanced Spanish Language.

INSTRUCTOR: Ana Carrasco

METHOD OF PRESENTATION:

- Key **readings** on the subject collected in a student reader. These readings will be analysed both in written and oral.
- **Audio and Visual sources**, also to be analysed both in written and oral form.
- Visiting a **Flamenco show** (Dancing, singing and Guitar playing (professional)).
- **Field Study** to the Museum of Ethnology of Barcelona (History of gypsies in Spain).

LANGUAGE OF PRESENTATION: Spanish

REQUIRED WORK AND FORM OF ASSESSMENT: Class participation (20%); oral presentation (15%); Written Paper (15%); mid-term exam (25%); final exam (25%).

- **Paper:** since the beginning, as a cultural expression Flamenco has experienced different periods and there are multiple and diverse interpreters of it. Bearing in mind the course contents, students will work in teams to develop a research paper on one. Students will also be required to deliver a visual and audio presentation on the paper sources and research.
- **Participation:** students are expected to play an active role in class by expressing their opinions and supporting their arguments on the course contents.
- **Mid term and Final Exams:** there will be two exams, one at the middle of the semester and the other by the end.

IES ATTENDANCE POLICY: Attendance is mandatory for all IES classes, including field studies. Students are permitted 3 absences in IES area studies courses and 5 absences in IES Spanish language courses with no impact on the final grade. These include absences due to illness, delayed flights, interviews, family celebrations, or any other personal commitments. Beyond these absences, one half of a letter grade will be deducted from the final grade for each additional absence. If a student is absent more than 7 times for area studies courses or 10 times for language courses, the student will receive an F for the course.

LEARNING OUTCOMES: By the end of the course, students are able to:

- recognize concepts and elements identified with gypsy identity;
- identify cultural aspects of gypsy identity;
- express in their own words stereotypes related to the gypsy community;
- interpret symbols, images and audios related to gypsy ethnicity;
- analyze the course contents in relation to students' own beliefs and experiences.

CONTENT:

Session 1: Presentation. Approach and introduction to the course contents. Proposal of an internet search on gypsies for the next class.

Session 2: Origins and arrival of the gypsies in Europe and Spain.

Required readings:

Grande, Félix. (1999). De la remota India a Alcalá de Guadaira. Alianza *Memoria del Flamenco*: 47-57. Madrid: Alianza.

Grande, Félix. (1999). De la remota India a Alcalá de Guadaira. *Memoria del Flamenco*: 73-81. Madrid: Alianza.

Session 3: The key-century: the gypsies in the 18th Century. The 1749 persecution. Language and crafts. Traditional songs and dances.

Required readings:

Zoido, Antonio. (1999). La historia de la Prisión General de los gitanos. *La prisión general de los gitanos*: 148-160. Sevilla: Portada.

Session 4: Myth and reality about the gypsies. Stereotypes and prejudices. Past and Present.

Required readings:

Zoido, Antonio. (1999). Las Pragmáticas contra los gitanos. *La prisión general de los gitanos*: 53-71. Sevilla: Portada.

Session 5: The gypsies in the literature. George Borrow, Miguel de Cervantes.

Filmviewing: Gatlif, Tony (1993). Latcho Drom. Francia. KG Production

Required readings:

Vaux de Foletier, François.(1974). Los Cíngaros en la Literatura. *Mil años de historia de los gitanos* : 231-249. Barcelona: Plaza&Janes.

Borrow, George. (2003). Capítulo 9. *La Biblia en España*: 110-141. Madrid: Alianza.

Session 6: An oral tradition community. Flamenco literatures. Song lyrics: its symbols and components. Antonio Machado y Alvarez, «Demófilo»: the first flamenco lyrics collector.

Required readings:

Machado y Álvarez, Antonio (1998). Prólogo. *Cantes Flamencos*: 13-25. Sevilla: DVD, los cinco elementos.

Gutiérrez Carbajo, Francisco (2005). La copla flamenca y la lírica de tipo popular. *Revista Litoral*, nº 238: 161-163.

Session 7: Federico García Lorca and the Gypsies. Romancero Gitano; Poema del Cante Jondo.

Listening: Flamenco songs

Required readings:

García Lorca, Federico (1998). *Romancero Gitano*: Madrid:47-48. Alianza.

García Lorca, Federico (1998). *Poema del Cante Jondo*: 49. Madrid: Alianza.

Session 8: Gypsy Stories. Another symbol of cultural expression.

Required readings:

Tong, Diane (1997). Introducción. *Cuentos populares gitanos*: 15-27. Madrid: Siruela. Cuentacuentos Gitano.

Session 9: The origins of Flamenco music. Arab, Jewish and Christian traditions. The music heritage and its original geography.

Listening: Flamenco songs

Required readings:

Ropero Núñez, Miguel (2005). Aproximación a la historia del flamenco: el problema histórico, cultural y etimológico. *Revista Litoral*, nº 238: 8-30.

Leblon, Bernard (1999). Sobre los orígenes oscuros del cante jondo, *Revista Demófilo*, nº 30: 53-67.

Session 10: **Midterm exam**

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Session 11: The Flamenco geography. Its main character («Uncle Luis», «the Planet», «el Fillo», Silverio, Enrique el Mellizo, Antonio Chacón, the Pavón dynasty, Manolo Caracol).

Listening: Flamenco songs

Filmviewing: Saura, Carlos (1995). *Flamenco*. España. Juan Lebrón producciones.

Required readings:

Alvarez Caballero, Ángel (1998). *Historia del Cante Flamenco*: 15-19. Madrid: Alianza.

Castaño Hervás, José María (2005). Jerez y sus Familias cantaoras. Available:

http://flun.cica.es/mundo_flamenco/revista/n006_7/salida03.html accessed: marzo 2005

Session 12: Flamenco: genealogy and thesaurus (I). The most relevant Flamenco styles: «toná», «deblá», «martinete», «carcelera», «romance», «alboreá», «segurilla», «soleá».

Listening: Flamenco songs

Filmviewing (used in several sessions): Fierz, Carole (1998). Inés Hermana Mía. Francia. JBA edition.

Required readings:

Alvarez Caballero, Ángel (1998). *Historia del Cante Flamenco*: 20-25. Madrid: Alianza.

Lefranc, Pirre (2000). El territorio del cante jondo. *El cante jondo, del territorio a los repertorios*: 20-36. Sevilla: Universidad de Sevilla.

Session 13: Flamenco genealogy and thesaurus (II).

Listening: Flamenco songs

Required readings:

García Lorca, Federico (2005). Juego y teoría del Duende. *Revista Litoral*, nº 238: 150-157.

Session 14: Flamenco genealogy and thesaurus (III). «bulerías» «alegrías» «tangos» «rumbas».

Listening: Flamenco songs

Required readings:

Grande, Félix (1999). Historia y balance de la etapa de los cafés-cantantes. *Memoria del Flamenco*: 273- 295. Madrid: Alianza

Session 15: The singing «cafés» and the Flamenco Opera.

Listening: Flamenco songs

Required readings:

Grande, Félix (1999). Historia y balance de la etapa de los cafés-cantantes. *Memoria del Flamenco*: 273- 295. Madrid : Alianza

Session 16: Return» songs: Flamenco influence in South American music («Guajira», «Milonga», «Colombiana» and «Rumba»).

Listening: Flamenco songs

Required readings:

Martín, Eloy (2000). Los sonos negros del flamenco. Disponible:

<http://www.lafactoriaweb.com/articulos/martin12.htm>. Se accedió:17 febrero 2005.

Session 17: The anti-flamenco movement. The 1922 contest: Manuel de Falla and Federico García Lorca.

Listening: Flamenco songs

Grande, Félix (1999). ¡Don Manuel, que nos vamos!. Falla. Granada 1922. El concurso de Cante Jondo. *Memoria del Flamenco*: 369-403. Madrid : Alianza

Session 18: The anti-flamenco movement. The 1922 contest: Manuel de Falla and Federico García Lorca.

Listening: Flamenco songs

Required readings:

Grande, Félix (1999). La verdadera Ópera de cuatro cuartos. *Memoria del Flamenco*: 407-421. Madrid: Alianza.

Session 19: Tradition and innovation in the Flamenco. The new flamenco and its representatives. Camarón de la Isla y Enrique Morente.

Listening: Flamenco songs

Required readings:

Vargas, Paco (1999). Un antes y un después de Enrique Morente.

Disponible: <http://www.lafactoriaweb.com/default-2.htm> accessed: march 2005

Session 20: The gypsies in the cinema.

Required readings:

Garrido, José Angel (2003). *La etnia gitana en la pantalla. Las Minorías en el cine*:20-21. Barcelona: Universitat de Barcelona.

Session 21: The «Tarantos», by Rovira Beleta.

Filmviewing: Beleta, Rovira (1962). Los Tarantos. España. TECISA

Required readings: none

Session 22: The gypsies in Kosturica movies.

Filmviewing: Kosturica, Emir (1998). Gato Negro, gato blanco. Yugoslavia. Ciby 2000

Required readings: none

Session 23: Oral presentation of group work

Required readings: none

Session 24: Oral presentation of group work. Conclusion and Sum-up session.

Required readings: none

Final Exam

REQUIRED READING:

Alvarez Caballero, Ángel (1998). *Historia del Cante Flamenco*:15-25 Madrid: Alianza.

Borrow, George. (2003). Capítulo 9. *La Biblia en España*: 110-141. Madrid: Alianza.

Castaño Hervás, José María (2005). Jerez y sus Familias cantaoras. Available:

http://flun.cica.es/mundo_flamenco/revista/n006_7/salida03.html

accessed: marzo 2005

García Lorca, Federico (1998). *Poema del Cante Jondo*: 49. Madrid: Alianza.

García Lorca, Federico (1998). *Romancero Gitano*: Madrid: 47-48. Alianza.

García Lorca, Federico (2005). Juego y teoría del Duende. *Revista Litoral*, nº 238: 150-157.

Garrido, José Angel (2003). *La etnia gitana en la pantalla. Las Minorías en el cine*:20-21. Barcelona: Universitat de Barcelona.

Grande, Félix (1999). Historia y balance de la etapa de los cafés-cantantes. *Memoria del Flamenco*: 273- 295. Madrid : Alianza

Grande, Félix (1999). La verdadera Ópera de cuatro cuartos. *Memoria del Flamenco*: 407-421. Madrid: Alianza.

Grande, Félix. (1999). De la remota India a Alcalá de Guadaira. Alianza *Memoria del Flamenco*: 47-57. Madrid: Alianza.

Grande, Félix. (1999). De la remota India a Alcalá de Guadaira. *Memoria del Flamenco*: 73-81. Madrid: Alianza.

Gutiérrez Carabajo, Francisco (2005). La copla flamenca y la lírica de tipo popular. *Revista Litoral*, nº 238: 161-163.

- Leblon, Bernard (1999). Sobre los orígenes oscuros del cante jondo, *Revista Demófilo*, nº 30: 53-67.
- Lefranc, Pirre (2000). El territorio del cante jondo. *El cante jondo, del territorio a los repertorios*: 20-36. Sevilla: Universidad de Sevilla.
- Machado y Álvarez, Antonio (1998). Prólogo. *Cantes Flamencos*: 13-25. Sevilla: DVD, los cinco elementos.
- Martín, Eloy (2000). Los sones negros del flamenco. Disponible: <http://www.lafactoriaweb.com/articulos/martin12.htm>. Se accedió: 17 febrero 2005.
- Ropero Núñez, Miguel (2005). Aproximación a la historia del flamenco: el problema histórico, cultural y etimológico. *Revista Litoral*, nº 238: 8-30.
- Tong, Diane (1997). Introducción. *Cuentos populares gitanos*: 15-27. Madrid: Siruela.
- Vargas, Paco (1999). Un antes y un después de Enrique Morente. Disponible: <http://www.lafactoriaweb.com/default-2.htm> accessed: march 2005
- Vaux de Foletier, François.(1974). Los Cíngaros en la Literatura. *Mil años de historia de los gitanos*: 231-249. Barcelona: Plaza&Janes.
- Zoido, Antonio. (1999). La historia de la Prisión General de los gitanos. *La prisión general de los gitanos*: 148-160. Sevilla: Portada.
- Zoido, Antonio. (1999). Las Pragmáticas contra los gitanos. *La prisión general de los gitanos*: 53-71. Sevilla: Portada.

RECOMMENDED READING:

- Grande, Félix (1999). *Memoria del flamenco*. Madrid: Alianza
- Revista Litoral* (2005). *La poesía en el flamenco*. nº 238. Málaga: Litoral S.A.