

**Course FB-47                    UNDERSTANDING FLAMENCO THROUGH DANCE: THEORY AND PRACTICE OF FLAMENCO DANCING (45 class hours)**

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## **INTRODUCTION**

Of the three main modalities within Flamenco, unlike singing (cante) and guitar playing (toque), dance is the one that has had the greatest projection, to the point of becoming the ambassador of the genre in the most prestigious venues in the world. Each year, this form of artistic expression, declared Intangible Cultural Heritage of Humanity by UNESCO, attracts thousands of people from every country, who come to Spain to try to understand and enjoy Andalucía's most universal art.

## **OBJECTIVES**

The main objective of this Course is the initiation in Flamenco through:

- Learning the basic techniques of Flamenco dancing
- The historical contextualization of Flamenco dancing
- The understanding of its aesthetic criteria, as well as its structural and expressive resources
- The assimilation of certain fundamental flamenco styles (measured rhythm and structure)

## **REQUIREMENTS**

No prior knowledge of Flamenco is required.

Comfortable clothes and dance shoes are required (..this will be explained to students on the first day of the Course)

The use of some sort of recording device (an actual recorder, mobile phone, etc.) will be necessary

## **METHODOLOGY**

The Course has been configured, in terms of its theoretical-practical character, for students not yet initiated into Flamenco.

During theoretical classes, listening sessions, videos, screenings, as well as back-up texts, will be discussed. In practical sessions, students will be provided with an introduction to the Flamenco-style techniques of shoe tapping and body movement, keeping in mind their later application in brief choreographies.

## **SYLLABUS**

The contents of the Course are organized in two blocks:

### **I. THEORETICAL CONTENT**

1. The study of the characteristics of Flamenco dancing in a range of socio-historical contexts from the testimonies of Romantic travelers in the 19th century, through to the era of Salons and Singer-related Cafés, together with the dramatization and internationalization of dance, up to the modern era.
2. To understand the aesthetic criteria at the base of traditional Flamenco dance ("women's dance", "men's dance", "gypsy dance") and the transformations they have undergone within the panorama of contemporary Flamenco dance.
3. To become familiar with the rhythmic structure and stylistic characteristics of the fundamental flamenco modalities, styles such as tangos (binary measure), fandangos (ternary measure), the poetically-charged *soleá*, rapidly-paced *alegrías*, slower-paced *bulerías*, and tragically-charged *seguiriyas* (combined measure)

## II. PRACTICAL CONTENT

4. To introduce and practice the techniques of shoe tapping, as well as the body stance technique associated with Flamenco dancing, at the elementary level.

5. To learn and practice simple montages of brief choreographies in terms of tangos and sevillanas.

### ASSESSMENT CRITERIA

- Mid-way Exam: 20% (theory exam 10%, practical exam 10%)
- End-of-Semester Exam: 30% (theory exam 15%, practical exam 15%)
- Analysis of a Live Performance: 20%
- Active Participation in Sessions: 30%

### BIBLIOGRAPHY

Nuevo, J. L. (1996). *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.

Roldán, C. C. (2003). *Antropología y Flamenco*. Signatura Ediciones.

Salazar, J. M. (1991). *Los cantes flamencos*. Diputación Provincial de Granada.

### Webpages to be consulted

<http://www.flamencopolis.com/archives/1475>

<https://www.youtube.com/watch?v=bzyXQze9apw>

<https://www.youtube.com/watch?v=s9M0DALudr8>

### Glossary

<http://www.flamencopolis.com/archives/2160>