Course Information
Taught in Spanish (60 contact hours)

Contact Information
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Course Description
Product of the fusion of Afro-River Plate, gaucho and European dances and rhythms, tango was born in the mid-19th century on the fringes of Buenos Aires and Montevideo, undergoing a transformation that makes it a recognized global and transnational musical genre in the last nineteenth century. This course focuses on tango as tradition and rupture of the Argentine culture. From the outskirts of the suburb and the periphery to the centrality of an international dance, tango is the best cultural artifact for thinking 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.

Course Requirements
The course will take place in the format of two weekly meetings: one synchronous, via 90-minute ZOOM 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 students is expected, by way of debate, questions, exchange. Asynchronous teaching will be developed through discussion forums, group presentation of text analysis work, film and / or sound records.
The participation of students in both meetings is essential for the development of the course.
Students must submit three written assignments (group and individual). It is the university's policy to suspend students who commit plagiarism for two years. This decision will affect not only the course in which the plagiarism has occurred, but all the courses taken that semester.

Grading Policy

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<tr>
<td>Forum and Zoom class participation</td>
<td>20 %</td>
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<td>Individual and Group Presentations</td>
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<td>Talent Show participation</td>
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<td>Written work (2)</td>
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<td>Final Exam (take home) research essay</td>
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For a better understanding of the transfer of the grade to the European or North American system, consult the comparative table in the online student manual http://www.ub.edu.ar/studies-abroad/peal.php

**Thematic Blocks:**

**Block 1: Tango y Urbanidad**

*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, but it is changing over time, therefore, in this block we propose to review history and its evolution, where the central axis is "territoriality".*

**Week 1: Presentation of the course**

*Synchronous class:* presentation of the course. Survey of the interests of the students. "Brain storming" in relation to the concepts: "Argentina" "Buenos Aires" "Tango".

*Asynchronous class:* Discussion in the forum on images of tango couples from different periods.

Discussion in a forum about audios of tangos from different periods.

**Week 2: El tango de Orilla**

*Synchronous class:* Presentation of the context of the emergence of tango, with special emphasis on migrations (internal and foreign), acculturations, impact on the geography of the city. The first sounds of tango (audios that recreate the first sound of tango)

*Asynchronous class:* Video documentary "Tango and Dance" conducted by Horacio Ferrer (produced by Canal Encuentro). Students must present keywords and a paragraph that summarizes the main idea of the documentary.

**Week 3: Tango comes to the neighborhoods**

*Synchronous class:* Tango enters the city, homes, migrates to different social groups. Discussion about possible factors that could have boosted the popularity and massiveness of tango.

*Synchronous class:* Group presentation 1: analysis of the documentary: Tango, Pasión Argentina. Chapter 3: The Orchestras

Forum: Comparison of typical orchestras: loudness in the 40's.

**Week 4:** "Deterritorialization" of tango. Gentrification and transnationalization

*Synchronous 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".


Forum: debate on new musicalities, from Piazzolla to today: fusion tango

**Block 2: Tango, Gender, and Identity**

*Tango is a phenomenon that crosses, without a doubt, the Argentine culture: abroad, it (re) occurs as representative of a national identity while, towards the interior, disputes and tensions of social, racial and of genre.*

**Week 5: Gender roles**

*Synchronous class:* Debate on gender stereotypes in tango. Machismo, the role of women in traditional tangos. Letter analysis. Have these concepts evolved over time? Machismo, femininity. Sensuality, eroticism.

*Asynchronous class:* debate on stereotypes: fragment of film Moulin Rouge (2001)

Debate on a stage tango choreography.

**Week 6: Queer Tango**

*Synchronous class:* Development of the Queer movement in the world. The adoption of the concept in Argentina and in the tango field. Bibliography Cecconi and Savigliano

*Asynchronous class:* Group presentation 3: analysis of fragments of the documentary “Tango queerido” (2016)

Discussion forum: videos of dancing tango couples: queer and role change.

**Week 7: African Descent**

*Synchronous class:* the discussion of Afro-descendant identity in Argentina. His foundational contribution in tango: music and dance. Documentary fragments.


**Week 8: Construction of Tango as national identity**

*Synchronous class:* From sinful and immoral to emblem of national identity. The patrimonization 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 Expression**

*Tango is a cultural practice that crosses 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 Film**

*Synchronous class:* the early introduction of the genre into the national film industry. The case of Carlos Gardel and the repercussion of gender in the Spanish speaking world. Film fragment.

*Asynchronous class:* Search for Hollywood movies with scenes or tango music. Discussion of represented stereotypes.

Forum debate on excerpts from the film "The Boys from Before Didn’t Use Hair Gel"

**Week 10: Tango and Literature**

*Synchronous 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 on tango lyrics.

**Week 11**: Tango and Musica

*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 the dance of the genre. The break towards the end of the 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 dedicated to the presentation of the expression of each 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 the 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 our concept of corporality affects, the relationship with the other and with oneself.*

**Week 14**: The Body

*Synchronous class*: the anthropology of the body. What happens to the individual body when it is let through by music. Body in motion. “It takes two to tango” dance with another: tango as an intimate and trustworthy relationship.

*Asynchronous class*: Group presentation 5: analysis of text fragments

Discussion forum on 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*: debate forum at the end of the course.

**Bibliography**


Dos Santos, Estela. Las mujeres del tango. Buenos Aires: Centro de Editor de América Latina., 1972
Matamoro, Blas. La ciudad del tango. Buenos Aires: Galerna, 1969