PALAS 361- Cultural And Social Change in Argentina

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Program in Argentine and Latin American Studies
Course Syllabus 2018-2

Course information
M-W
Instruction in English

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Course description

Departing from the notion that artistic creation is the battleground where perceptions, ideologies and identity formation play a central role, this course will focus on the different ways in which social change shapes and transform the arts during the XX and XXI centuries in Argentina.

This course seeks to problematize the complex relationship --be it sometimes a dialogue, some other times contested debates that could go well beyond rhetoric into bloodshed-- between the arts and the conflictive history of social change in our country. The course also aims at analyzing in depth the ways in which the arts represent, contest, silence or resist the fundamental social and cultural issues of their times: populisms, dictatorships, state terrorism, revolutionary groups, avant-gardes. Our sources will be tango (visual and lyrics), melodrama, painting, artistic performances, documentaries, etc.

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 significantly in class and do one oral presentation.

Requirements also include a mid-term and final in-class exams. The exams will have essay format and students will be allowed to use class material in order to answer exam questions. Any student caught plagiarizing will be given a "no credit" for all courses taken during the semester.
Evaluation policy

Participation: 10%
Oral Presentation (1): 20%
Mid Term Exam: 30%
Final Exam: 40%

Mid-Term and Final Exams are in-class evaluations: students may use notes, bibliography, internet searches, etc. They will be required to write essay-like questions demonstrating their ability to think creatively and critically. No previous literary or theoretical preparation is needed, just the will and courage to feel, think and relate the literary and visual texts discussed in class.

The mid-term exam will consist on a three essays like answers. Students will be able to choose among several questions.

The final exam will consist on a 4/5 page report on a topic of student’s choice (conclusions to be presented orally in class) and a two questions in-class exam.
Week 1: July 30-August 1

Course presentation. Characteristics, expectations and goals for the class. Introduction to some critical and theoretical issues on culture and society.

Conflicutive grounds of Argentine identity: nation building and the dichotomy civilization or barbarianism.

Week 2: August 6-8

The twilight of gauchos. Modernity and genocide: the “campaign to the Argentine desert”

Required readings: Domingo F. Sarmiento, Facundo (Intro, chapter 1)

http://archive.org/stream/lifeinargentiner00sarmrich

This Country is not for Everyone
Required reading: Juan Bautista Alberdi, “Immigration as a means of progress”
José Hernández, "Gauchos in an out of the state"
Lucio V. Mansilla, An expedition to the Ranquel Indians (excerpts)

Week 3: August 13-15

Music: Tango and the formation of a modern national identity. Bodies, gender and class conflicts
Analysis of classical tango lyrics.

Reading: Savigliano, Marta. Tango and the Political Economy of Passion (Scenes One, Two, Three: 30-73)

Week 4: August 20- National Holiday
August 22

A body as a political battleground. Whore, revolutionary, saint: Evita.
A brief history of Peronismo (documentary)

Required reading: Daniel James, “Perón and the People”
**Week 5: August 27-29**


**Week 6: September 3-5**

1960’s: the decade of revolution. Political and cultural *avant-gardes*

Audiovisual: *La hora de los hornos* (*The hour of the furnaces*, 1968). Fernando “Pino” Solanas and Octavio Getino. Fragments to be shown and debated in class.

Audiovisual: *Cazadores de utopías* (*Utopia hunters*, 1996). David Blaustein. Fragments to be shown and debated in class.

Mandatory reading:
*Argentine Subversive Art: The Vanguard of the Avant-Garde*

*The Drama Review: TDR*

**Week 7: September 10-12**

1976-1983 - State Terrorism and War

Required reading: *Never Again, National Comission for the Dissappearance of Persons* (Argentina Reader p.440)

Hebe de Bonafini and Matilde Sánchez, “The madwomen of the Plaza de Mayo” (Argentina Reader- p.429)
Graciela Speranza and Fernando Cittadini, “War in the South Atlantic” (Argentina Reader-p.465)


https://estream.xyz/v87jeamfdyk2.html

**Week 8: September 17-19**

The democratic transition: Human Rights and IMF, the debts of democracy.
Required reading: http://thewip.net/contributors/2009/06/argentinas_collective_memory_c.html
Photography: Marcelo Brodsky, Good Memory
Alicia Ulanovsky, Photos of you

Required reading: María Moreno and Marta Dillon, The children of death

Week 9: September 24-26

The neo-liberal years: the 1990’s.
The Washington consensus and “the end of history”.
Required Reading: Undurraga, Tomás. “Neoliberalism in Argentina and Chile. Common antecedents, divergent paths”.


Week 10: October 1-3

Review for mid-term exam
October 3: mid-term exam

Week 11: October 8-10

Mandatory: watch at home Memoria del saqueo (Memory of looting, 2003). Directed by Fernando (Pino) Solanas.

https://www.youtube.com/watch?v=0CzS6eHqtnQ&frags=pl%2Cwn

COME PREPARED TO DEBATE AND DISCUSS IN CLASS.

The soundtrack of poverty and marginality: new musical forms. Punk, rock and cumbia villera.

Cumbia villera (subtitled)

https://www.youtube.com/watch?v=i_BBU4FTHVE

https://vimeo.com/14230494

The Punitive Power of the State: https://www.youtube.com/watch?v=Lx1RbeRoHkE
Week 12: October 15-17

October 15: National Holiday

Villas (slums), “cartoneros”, marginality, unemployment, social plans, “piqueteros”.

https://vimeo.com/13636326
https://vimeo.com/13606026
https://vimeo.com/14229458
https://vimeo.com/13605413

Art and marginality:
https://vimeo.com/13559036

Week 13: October 23-24

The Kirchner years. Public space and a new historiography. Conflicts, demands and confrontations of the populist years. Truth, Memory, Justice: national state policies on memory and human rights.

Bicentennial 2010: iconography and disputed public spaces. The democratization of the streets:

https://www.npr.org/sections/pictureshow/2010/05/26/127194294/argentina-s-bicentennial-a-divided-celebration

https://en.wikipedia.org/wiki/Argentina_Bicentennial#Political_disputes

Week 14: October 29- October 31

In class review for final exam – Closing remarks.

In Class Final Exam

Week 15: November 5 - 7

In class presentations of final reports

Wednesday:

SIGNATURE OF FINAL GRADE SHEET—MANDATORY
Remember: "Students holding a student visa will not be allowed to take the final exam until they clear the hold".

Audiovisual Sources

Literary Sources

Suggested Bibliography


Davies, Lloyd Hughes. "Portraits of a Lady: Postmodern Readings of Tomás Eloy Martínez’s “Santa Evita”." (JSTOR)


Salinas, Alejandro. “Culture, politics and literature in Jorge Luis Borges.” Paper prepared for delivery at the 2008 Annual Meeting of the American Political Science Association, August 28th - August 31st, Boston. Copyright by the American Political Science Association


Viñas, David. “Sarmiento: Madness or Accumulation.” Sarmiento: Author of a Nation. 113-119.