



STOCKCERO TEACHING KIT (120)

TITLE: *Poema del cante jondo - Romancero gitano (conferencias y poemas)*

AUTHOR: Federico García Lorca

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I. OVERVIEW & SIGNIFICANCE

This edition offers a unique pedagogical advantage by pairing Federico García Lorca's most universally acclaimed poetic works—*Poema del cante jondo* and *Romancero gitano*—with the exact lectures (*conferencias-recitales*) he delivered to introduce them.

Lorca was not only a monumental poet but a magnetic orator. By including his 1922 lecture at the Centro Artístico de Granada ("Importancia histórica y artística del primitivo canto andaluz llamado cante jondo") and his later 1935 recital for the *Romancero gitano*, this volume provides students with Lorca's own aesthetic and theoretical framework. It allows readers to understand how Lorca elevated marginalized Andalusian folklore into avant-garde high art, directly from the author's perspective.

II. CONTEXT & CRITICAL APPROACHES

1. The Poet as Performer and Theorist:

- Analyze the role of the *conferencia-recital* in the Generation of '27. How does reading Lorca's theoretical prose before his poetry change the reader's reception of the text?
- Discuss how Lorca positions himself not just as a creator, but as an archivist and defender of a "primitive" oral tradition that was at risk of being lost or culturally degraded.

2. Musical Architecture of "Cante Jondo":

- Examine how the *Poema del cante jondo* is structurally modeled after flamenco forms (La Siguiriya, La Soleá, La Saeta, La Petenera). How does Lorca translate musical elements (the guitar, the cry, the silence, the *bordon*) into written verse?
- Discuss the personification of concepts (e.g., "El grito," "El silencio") and the geography of Andalusia (Sevilla, Córdoba, Granada) as mythic spaces rather than mere physical locations.

3. Mythification of the Gypsy and Marginality:

- In the *Romancero gitano*, explore how Lorca transforms the Romani people into a mythological symbol of elemental passions, nature, and the tragic sense of life.
- Contrast the primal freedom of the gypsies (Antoñito el Camborio) with the rigid, dehumanized forces of authority, specifically represented in the "Romance de la Guardia Civil española."



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III. ADVANCED DISCUSSION & RESEARCH PROMPTS

- **Orality vs. Textuality:** Lorca's poems were meant to be spoken and heard. Have students read selections aloud (e.g., "Romance Sonámbulo" or "Baladilla de los tres ríos") and analyze the phonetic rhythm, repetition, and musicality.
- **The Symbolism of Colors and Elements:** Trace Lorca's obsessive use of specific symbols across both collections: the moon (death/sensuality), green (bitterness/desire), silver, water, and horses. What is the psychological weight of this iconography?
- **The Tragic Destiny:** Analyze the pervasive theme of *fatum* (inescapable tragic fate) in poems like "Muerte de Antónito el Camborio" or "Reyerta." How does this connect to classical Greek tragedy adapted to an Andalusian setting?

V. RELATED STOCKCERO RESOURCES

- **Federico García Lorca Bundle:** *Bodas de sangre, La casa de Bernarda Alba, Gypsy Romances & Poem of the Deep Song (English Translation).*

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