COURSE: ARGENTINE CULTURE

45 clock hours
2 weekly meetings - 1 ½ hours each

Objectives
The course aims at approaching Argentine culture mainly from art, but starting from a nonprotocolized view, free from historically-assumed stereotypes.

Material and Methodology
Anecdotal stories have been selected which are rarely included in the specialized literature of Social Sciences and Art but which represent, however, an accurate reflection of Argentina’s social reality. The records and files in the collection used belong mostly to the course instructor and to the Facultad de Filosofía y Humanidades at UNC. There is plenty of literary, sound, film and photographic material because it is considered essential to make the teaching-learning experience dynamic. There will be visits and complementary activities with specific objectives; these are included in the course schedule. Classes are expected to have students’ active participation. Therefore, concerts, singing and dance practice, rhythmical marking, and film reviews will be organized where moviemakers, musicians, actors and dancers will be specially invited. The course will have a work dossier where students will find a considerable selection of literary works and specific studies about the course topics.

## Contents

### Module 1.
Introduction to the cultural study of 20th-century Argentina. The context of a period (1880-1930).

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<tr>
<th>Topics</th>
<th>Specific contents</th>
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<td>c) Argentine society at the beginning of the century and the role of customs.</td>
<td>Between the patrician families, the confessor of the church and socialist ideas. The ballroom at the <em>Teatro Victoria</em>. Courtship. Tango and <em>milonga</em>: between decency and</td>
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d) The suburbs. The criollo circle. The cultural sphere of pulperías (= taverns), cafés, bars and grocery stores.


Module 2. The Argentina of the Social Revolution from Art: a different history

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<th>Topics</th>
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<td>a) The social study of mass narrative forms.</td>
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<th>Specific contents</th>
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Merchandising in radio drama. Theater performances of series and street theater. The exchange of genres: circus, radio drama, comic strips and photo soap opera. Mafalda’s social criticism (Quino)

Filmed history
... And tango arrives at the cinema. The reflection of Argentine social reality and the criticism of art. Leopoldo Torre Nilsson’s films. Ricardo Halac’s controversial films. el tango llega al cine. The useless censorship of the 60s. Juan José Jusid and “Los gauchos judíos”. Pino Solanas’s and Pereyra’s films. Universidad Nacional de Córdoba and the history of Córdoba: The Film Archives of Channel 10 (Images, sound, memory and history). The secret Argentina from the perspective of Córdoba’s young producers.

b) National Rock

The uncensored voice
From The Beatles and Elvis Presley to León Gieco. From Club del Clan to Los Gatos and Almendra. The Cueva de Pasarotus and jazz in the myth of National Rock. Vox Dei, Mestre, Charly and a feeling: Sui Generis. Dino Saluzzi’s folk music in rock music. León Gieco between opportunity and social criticism. Tango, jazz and folk in today’s Argentine rock according to Charly García.

Module 3. The limits of Art in Argentina... What limits?

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b) The Art of Identity and the Identity of Art

Reflexions about contemporary artistic production in Argentina. The different views and ideologies of identity in art. Memory and identity in the evidence of artistic expression. The symbols of the idea of identity in art. The School of Philosophy and Humanities: a multidirectional social projection.

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<th>Presentation of topics for debate</th>
<th>Students will present a chosen topic for debate in class. On this day each student will present the reason for his/her choice and the debate possibilities offered by the topic.</th>
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<tr>
<td>Debate</td>
<td>The topics presented will be debated.</td>
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<tr>
<td>Final exam</td>
<td>The topics presented will be debated.</td>
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<td>End of course</td>
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**Evaluation**

After the presentation of and discussion about each topic (except for topic “b” in Module 2 and topic “a” in Module 3), students will have to write a composition with guidelines provided by the course instructor. Compositions will consist in essays written in Spanish. The general topics for the compositions will be suggested by the course instructor and students will be able to narrow down the topic to suit their own interests. Students are supposed to write the compositions on their own; therefore, plagiarism, the evidence of help provided by third parties and copied documents from the Internet will not be accepted.

For the final exam, the course instructor will provide students with a detailed list of the topics which are considered essential in the course. The list will be available in advance. Students’ participation in class plays an important role in the final grade. Active participation is understood as not only attending classes and answering questions occasionally, but also as showing, by direct and spontaneous intervention, a productive assimilation of the course contents and reading materials.

Should students need or consider the possibility of improving their grades beyond the course requirements, the course instructor includes “extra-credit” activities to be determined during the course.

The instructor will give students a mid-term report to inform them about their performance so far and about the points that need improvement.
Attendance is mandatory, since it is considered essential for the course. Only up to three unjustified absences from class will be acceptable. After more than three absences, points will be taken off the final grade.

**Points**

- 6 compositions: 100 points each (total: 600 points)
- Final Exam: 200 points
- Participation in class: 200 points

Total: 1000 points

**Bibliography**

The articles, abstracts, sections and studies in the dossier were taken from:


• In the cases of excerpts from sports magazines, comic strips, photo soap operas, etc. La Voz del Interior, Revista Nueva, Revista de Cultura N, among others, the dossier states the date and author in each.

• The course instructor will use materials from her own research work.

• A CD is included in the dossier containing fragments of the sound examples mentioned in the syllabus to be analyzed in class. This sound material is to be used exclusively in class.