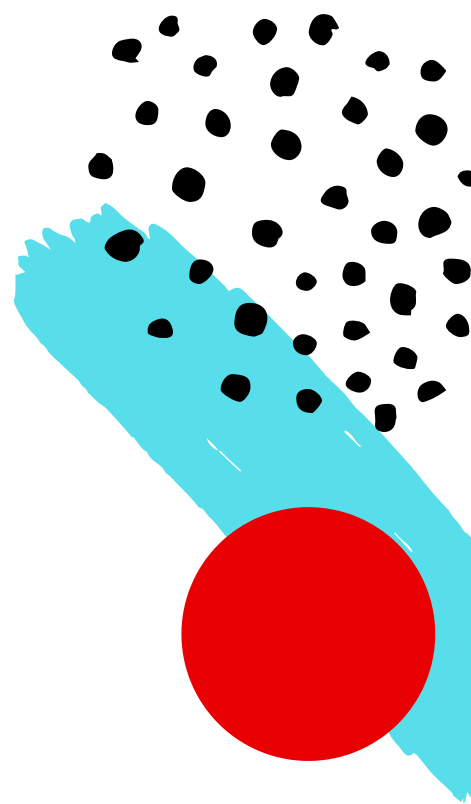


Flamenco Vivo Carlota Santana

Project Ole -----

FOR THE CLASSROOM TEACHER



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Flamenco Vivo & *Project Ole*

Flamenco Vivo's mission is to promote flamenco as a living art form and a vital part of Hispanic heritage; produce and perform high quality dance works; provide arts education programs that catalyze connections among young people; and nurture the next generations of Spanish dance artists and educators.

Project Ole, Flamenco Vivo's K-12 arts education programming, uses the captivating and expressive art form of flamenco dance and music to build understanding and communication among young people of different cultures and abilities.

Project Ole Resource Guide

This guide has been specifically prepared for the classroom teacher in alignment with the DOE's Blueprint for Teaching and Learning in Dance. Its purpose is to introduce you to flamenco and to help you prepare your students. Sparking student interest with a preview of the material will help maximize their response to this program and make the learning experience more impactful and fun for both you and your students!

PROJECT OLE FLAMENCO RESIDENCY

What to expect:

The vitality of flamenco provides a spirited learning context, in which the teaching artist, classroom teacher, and students can explore and develop together. The residency opens with a vibrant performance by the professional dance company for the whole school to enjoy, followed by in-depth class sessions, where participants learn about flamenco's history, culture, and technique. The residency culminates with a Final Show, accompanied live by professional flamenco musicians, for parents and the school community to attend. Students will perform wearing costumes provided by the company.



Teaching Artists

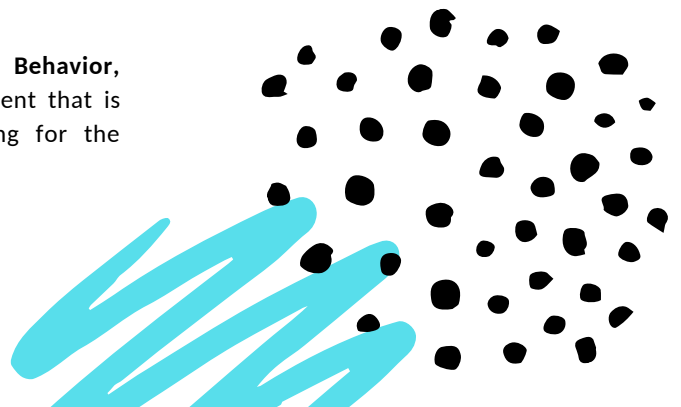
- **Lead Flamenco Classes** assessing what material students are capable of learning, and teaching all flamenco content, including choreography.
- **Collaborate with Classroom Teacher** to best address the needs of each class. This includes open communication with the teacher to understand the needs of students, classroom dynamics, and school culture.
- **Direct Final Show** including the choreography and staging of the culminating event.

Classroom Teachers

- **Connect Curricula** with the help of the teaching artist to enhance the flamenco residency, relating aspects of flamenco with what students are learning in school.
- **Participate** in exercises led by the teaching artist. The more engaged students see their teacher, the more likely they are to participate.
- **Manage Student Behavior**, creating an environment that is supportive of learning for the residency.

Students

- **Participate**
Student involvement is the key to a successful dance workshop, and they should be encouraged to participate fully.
- **Respect**
Students must be respectful of the teaching artists, musicians, and their fellow students.





What is Flamenco?

Flamenco is an art form comprised of song, music, and dance from the southernmost region of Spain, *Andalucía*. Many musical, cultural, and historical influences have shaped this art form into what it is today. In *Andalucía*, many of its people, workers in rural areas and towns and villages, suffered terrible poverty, discrimination, and hardship. The impact of these forces and the response to them can be seen in flamenco's dynamic dancing, soulful singing, and complex musical compositions. At its core, flamenco is a profound expression of the triumphs and hardships of life. Flamenco has universal appeal, because it speaks of the feelings we all experience as humans no matter where we live.

CULTURAL INFLUENCES

Al Andalus

In 711 A.D., Muslims from the Middle East and North Africa invaded the Iberian Peninsula and ruled that region, named "Al Andalus," for about 700 years. During this time, known as "La Convivencia," Sephardic Jews, Christians, and Muslims lived together and developed a common musical style that greatly influenced the folk music of Spain. Centuries after King Ferdinand and Queen Isabella established the Spanish monarchy, this folk music played an integral role in the development of flamenco as we know it today.

the Americas

Musical influences from Latin America helped create many types of flamenco song (categorized as *de ida y vuelta*) and continue to today. This includes music from Cuba, Puerto Rico, the Dominican Republic and Mexico, as well as Argentinian tango and folk music. Flamenco's recent adoption of the Peruvian "cajón" (or box instrument) is a great example of this ongoing exchange.

Gitano

The *Gitanos* (Roma) were a nomadic people who arrived in Spain during the late 15th Century and have suffered a history of persecution and discrimination that pushed them to the edges of society. *Gitanos* have greatly contributed to the creation and preservation of Flamenco traditions and culture.

Spain

Spanish folk and popular music and dances, as well as liturgical music, such as Gregorian chants, are integral to the flamenco art form.

Africa

In addition to early North African influences, many rhythms and dances were brought to Spain by enslaved African people between the 15th and 18th Centuries. The African diaspora throughout the Americas and the Caribbean also contributed to the music and dance of flamenco.

elements of flamenco



Cante

(Song)

The song developed out of a need that flamenco singers had to express pain, joy, and their life in all its colors. Flamenco singers show their deepest emotions through song. The *letras* (verses) are either made up by the singer on the spot or drawn from traditional songs, often learned from family members and *maestros* (teachers). Each singer has his or her own vocal quality, style, and manner of delivery.



Baile

(Dance)

The dancer guides the progression of his or her overall performance. As the musicians set the mood, the dancer embodies and interprets the emotions of the music and the lyrics being sung. Whether the dancer is improvising or performing choreographed moves, he or she is always striving to communicate with the musicians and audience. Both men and women stand tall, showing strength, elegance, and *orgullo* (pride). Elaborate rhythmic patterns are made by pounding their feet, clapping their hands, snapping their fingers, as well as through body percussion.



Guitarra

(Guitar)

When playing for *cante* & *baile*, the guitarist is the link between the dancer and the singer, the thread that weaves the three elements together. The guitarist must have technical virtuosity as well as an ability to respond spontaneously to the singer and dancer. The guitarist mirrors the dancers speed, mood, and intensity. If the dancer wants to let the musicians know that they should sing a verse or play a guitar section, he or she gives the guitarist a special flamenco signal known as a *llamada* (a call). The guitarist must also follow the *letras* (verses), musical tones, and moods of the singer.

FLAMENCO VOCABULARY



Compás

The *compás* is the rhythm on which flamenco dance & music is based. There are different rhythms such as 4, 6, or 12 beat measures.



Palo

Palos refer to the different types of flamenco songs, which vary in rhythmic structure, tempo, tonality, mood, and theme. Dancers can create a choreography to any *palo* they choose depending on how they are feeling.



Jaleo

Jaleos are shouts of encouragement from the artists on stage as well as people in the audience. *Ole* is a famous *jaleo* that comes from the Arabic word *Allah*, meaning God.



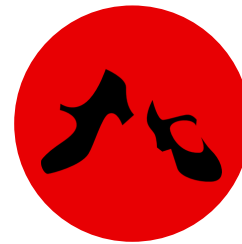
Palmas

Palmas refer to the complex hand-clapping that accompanies the rhythm for flamenco dancers, singers, and guitarists. *Sordas* are soft *palmas*, and *abiertas* are *palmas* with a louder sound.



Llamada

Dancers use *llamadas*, which are often percussive in nature, to call for a new song verse or guitar section, or to accompany a musical transition or ending.



Escobilla

The dancer's footwork section is called an *escobilla*. The dancer strikes different parts of the foot to create rhythmic patterns: *planta* (ball of the foot), *golpe* (whole foot), *tacón* (heel), & *punta* (toe).



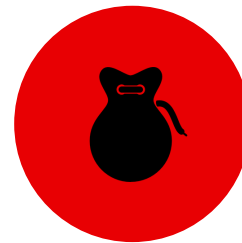
Pitos

Pitos are finger snaps often used to create accompany flamenco rhythms.



Braceo

Braceo comes from the word *brazo* that means arm. *Braceo* refers to the arm movements in flamenco, which can be sharp or fluid.



Castañuelas

Castanets are instruments consisting of two hollowed-out chestnut-shaped pieces of wood or other materials tied together by a cord. Castanets are held in each hand and struck together to create rhythmic music.

Costumes



CHAQUETA
JACKET

FLOR
FLOWER, OFTEN WORN IN THE HAIR

VESTIDO

DRESS,
FLAMENCO
DRESSES
USUALLY HAVE
VOLANTES
(RUFFLES)

SHOES IN FLAMENCO HAVE HUNDREDS OF TINY NAILS THAT COVER THE BOTTOM OF THE HEEL AND TOE AREAS.

ZAPATOS

Costumes



Palos

HERE ARE A FEW EXAMPLES OF THE MANY TYPES OF FLAMENCO SONG:



ALEGRÍAS

Happy and playful mood often with themes of the beach and ocean. It has a 12 beat rhythmic cycle and an upbeat tempo.

TANGOS

Medium tempo in 4/4 time influenced by African and Caribbean rhythms. *Tangos* can be playful and are sometimes improvised.

RUMBAS

Happy and lively mood with fast tempo usually danced at parties and celebrations. Rhythms in 4/4 time come from the Caribbean.

BULERÍAS

A highly improvisational style, *bulerías* have a fast tiempo and 12 or 6 count rhythmic structure. They are often performed in social settings such as parties, weddings, and festivals.

FANDANGOS

Fandangos de Huelva are a folk dance/music from Huelva, Spain, that have been adapted for flamenco. They have a 6 beat rhythmic cycle.

SEVILLANAS

Fun and joyful folk dance from Seville. This dance is done in couples often in the spring fair of Seville, known as *la Feria de Abril*.



Historical Timeline

711 A.D. Muslim Rule

Muslims from North Africa & the Middle East invaded the Iberian Peninsula (what is now Spain) and ruled that region for about 700 years. This period is known as "La Convivencia," when Sephardic Jews, Christians, and Muslims lived together. Verse structures created during this period can be found in flamenco songs to this day and even in the popular "Jingle Bells" Christmas carol.



1200s Reconquest of Christian Kingdoms

Christian territories in Northern Iberia grew in power. The Muslim territory was reduced over the centuries to the Kingdom of Granada, while Christians controlled Kingdoms of Aragon, Navarre, and Castile. During this time, Spain translated the works of Aristotle, Averroes, and Maimonides to Latin and helped spark the Renaissance.



1425 Gitano Arrival

Earliest known record of the *Gitanos* (Roma people) entering Spain are from this year. At first they were allowed safe passage, but soon faced discrimination and persecution.

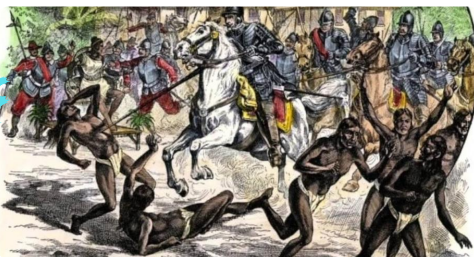


1478 Spanish Inquisition

Under the Spanish Inquisition, Catholic Monarchs tried to purify all their territories with a religious tribunal to identify any non-Christians, and punish and convert them to Catholicism. The concept of race came from these religious distinctions.

1492 Spanish Unification

The marriage of Queen Isabella and King Ferdinand brought the kingdoms of Castile and Aragon together and helped defeat the remaining Muslims in Granada. The monarchs were not tolerant of Jews, Muslims, or *Gitanos*.

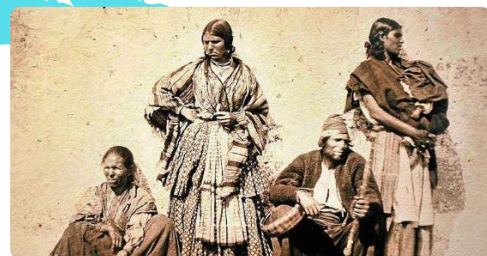


1492 Spanish Colonization

Christopher Columbus sailed to the Caribbean and the Americas, leading to their colonization by Spain and the mass killings of the many indigenous people who lived there. This colonization is why many countries in the Caribbean and Latin America speak Spanish, and Latinos today have Spanish, African, and indigenous DNA and cultural roots.

1499 Anti-Gitano Laws

The first of many anti-*Gitano* laws in Spain were established under Ferdinand and Isabella. *Gitanos* were given 60 days to cease being nomads and give up many of their traditions. Failure to comply with these laws resulted in whippings, imprisonment, and slavery. In 1611, the monarchy created laws to force *Gitano* integration. *Gitano* settlements were broken up, and they were required to marry non-*Gitanos* on pain of death.



Historical Timeline

1441 - 1834 African Slave Trade

By the 16th century, Spain had the highest population of enslaved Africans in Europe. The monarchy funded the colonization of the Americas by enslaving African people in ever greater numbers. Yet, the musics that were created by enslaved people in the Americas are fundamental to flamenco music today.



1749 Great Round-Up of Gitanos

Gran Redada de Gitanos, a raid organized by the crown led to the arrest of all Gitanos in the region and their imprisonment in labor camps and prisons. Through protests, further imprisonments became less frequent. In 1763, Gitanos who still remained in forced labor were ordered to be released by King Charles III.

1789 & 1847 Singer El Planeta

El Planeta was born around the year 1789 in Cadíz. He is the first flamenco singer recorded in literature in the book *Escenas Andaluzas* (1847) by Serafín Estébanez Calderón. El Planeta was a Gitano singer and guitarist whose music influenced generations to come.



1860- 1910 Cafés Cantantes

Cafés cantantes (cabarets) emerged that shifted flamenco from being performed only at intimate events like parties, weddings, and funerals to flamenco as spectacle- having a wider audience. This period is known as the "Golden Age" of flamenco.

1870s-80s Abolishment of Slavery

Spanish colonies in the Caribbean were among the last to abolish slavery, with Puerto Rico in 1873 and Cuba in 1886. The origin of the dollar sign is linked to the slave trade, and the Spanish words for slave (*esclavo*) and the nail (*clavo*) that locked the shackles. The S with a nail was written as \$.



1898 Spanish American War

In the early 19th century, the Hispanic American Wars of Independence resulted in the secession of most Spanish colonies in the Americas, except for Cuba and Puerto Rico, which were finally given up in 1898, following the Spanish American War (in addition to Guam and the Philippines in the Pacific). Cuba, the Philippines, Puerto Rico, and Guam were then colonized by the United States.



1900 Exposition Universelle

The Lumière films of Spanish song and dance premiered at the world's fair, in Paris. This is the earliest footage of a flamenco group performing, and it highlights a Black male Cuban-Hispanic dancer named Jacinto Padilla a.k.a. El Negro Meri. This footage is significant, because it shows that although there is little written history about the participation and influence of Black/Latino artists on flamenco, they were definitely present throughout its formative years.

Historical Timeline

1920- 1950s Ópera Flamenca

Flamenco performances started to take place in larger venues, like theatres and bullrings, and were called Ópera Flamenca. This era is characterized by lighter happier songs, known today as fandangos, coplas, and songs *de ida y vuelta* (musical styles with Latin American origins). Flamenco became immensely popular, but also suffered from commercialism.



1922 Concurso de Cante Jondo

One of Spain's greatest writers, Federico García Lorca, and renowned composer Manuel de Falla, organized the *Concurso de Cante Jondo*, a music festival dedicated to *cante jondo* (deep song). They did this to stimulate interest in styles of flamenco, which they considered to be overlooked for being too intense for the *café cantantes*.

1936-1939 Guerra Civil

The Spanish Civil War resulted from a military coup led by General Franco against the Spanish Republic (the democratically elected government of that time). The fascist governments of Germany and Italy provided troops and supplies for Franco, while the communist Soviet Union sold the Republican forces weapons. General Francisco Franco's victory ended the war and began his dictatorship.



1940-70s Franco's Dictatorship

The Spanish economy was devastated by the Civil War, and Franco tried to rebuild the economy by promoting flamenco as a tourist attraction. At the same time, many of Spain's most important artists fled to the Americas. Among them was Carmen Amaya, the first *Gitana* to break the color barrier and become an international star. Carmen Amaya was famous for wearing pants and challenged gender boundaries with her powerful artistry.

1967 Paco y Camarón

Guitarist Paco de Lucía and singer Camarón de la Isla begin to collaborate. Both artists are from Spain, Paco being a *payo* (or non-*Gitano*) and Camarón being *Gitano*. This partnership spans over a decade, and together they created many albums that revolutionized flamenco music, making them each a legend in their own right.



1975 Constitutional Monarchy

Franco died in 1975, ending 36 years of dictatorship. Spain becomes a constitutional monarchy, elected by the people, with Juan Carlos de Borbón as king.

¡Ole!

2010 UNESCO Patrimonio Mundial

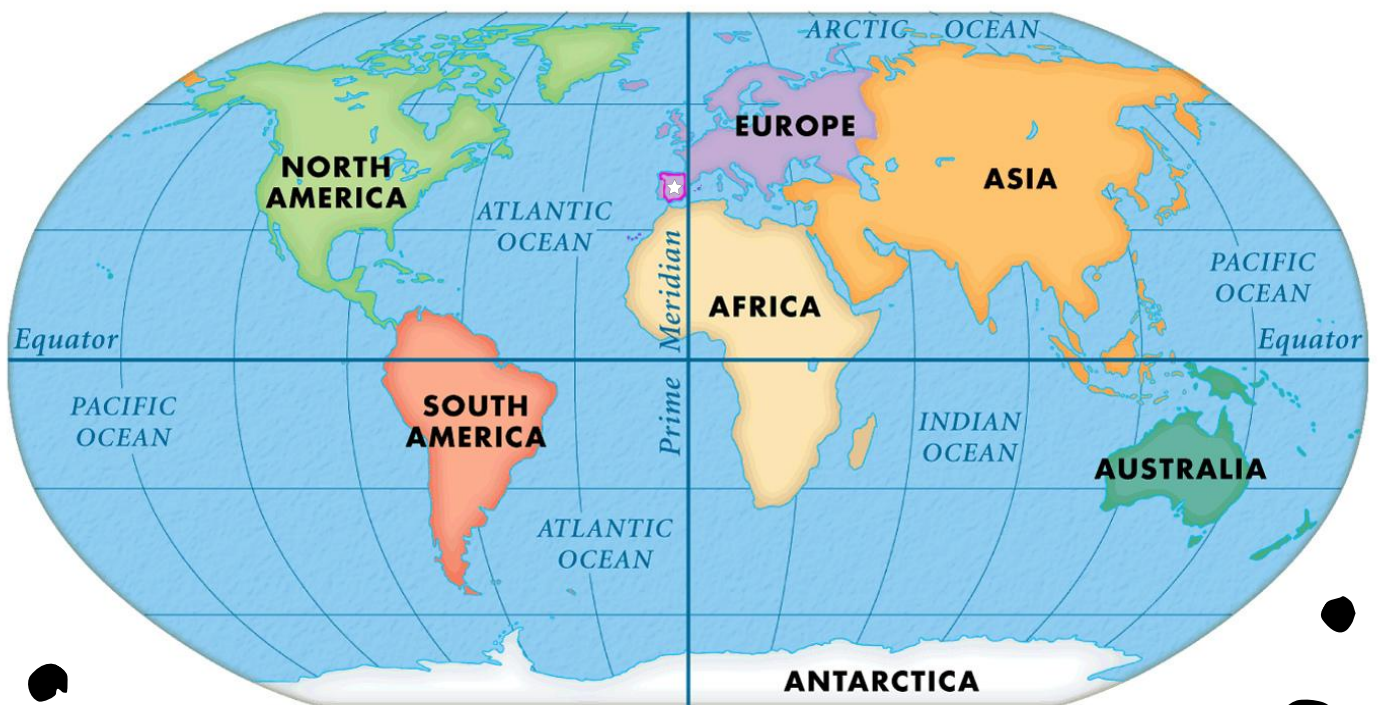
UNESCO recognizes flamenco as an "Intangible Cultural Heritage of Humanity." It is an art form worth preserving because of its strong heritage, history, and culture.

Map of Spain

MAPA DE ESPAÑA



World MAP



connecting ACTIVITIES

Tapas

2- 5 pm is a very special time in *Andalucía- es la hora de comer!* Almost every place in the entire city closes at 2 pm to allow for a long lunch filled with tapas. *Tapas* are small plates of food, often shared amongst family and friends. It's more than just a meal. It's about spending time together. Have students prepare tapas or bring them to class. Classic tapas of *Andalucía* include: *Gazpacho*, *Jamón Serrano*, *Manchego* Cheese, *Tortilla Española*, and *Papas Bravas*. Ask students what traditional foods their families enjoy? Why is food an important part of a community?

Art is Power

Have students write about how societies influence dance and music. What other types of music or dance emerged as a form of protest? What were the conditions that compelled people to express hardship through art? In what ways did that art form help their situations? How does this art form affect the community? (Examples include: spirituals, blues, salsa, hip hop, American folk, reggae)

Lorca Poems

Many of Federico Garcia Lorca's poems have become flamenco song verses. Have students learn about the plight of the *Gitanos* in Spain. Then write poems about how it feels to be persecuted for being different? How does the history of *Gitanos* in Spain relate to current events?

Interviews

Have students interview family members or classmates about the dance and music traditions of their culture. How is dance a part of their family/community experience? Do they dance for holidays, celebrations, or rites of passage? How does this compare to the ways flamenco is shared and performed? How does it feel to perform for an audience in a formal setting compared to amongst friends and family in an intimate setting?

ADDITIONAL RESOURCES

Youtube Channels:

Cardamomo Tablao Flamenco

Casa Patas, flamenco en vivo

De Flamenco TV



Intro to Flamenco Books:

Song of the Outcasts, by Robin Totton

All About Flamenco / Todo Sobre el Flamenco,
by Silvia Calado

Flamenco - All You Wanted to Know, by Emma Martinez

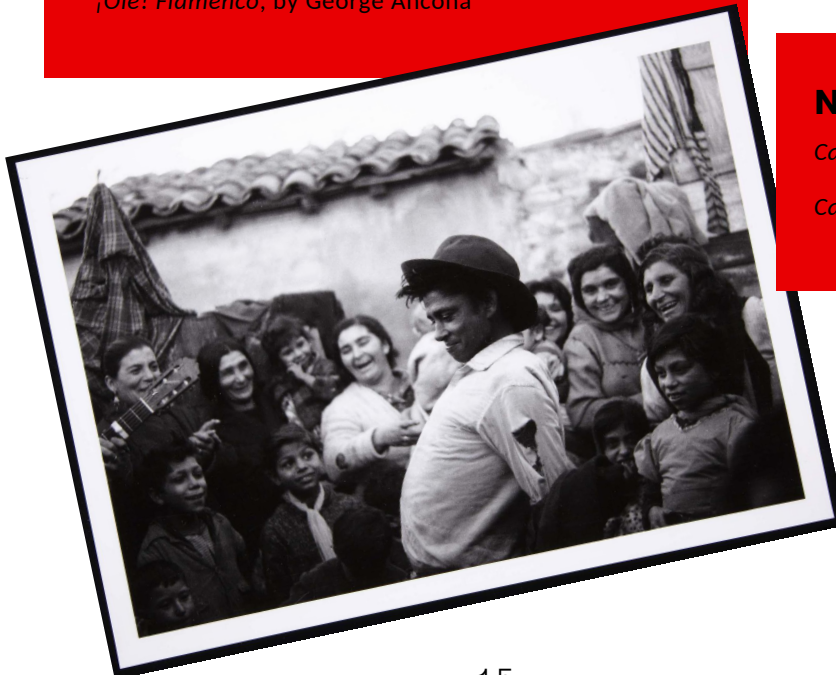
Picture Books:

Lola's Fandango, by Anna Witte

Aunt Elaine Does the Dance from Spain, by Leah Komaiko

The Story of Ferdinand, by Munro Leaf

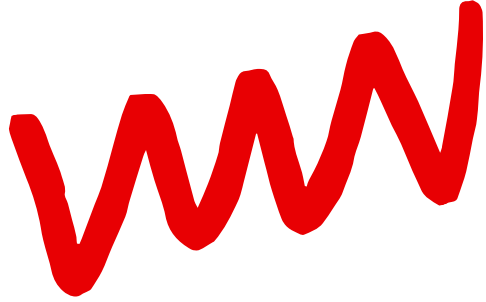
¡Olé! Flamenco, by George Ancona



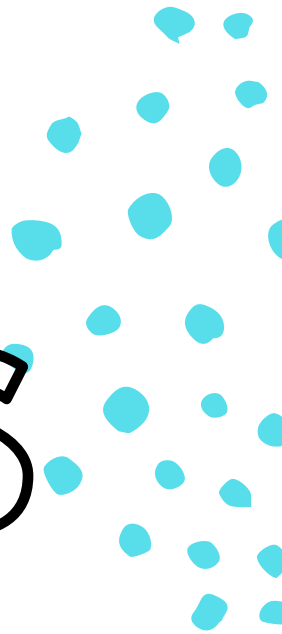
Netflix:

Camarón Revolution

Camarón the Film



Thank you to our



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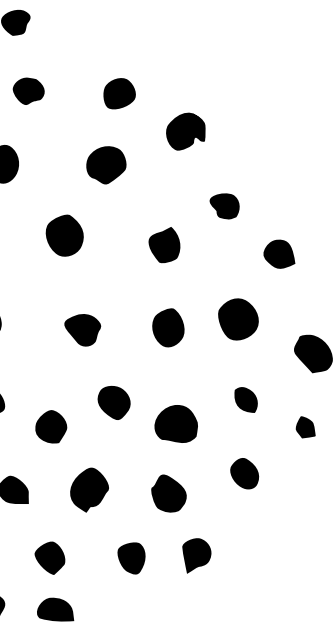


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