

Course Title (English)	Tango: Cultural Identity & Argentine Society
Academic Institution	University of Belgrano (UB)
City	Buenos Aires
Country	Argentina
Course Title (Spanish)	Tango: identidad cultural y sociedad argentina
Course Number	PEAL 332
Sessions (Terms)	Semester
Instructional Language	Spanish
Contact Hours	60
Credits (semester credits)	4
Credits (quarter units)	6
Prerequisites	Intermediate Spanish II
Track	PEAL (Argentine & Latin American Studies in Spanish): semester

Course Description	Product of the fusion of Afro-Rio de la Plata, gaucho and European dances and rhythms, tango was born in the middle of the 19th century on the margins of Buenos Aires and Montevideo, undergoing a transformation that made it a recognized global and transnational musical genre in the last decade of the 19th century. This course focuses on tango as a tradition and rupture of Argentine culture. From the outskirts of the suburbs and the periphery to the centrality of an international dance, tango is the best cultural artifact to think about Argentine society. During the classes, sociocultural aspects of tango, the beginnings and evolution of the genre, the relationship between the culture of tango and the development of the city of Buenos Aires will be analyzed, as well as the outstanding discography of the different eras of the genre and tango will be experienced in the body with choreographic movements.
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Course Content	Block 1: Tango and Urbanity • There are few cities with a cultural identity as defined and recognized worldwide as Buenos Aires. You cannot think of Tango without thinking of Buenos Aires and vice versa. But this relationship is not static, it is changing over time. Thus, in this block we propose to carry out a review of history and its evolution, where the central axis is "territoriality".
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Week 1: Presentation of the course.

- Synchronous class: presentation of the course. Survey of students' interests. "Brainstorming" in relation to the concepts: "Argentina" "Buenos Aires" "Tango".
- Asynchronous class: Forum debate on images of tango couples from different eras.
- Forum debate on tango audios from different eras.

Week 2: El tango de Orilla

- Synchronous class: Presentation of the context of the emergence of tango, placing special emphasis on migrations (internal and foreign) acculturation, impact on the geography of the city. The first sounds of tango (audios that recreate the first sound of tango)
- Asynchronous class: Documentary video "Tango y Baile" conducted by Horacio Ferrer (produced by Canal Encuentro) Students must present key words and a paragraph that summarizes the main idea of the documentary film.

Week 3: Tango arrives in the neighborhood

- Synchronous class: Tango enters the city, into homes, migrates to different social groups. Discussion about possible factors that could have driven the popularity and massiveness of tango.
- Synchronous class: Group presentation 1: analysis of the documentary: Tango, Pasión Argentina. Chapter 3: Orchestras
- Forum: Comparison of typical orchestras: sound in the 40's.

Week 4: "Desterritorialización" of tango. Gentrification and Transnationalization

- Synchronic class: From the 60's, tango goes through a process of reinvention. Avant-garde and universalization of the genre: the figure of Astor Piazzolla. The 90's and the "new tango".
- Asynchronous class: Group presentation 2: analysis of: "Current tango performances" Sofia Cecconi, 2008
- Forum: debate on new musicalities, from Piazzolla to the present: fusion tango
- Forum: dance. New forms of dance. The choreographed tango.

Block 2: Tango, Gender and Identity

- Tango is a phenomenon that crosses, without a doubt, the Argentine culture: towards the outside, it is (re) produced as representative of a

national identity while, towards the inside, disputes coexist and social, racial and gender tensions.

Week 5: Gender roles

- Synchronous class: Debate on gender stereotypes in tango. Machismo, the role of women in traditional tangos. Letter analysis. These concepts have evolved over time? Machismo, femininity. Sensuality, eroticism.
- Asynchronous class: debate on stereotypes: film fragment Moulin Rouge (2001)
- Debate on a stage tango choreography.

Week 6: Tango Queer

- Synchronous class: Development of the Queer movement in the world. The adoption of the concept in Argentina and in the tango scene. Bibliography Cecconi and Savigliano
- Asynchronous class: Group presentation 3: analysis of fragments of the documentary “Tango queerido” (2016)
- Discussion forum: videos of tango couples dancing: queer and role reversal.

Week 7: Afro-descendant

- Synchronic class: the discussion of Afro-descendant identity in Argentina. His foundational contribution to tango: music and dance. Documentary fragments.
- Asynchronous class: Group presentation 4: “Tango and identity: problematizing the place of Afro-descendants in Argentina” Omer Nahum Freixa (2018)

Week 8: Construction of Tango as a national identity

- Synchronous class: From sinful and immoral to emblem of national identity. The heritage of tango. Tango "for export".
- Asynchronous class: Tango: Cultural Heritage of Humanity (UNESCO) Why is tango defined in this way? What are its implications?

Block 3: Tango and artistic expressions

- Tango is a cultural practice that goes through different artistic expressions. A brief review of some of them will be carried out to finally experience tango in a personal experience.

Week 9: Tango and cinema

- Synchronic class: the early introduction of the genre in the national film industry. The case of Carlos Gardel and the impact of gender in the Spanish-speaking world. Films fragment.
- Asynchronous class: Search for Hollywood movies with tango scenes or music. Debate on represented stereotypes.
- Forum debate on fragments of "The boys from before did not use gel."

Week 10: Tango and literature

- Synchronic class: Borges, Cortázar, presentation of some icons of our literature and their relationship with tango. The lunfardo. Interview with a contemporary tango lyricist.
- Asynchronous class: Forum and discussion about tango lyrics.

Week 11: Tango and music

- Synchronous class: brief review of the musical evolution of the genre accompanied by sound examples. The typical orchestra. Tango today. Live interview with a tango musician.
- Asynchronous class: discussion forum on musical styles.

Week 12: Tango and dance

- Synchronous class: brief review of the evolution in dance of the genre. The break in the late 90's. Tango today. Live interview with a tango dancer.
- Asynchronous class: discussion forum on dance styles.

Week 13: Tango Experience

- Both classes will be destined to the presentation of the expression of each one of the students. The tango experience is experiential and only from it can this culture be fully understood. Each student must choose an aspect of tango to express themselves. The choice and development of the presentation will be personally guided by the teacher.

Block 4: Tango and body

- As was experienced in the previous block, tango is an experiential physical experience and as such has been the focus of debates on how it affects our concept of corporality, the relationship with the other and with ourselves.

Week 14: Corporality

- Synchronous class: the anthropology of the body. What happens to the

individual body when it is passed through by music. Body in motion. "It takes two to tango" to dance with another: tango as an intimate and trusting relationship.

- Asynchronous class: Group presentation 5: analysis of text fragments
- Discussion forum on the testimonies of tango dancers around the world.

Week 15:

- Synchronous class: tango as therapy, for recreational, therapeutic and preventive purposes for example in people with disabilities, psychiatric patients, people with Parkinson's, cognitive disorders, hypertension, etc.
- Asynchronous class: discussion forum for closing the course.

Requirements

- The course will be developed in the format of two weekly meetings: one synchronous, via ZOOM of 90 minutes and the other asynchronous.
- Throughout the synchronous course the teacher will present and contextualize the concepts to work on that week. The active participation of the students is expected, by way of debate, questions, exchange.
- Asynchronous teaching will be developed through discussion forums, group presentation of text analysis works, filmic and / or sound records.
- The participation of the students in both meetings is fundamental for the development of the course.
- Students must submit three written assignments (group and individual). It is the university's policy to fail students who commit plagiarism. This decision will affect not only the course in which the plagiarism occurred, but also all courses taken that semester.

Assessment

Participation in forum and zoom class	20%
Individual and group oral presentation	20%
Participation in Talent show	20%
Written assignments (2)	20%
Final exam (take home) research essay	20%

Bibliography

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- Dinzel, Rodolfo. The tango, a dance. That eager search for freedom.

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- Ferrer, Horacio. The Tango its history and evolution. Buenos Aires: Ediciones Continente., 1960
- García Giménez, Francisco. This is how tangos were born. Buenos Aires: Losada., 1965
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- Mafud, July. Tango sociology. Buenos Aires: America Lee, 1966
- Matamoro, Blas. The city of tango. Buenos Aires: Galerna, 1969
- Ostuni, Ricardo. Travel to the heart of tango. Buenos Aires: Lumiere, 2000