

Course name: Tango Gender, Nation & Identity

- ✓ *Hours of Instruction per Week: 4*
- ✓ *Total weeks: 15*
- ✓ *Total Hours of Instruction: 60*
- ✓ *Courses transferable to ECTS*
- ✓ *Courses transferable to U.S. System*
- ✓ *Recommendation: Advanced written and spoken English*

Course Description

When tango was born in Buenos Aires, in the second half of the 19th century, Argentina was undergoing profound changes. With the arrival of millions of immigrant, the shape of the city and its society began an intense process of modernization. A product from the bordello and a "threat" to national identity, tango became a symbol for Argentina and its new ways of thinking about sexuality, gender and class relations. This course treats tango as a cultural artifact that condenses many of the key debates about the relationships between popular music and society. Through the study of tango lyrics, plays, films, short stories and other cultural productions, this course proposes a critical analysis of theoretical problems such as national identity, gender studies and the consumption of culture in a global era. The course combines lectures with seminar-style classes encouraging discussion and participation. Students will also have to visit different places in the city of Buenos Aires that are clearly linked to the history of tango.

Course Requirements

Following UB policies, student need a minimum of 75% of attendance to be in good standing for the final exam. Students are expected to do close readings, participate in class, and do two oral presentations. Requirements also include a mid term and a final exam. Each student will be expected to make a significant contribution to the class.

Grading Policy

- Participation 10%
- Oral Presentation (1) 20%
- FinalExam 40%
- Midterm exam 30%

Academic Calendar

Week 1

Course presentation. The múltiple faces of tango. The origins of tango

1. Collier, Simón. "The Birth of Tango", in Gabriela Nouzeilles and Graciela Montaldo (eds.) The Argentina Reader. Durham: Duke University Press, 2002.
2. Mónica Gloria Hoss dele Comte. The tango. Buenos Aires: Maizal Ediciones, 2004. Selection of tangos (course package).

Introducing tango (2). The analysis of culture and the study of identity.

Week 2

Popular culture, high culture and mass culture.

Raymond Williams. "The analysis of culture", in Storey, John (ed.). Cultural Theory and Popular Culture. A Reader. London: Pearson Longman, 2009: 33- 40.

Nationalism, imagined communities and tango as national icon. Criollismo and the tradition of the gauchos.

Benedict Anderson. Imagined communities. (Introduction): 1-7.

Selection of tangos and clips.

Week 3

Borges and the interpretation of tango

Borges, Jorge Luís. "Man on pink corner", in Collected Fictions. New York, N.Y., U.S.A.: Viking, 1998.

Jorge Luís Borges, "A History of the Tango", in Evaristo Carriego.

Oral presentation on Borges.

Week 4

The narrative plots of classical tango: perspective, spaces and characters in tango lyrics.

Selection of tangos.

Tango and Cinema. First tangos in Cinema

Selection of images of tango in Cinema.

Tango! (L M. Barth, 1932).

Week 5

Tango as a Spectacle of Sex, Race and Class

Marta Savigliano: Scene One (in *Tango and the Political Economy of Passion* 30-48)

The milonguita

Marta Savigliano: Scene Two and Scene Three (in *Tango and the Political Economy of Passion*, 49-73)

Manuel Gálvez, *Nacha Regules*(fragment)

In-class screening 1950 Tullio Demicheli's *Arrabalera*.

Week 6

Carlos Gardel and the golden-age of tango

"Carlos Gardel and the Cinema".

In-class screening 1934 *El día que me quieras* (The day you love me)

Week 7

In-class screening 1934 *Cuesta Abajo*

Week 8

Tango as a pursue of existential knowledge - Tango and Argentine History

Selection of Tangos (course package)

Week 9

Review for mid-term exam

Mid-term exam

Week 10

Tango, gender relations and peronism

Sylvia Molloy. "Memories of tango"

Julio Cortázar. "The Gates of Heaven", in *Blow-up and other stories*. 97-113

Week 11

The consumption of tango

Morgan Luker. "Tango renovación: On the uses of music history in Post-Crisis Argentina", *Revista de Música Latinoamericana*; Spring 2007; 28,1; Research Library.

Student presentations on new musicians and orchestras.

Astor Piazzolla and the end of classical tango

Rafael Filipelli and Federico Monjeau, "How Sweet as Long as It Lasted". ReVista Harvard Review of Latin America, Fall 2007.

Documentary on Piazzolla

From classical tango to avant-garde

Week 12

Re-writing argentine identity (politics, dance and music)

In-class screening 1984 Fernando Solana's El exilio de Gardel (Gardel's exile)

Week 13

In-class screening 2005 Emilio Balcarce's Si sos brujo, una historia del tango (If you are a wizard: a history of tango)

Tango not dead: rock, punk and tango/Selection of Songs

Week 14

In-class screening Café de los Maestros

Week 15

Final exam

Final Grade Sheet and signature of "Hoja de situación" (attendance is mandatory).