Course information
T – TH 1:00-2:30 PM // Room: TBA
Instruction in English

Contact information
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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 immigrants, 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 came to be a global success in only twenty years. Acclaimed in Paris and New York, 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 culture and society. Through the study of tango lyrics, plays, films, novels 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, students need a minimum of 75% of attendance to be in good standing for the final exam. Sliding the ID card is the only way to track attendance. Students are expected to do close readings, participate in class, and do two oral presentations in pairs or in groups of three. During the semester, students will write two short (2-3 pages) papers. The requirements also include a final paper. In addition to this, each student will be expected to make a significant contribution to the classroom dialogue. Any student caught plagiarizing will be given a “no credit” for all courses taken in the semester. As part of the course requirements, the students will have to visit a specific places related to the history of tango (to be announced during the course, according to the calendar).
Grading Policy

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Participation</td>
<td>10 %</td>
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<tr>
<td>Oral Presentation (2)</td>
<td>20 %</td>
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<tr>
<td>Final Paper (8-10 pages)</td>
<td>40 %</td>
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<tr>
<td>Short Essay (2) (3 pages)</td>
<td>30 %</td>
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For a better understanding of the comparable table for grading: check the conversion table online http://www.ub.edu.ar/studies/conversion_table.htm

Week 1
Tuesday, March 12
Course presentation. The multiple faces of tango. The origins of tango
Selection of tangos (course packet).

Thursday, March 14
Introducing tango (2). The analysis of culture and the study of identity
Selection of tangos and clips.

Week 2
Tuesday, March 19
Popular culture, high culture and mass culture

Thursday, March 21
The Modern city and the success of tango
Intellectuals on tango.
Oral presentations will be assigned.

Week 3.
Tuesday, March 26
The narratives plot of classic tango: perspective, spaces and characters in tango lyrics.
Thursday, March 28
National Holiday / No class

Week 4
Tuesday, April 2
National Holiday / No class

Thursday, April 4
*Nationalism, imagined communities and tango as national icon. Criollismo and the tradition of the gauchos.*
8. Gauchesca literature and tango. Selection of *Martin Fierro* (1872) by José Hernández.

Week 5
Tuesday, April 9
*Borges and the interpretation of tango (1)*

Oral presentation.

Thursday, April 11
*Tango and Literature. J. L. Borges and the myth of the “arrabal”*

Week 6
Tuesday, April 16
*Tango and cosmopolitism. Avant-garde and tango in Hollywood.*
Selection of clips.

Thursday, April 18
*Prostitution, milonguitas and whiny ruffians.*
Selection of tangos.

**Short paper #1**

Week 7
Tuesday, April 23
*Tango and Gender Relations (cont.) // Tango and cinema*
*Tango!* (L. M. Barth, 1932).
Clips of Carlos Gardel.
Thursday, April 25
**Carlos Gardel and the golden-age of tango**
13. Simon Collier. “Gardel and his encounter with tango”
14. -----. “Carlos Gardel and the Cinema”.

**Week 8**
**Tuesday, April 30**
*Tango and Cinema (2)*
Screening in class: *Cuesta abajo* (“The Downfall”), with Carlos Gardel (1934, directed by Louis Gasnier).

**Thursday, May 2**
**Stars, mass culture and society**

**Student Presentation**: Azucena Maizani / Ada Falcón.

**Week 9**
**Tuesday, May 7**
Screening: *Arrabalera*, (1950, directed by Tulio Demicheli), in class.

**Thursday, May 9**
*Tango and gender relations*

**Week 10**
**Tuesday, May 14**
*Tango and gender relations*

**Thursday, May 16**
*Tango, gender relations and peronism.*

**Week 11**
**Tuesday, May 21**
*Tango and peronism in Literature*

**Thursday, May 23**
**Gender, mass culture and the novel (1)**

**Short paper #2**

**Week 12**
Tuesday, May 28
*Gender, mass culture and the novel*

Thursday, May 30
*Gender, mass culture and the novel*

**Week 13**
Tuesday, June 4
*Astor Piazzolla and the end of classical tango*
Final Paper consultations

Thursday, June 6
*Tango today: the consumption of tango*
Student presentations on new musicians and orchestras.
Final Paper consultations

**Week 14**
Tuesday, June 11.
Student presentations on new musicians and orchestras.
**Deadline for the final paper.**

Thursday, June 13.
“Final Grade Sheet and signature of Hoja de situación (**attendance is mandatory**)”.

**Bibliography**


Bosi, Alfredo. “La parábola de las vanguardias latinoamericanas”. In: Schwarz 1990.


-----. Gardel and his encounter with tango. (Internet)

-----. Simon Collier. “Gardel and the Cinema”. (Internet)


Matallana, Andrea. *Qué saben los pitucos. La experiencia del tango entre 1910 y 1940.*


