

## 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.



Circo de los Rivera (1929)

Afiche del Café Keller (1918)

Evita en Radio  
Belgrano, años '40

Antuco

Bailando en el Victoria (1905)

(Collections: *La vida de nuestro pueblo*. Centro Editor de América Latina. Buenos Aires, 1982  
/ *Nueva Historia Argentina*. Editorial Sudamericana. Buenos Aires, 2000)

## Contents

Module 1. Introduction to the cultural study of 20 <sup>th</sup> - century Argentina. The context of a period (1880- 1930).	Topics	Specific contents
	a) Cultural pluralism: the impact of immigration and the formation of a new society. <i>Criollo</i> (= native) art.	The role of traditions and the cultural contribution of collectivities: religion, art and work innovation. The colonists. Family histories between <i>mate</i> and imported tea. The farmers in the <i>gringa</i> (= of Italian descent) <i>Pampa</i> . <i>Zarzuela</i> and <i>sainete</i> composers. The art of <i>conventillos</i> (= tenement houses). The <i>criollo</i> tango and the <i>sainete porteño</i> (= one-act farces of the port area). Popular theater: The Hispanic Genre of Short Farces and <i>Gaicho</i> Drama. Ballad collections of the slums. Pop dances. The folk tradition.
	b) The construction of the urban country and the space of the big institutions: State, bureaucracy and representation. A social approach to the urban planning of big cities.	European-modeled <i>criolla</i> society and architecture: Hubert Stier's, Maillart's, Tamburini's, Heine and Hagemann's, Hunt and Schroeder's building projects. The peak of theaters: <i>Teatro Colón</i> in Buenos Aires, <i>El Argentino</i> in La Plata, <i>Rivera Indarte</i> in Córdoba, <i>Mitre</i> in Jujuy, etc. The "social" design of halls: Banks, post offices and courthouses. The railroad and its offices. Between the public and the private: stores ( <i>Harrods</i> in Buenos Aires and <i>La Favorita</i> in Rosario). Avenues, workshops and tenement houses.
	c) Argentine society at the beginning of the century and the role of customs.	Between the patrician families, the confessor of the church and socialist ideas. The ballroom at the <i>Teatro Victoria</i> . Courtship. Tango and <i>milonga</i> : between decency and

	<p>PROGRAMA DE ESPAÑOL Y CULTURA LATINOAMERICANA</p>	<p>scandal. The <i>Casino</i> theater and the first <i>Criolla</i> Variety Show: <i>Varieté</i> and Music Hall. Anecdotes about Florencio Parravicini: from the <i>Teatro Varieté</i> to <i>Teatro Roma</i>. The Podestá brothers and the premiere of <i>Revista Nacional</i> at the <i>Teatro Apolo</i>. Two cases of the <i>Porteño</i> Burlesque Show: Sofía Bozán and Francisco Canaro. Radicals, socialists and anarchists: the press and the party's social criticism. The newspaper serial: comic strips and soap operas. Passion for soccer.</p>
	<p>d) The suburbs. The <i>criollo</i> circle. The cultural sphere of <i>pulperías</i> (= taverns), cafés, bars and grocery stores.</p>	<p>The Carlo, Podestá and Scotti brothers. Circus anecdotes between Raffeto and Podestá. Gaucho minstrels at the circus and the text of the <i>milonga</i> "En el Viejo Parque Goal". About dramas, melodramas and pulp novels: "El gaucho de las trompadas", "Santos Vega", "Hormiga negra" and "La pulpera de Santa Lucía". Clowns, comedians and alternative music: from the blind Carrasco to the clown Chalupín de los Rivero. Grocery stores. The old <i>Café Marconi</i>, Gardel and the premiere of "Mi noche triste". The <i>Piaggio</i> café: an artists' coterie. The <i>Royal Keller</i> and the first boxing shows. The <i>Café de los Inmortales</i> and the dialog between García Velloso and Rubén Darío. "Viejo Tortoni", tango by Negro and Blázquez.</p>
<p>Module 2. The Argentina of the Social Revolution from Art: a different history</p>	<p><b>Topics</b></p>	<p><b>Specific contents</b></p>
	<p>a) The social study of mass narrative forms.</p>	<p>The popular expresión of Radio Drama. The popularity of González Pulido and the criticism of Homero Manzi. From Antuco Teleca to Oscar Casco. <i>Radio Belgrano</i>: "Hacia un futuro mejor" with Evita Duarte's company and 'Las aventuras de Tarzán'. Nené Cascallar and Abel Santa Cruz. <i>Radio Porteña</i> and the "Ronda Policial" company. "Los Pérez García".</p>

		<p>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)</p>
		<p>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. <i>Universidad Nacional de Córdoba</i> 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.</p>
	b) National Rock	<p><b>The uncensored voice</b>                  From The Beatles and Elvis Presley to León Gieco. From <i>Club del Clan</i> to <i>Los Gatos</i> and <i>Almendra</i>. The <i>Cueva de Pasaratús</i> and jazz in the myth of National Rock. <i>Vox Dei</i>. <i>Mestre</i>, <i>Charly</i> and a feeling: <i>Sui Generis</i>. 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.</p>
Module 3. The limits of Art in Argentina... What limits?	<b>Topics</b>	<b>Specific contents</b>
	a) La unity of the contemporary	<p>Multimedia works. About salsa, <i>cumbia</i> and <i>cuarteto</i>: social readings of a history of cultural integration. Tango, jazz and Bartokian turns: interpreting Piazzolla. Tango by Julio Bocca and "la Mona Giménez". Andean tunes and touches from the pampas: indigenous music in folk production. Folk festivals and their big names: <i>La Sole</i>, <i>los Tekis</i> and <i>el Chaqueño</i>.</p>

	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.
	Presentation of topics for debate	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.
	Debate	The topics presented will be debated.
	Final exam	The topics presented will be debated.
	End of course	

## 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:**

- Ábalos, Ezequiel (interviews). Historias del Rock de Acá. Primera Generación. Buenos Aires: Editora AC & E. Ábalos. 1995.
- Aretz, Isabel. El folklore musical argentino. Buenos Aires: Editorial Ricordi. 1952.
- Atlas Historia II. De la Edad Contemporánea a la actualidad. Madrid: Grupo Santillana Editores. 1999.
- Boxaidós, M.; S. Romano y P. Palacios. "El Archivo Fílmico de Canal 10". Estafeta 32, Revista de Producción y Debate. N° 1. Córdoba: Facultad de Filosofía y Humanidades (UNC). 1999: 93-95.
- Cairns, Trevor. Europa en el Mudo. Madrid: Akal. 1992.
- Colección La vida de Nuestro Pueblo. Volúmenes 2, 3 y 4. Buenos Aires: Centro Editorial de América Latina. 1983.
- Colección GENTE testigo del siglo. Volúmenes 1 y 6. Impresa en Barcelona. Buenos Aires: Editorial Atlántida. 2000.
- Colección Nueva Historia Argentina. Tomo 5: El progreso, la modernización y sus límites (1880-1916). Dirección de tomo: Mirta Lobato. Impreso en España. Buenos Aires: Editorial Sudamericana. 2000.
- Constitución de La Nación Argentina. Santa fe – Paraná 1994. Buenos Aires: Producciones Mawis. 2003.

- Crespo, H. y A. Marimón. "El Movimiento Estudiantil: de la Reforma al Cordobazo". Estafeta 32, Revista de Producción y Debate. N° 1. Córdoba: Facultad de Filosofía y Humanidades (UNC). 1999: 46-49.
- Diccionario Espasa Cine. Madrid: Editorial Espasa Calpe. 1997.
- Fillipa, Carlos. "Córdoba Audiovisual. De Córdoba para el País". Estafeta 32, Revista de Producción y Debate. N° 1. Córdoba: Facultad de Filosofía y Humanidades (UNC). 1999:
- Estafeta 32, Revista de Producción y Debate. N° 1. Córdoba: Facultad de Filosofía y Humanidades (UNC). 1999.
- Floria, Carlos Alberto y César A. García Belsunce. Historia de los Argentinos. Buenos Aires: Ediciones Larousse Argentina. 2001.
- Gobello, José. Todo Tango. Buenos Aires: Ediciones Libertador, Centro Editor de Cultura. 2004.
- González, Ana; Estela Mamaní y Alba Paz Soldán. Los Caminos de la lengua en la Quebrada de Humahuaca. Tilcara: Escuela Normal Dr. Eduardo Casanova. 2000.
- Heredia, Luis. "Pueblos Indígenas y Estados Nacionales. La cuestión jurídica". Estafeta 32, Revista de Producción y Debate. N° 1. Córdoba: Facultad de Filosofía y Humanidades (UNC). 1999: 51-56.
- Laviana Cuetos, Ma. Luisa. La América Española, 1492-1898. Historia de América 14. Madrid.
- Lorenzini, Horacio; Raúl Balmaceda y María Julia Echeverría. Geografía de América y de Antártida. Buenos Aires: A-Z Editora. 1995.
- Lorenzini, Horacio; Raúl Balmaceda y María Julia Echeverría. Geografía de la Argentina. Buenos Aires: A-Z Editora. 1995.
- Morgan, Robert. La música del siglo XX. Madrid: Ediciones Akal. 1991.
- Payne, Michael [comp.]. Diccionario de Teoría Crítica y Estudios Culturales. Buenos Aires: Piados. 2006.
- Torre, Juan Carlos. "El Cordobazo. Un espacio de resistencia en los '70". Estafeta 32, Revista de Producción y Debate. N° 1. Córdoba: Facultad de Filosofía y Humanidades (UNC). 1999: 50.
- Villegas, Silvia. "Encontrarse y conversar con María Escudero" (Teatro). Estafeta 32, Revista de Producción y Debate. N° 1. Córdoba: Facultad de Filosofía y Humanidades (UNC). 1999: 57-61.
- In the cases of excerpts from sports magazines, comic strips, photo soap operas, etc. La Voz del Interior, Revista Nueva, Revista de Cultura Ñ, 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.