



University of
New Haven

Culture and Civilization of Argentina

SECTION I: Course Overview

Course Code: CUL357EZE

Subject Area(s): Cultural Studies, Anthropology, Sociology

Prerequisites: None

Language of Instruction: English

Total Contact Hours: 45

Recommended Credits: 3

COURSE DESCRIPTION

The aim of this course is to analyze the culture of Argentina following a historical, anthropological, and semiotic perspective. Similarly, the course has an intercultural component comparing home and host customs, traditions and values. You will study the history of Argentina from the Nineteenth century to modern times as it is expressed in its music, visual arts, literature, comic strips, TV and media products, and films. The focus of the class is to analyze Argentine myths and figures as semiotic devices for the production and reception of cultural products and the construction of social identities. Thus, we will explore the figures of the gaucho and the indio as ideological constructions of the dominant national culture in different periods of Argentine history, and we will contrast them with their reincarnations in the realm of the popular and the media of the present times. We will also address the presence of immigrants in contemporary Argentina, the culture of young people as expressed by rock and cumbia, and the history of militancia and its reformulations in contemporary films, graphic novels, and literary works.

Furthermore, in order to maximize your integration into Argentina's culture, this course guides you to critically analyze what is culture and how you can achieve intercultural strategies so as to more easily understand, adapt and learn local customs. Thus, you are asked to reflect on cultural differences between U.S and Argentina so as to more deeply analyze the host culture and navigate in your new surrounding successfully. By the end of the course, you will understand that a country's customs and traditions are linked to its historical, social, and economic development.

LEARNING OBJECTIVES

Upon successful completion of this course, you will be able to:

- Identify the concepts of dominant and alternative culture and their interplay in specific moments of Argentine History
- Interpret how Argentine history influences contemporary Argentina.
- Compare and contrast the culture of Argentina with that of the United States
- Analyze political, social and economic factors reflected in contemporary Argentine culture

SECTION II: Instructor & Course Details

INSTRUCTOR DETAILS

Name:	TBA
Contact Information:	TBA
Term:	SUMMER

ATTENDANCE POLICY

This class will meet four times a week for 140 minutes each sessions. All students are expected to arrive on time and prepared for the day's class session.

CEA enforces a mandatory attendance policy. You are therefore expected to attend all regularly scheduled class sessions, including any field trips, site visits, guest lectures, etc. that are assigned by the instructor. The table below shows the number of class sessions you may miss before receiving a grade penalty.

ALLOWED ABSENCES – SUMMER TERM		
Courses Meeting X day(s) Per Week	Allowed Absence(s)	Automatic Failing Grade at Xth absence
Courses meeting 4 day(s) per week	1 Absence	4 th Absences

For every additional absence beyond the allowed number, your final course grade will drop down to the subsequent letter grade (ex: A+ to A). As a student, you should understand that the grade penalties will apply if you are marked absent due to tardiness or leaving class early. In the table below, you will find the grade penalty associated with each excessive absence up to and including automatic course failure.

ATTENDANCE DOCKING PENALTIES				
Absence	1 st	2 nd	3 rd	4 th
Penalty	No Penalty	0.5 Grade Docked	1 Grade Docked	Automatic Failure
HIGHEST POSSIBLE GRADE AFTER ATTENDANCE PENALTIES				
Grade	A+	A	A-	F

CEA does not distinguish between excused and unexcused absences. As such, no documentation is required for missing class. Similarly, excessive absences, and the grade penalty associated with each, will not be excused even if you are able to provide documentation that shows the absence was beyond your control. You should therefore only miss class when truly needed as illness or other unavoidable factors may force you to miss a class session later on in the term.

GRADING & ASSESSMENT

The instructor will assess your progress towards the above-listed learning objectives by using the forms of assessment below. Each of these assessments is weighted and will count towards your final grade. The following section (Assessment Overview) will provide further details for each.

Class Participation	10%
Oral Presentation	20%
Response Papers	30%
Midterm Exam	20%
Final Exam	20%

The instructor will calculate your course grades using the CEA Grading Scale shown below. As a CEA student, you should understand that credit transfer decisions—including earned grades for courses taken abroad—are ultimately made by your home institution.

CEA GRADING SCALE			
Letter Grade	Numerical Grade	Percentage Range	Quality Points
A+	9.70 – 10.0	97.0 – 100%	4.00
A	9.40 – 9.69	94.0 – 96.9%	4.00
A-	9.00 – 9.39	90.0 – 93.9%	3.70
B+	8.70 – 8.99	87.0 – 89.9%	3.30
B	8.40 – 8.69	84.0 – 86.9%	3.00
B-	8.00 – 8.39	80.0 – 83.9%	2.70
C+	7.70 – 7.99	77.0 – 79.9%	2.30
C	7.40 – 7.69	74.0 – 76.9%	2.00
C-	7.00 – 7.39	70.0 – 73.9%	1.70
D	6.00 – 6.99	60.0 – 69.9%	1.00
F	0.00 – 5.99	0.00 – 59.9%	0.00
W	Withdrawal	N/A	0.00
INC	Incomplete	N/A	0.00

ASSESSMENT OVERVIEW

This section provides a brief description of each form of assessment listed above. Your course instructor will provide further details and instructions during class time.

Class Participation (10%): Student participation is mandatory for all courses taken at a CEA Study Center. The instructor will use the rubric below when determining your participation grade. All students should

understand that attendance and punctuality are expected and will not count positively toward the participation grade.

CLASS PARTICIPATION GRADING RUBRIC	
Student Participation Level	Grade
You make major & original contributions that spark discussion, offering critical comments clearly based on readings, research, & theoretical course topics.	A+ (10.0 – 9.70)
You make significant contributions that demonstrate insight as well as knowledge of required readings & independent research.	A/A- (9.69 – 9.00)
You participate voluntarily and make useful contributions that are usually based upon some reflection and familiarity with required readings.	B+/B (8.99 – 8.40)
You make voluntary but infrequent comments that generally reiterate the basic points of the required readings.	B-/C+ (8.39 – 7.70)
You make limited comments only when prompted and do not initiate debate or show a clear awareness of the importance of the readings.	C/C- (7.69 – 7.00)
You very rarely make comments and resist engagement with the subject. You are not prepared for class and/or discussion of course readings.	D (6.99 – 6.00)
You make irrelevant and tangential comments disruptive to class discussion. You are consistently unprepared for class and/or discussion of the course readings.	F (5.99 – 0.00)

Oral Presentation (20%): You will pick one of the subjects discussed in class to research it and to expand it participating in a cultural event in the city. You will present your experiences to the class, in order to critically discuss it with the class and instructor. The topic of your presentation is a critical exploration of the experience that you wish to study in more depth. The instructor will explain in detail the specific approach and suggested content that will be integrated into your presentation on a subject to be decided in conjunction with the instructor. The instructor will supply you with additional guidelines and advice on research topics, methods and resources for successfully completing your presentation.

Response Papers (30%): Over the course of the semester, you will approach different subjects related to Argentine culture and history and write a one-page response paper. The goal of these papers is to present your reaction to the topic, your critical reading of cultural materials or to appreciate and interrogate a particular point of view on a cultural product. Response papers are not a synopsis or a review of the assigned readings: they are creative endeavors in which you are given the opportunity to analyze, interpret and relate the main issues of Argentine culture to your own experience as a critical reader and as an observer of that culture. Response papers are due the day before we meet for class, and should be no longer than 2 pages if they include a picture (TIMES NEW ROMAN, 12pts).

Midterm & Final Exams (40%): The midterm and final exams are designed to establish and communicate to you the progress you are making towards meeting the course learning objectives listed above. They are comprised of questions and exercises that test your abilities in three important areas of competency: the amount of information you master; the accuracy of the information you present; and the significance you ascribe to the facts and ideas you have integrated across your study in this course.

REQUIRED READINGS

Reading assignments for this course will come from the required text(s) and/or the selected reading(s) listed below. All required readings—whether assigned from the text or assigned as a selected reading—must be completed according to the due date assigned by the course instructor.

Bockelman Brian, “Between the Gaucho and the Tango: Popular Songs and the Shifting Landscape of Modern Argentine Identity, 1895-1915” in *The American Historical Review*, Vol. 116, No. 3 (Jun 2011), pp. 577-601.

Bosca, Roberto. “Evita: A Case of Political Canonization” in June Macklin (ed.) *The Making of Saints*. Alabama: The University of Alabama Press, 2005. pp. 59-74.

Carassai, Sebastián. “The Dark Side of Social Desire: Violence as Metaphor, Fantasy and Satire in Argentina, 1969-1975”, in *Journal of Latin American Studies*, Vol. 47, No.1 (Feb 2015), pp. 31-63.

Collier, Simon. “The Popular Roots of the Argentine Tango” in *Latin American History* 34 (Autumn, 1992): 92-100.

Drexler, Jorge & Sánchez Ferlosio, Chicho, “Milonga del moro judío” [song]

Fernández, Jorge, “Polkas from the Pampas”, *Perfect Sound Forever* [online magazine], Accessed 25 Jul 2017, URL: <http://www.furious.com/perfect/changospasiuk.html>

Graham-Jones, Jean. “Conclusion: Toward a Complicated Understanding of Eva Perón and Argentine Femiconicity in Performance,” in *Evita, Inevitably: Performing Argentina's Female Icons Before and After Eva Perón*. The University of Michigan Press. Michigan, 2014, pp. 166-177.

Grugel and Ruggirozzi, “The Return of the State in Argentina,” pp. 87-107

Horowitz, Joel, “Populism and its legacies in Argentina”, in *Populism in Latin America*, ed. Michael Conniff, University of Alabama Press, 1999, pp.22-42

Hernández, José, “Martin Fierro's Advice to his Sons”, in *Martín Fierro* [1872]

Karush, Matthew B. “National Identity in the Sports Pages: Football and the Mass Media in 1920s Buenos Aires”, in *The Americas*, 60.1 (2003): 11-32.

Manzano, Valeria. “‘Rock Nacional’ and Revolutionary Politics: The Making of a Youth Culture of Contestation in Argentina, 1966-1976”, in *The Americas*, Vol. 70, No 3 (Jan 2014) pp. 393-427.

Passariello, Phyllis. “Desperately Seeking Something: Che Guevara as Secular Saint.” In June Macklin (ed.) *The Making of Saints*. Alabama: The University of Alabama Press, 2005. pp. 75-89.

Sutton, Barbara. “Contesting Racism: Democratic Citizenship, Human Rights and Antiracist Politics in Argentina,” in *Latin American Perspectives*, Vol. 35, No. 6, Women in Agriculture/Globalization, Democracy and Revolutionary Nationalist Movements (Nov. 2008) pp. 106-121.

Yupanqui, Atahualpa, “El payador perseguido” (1972) [selection]

Wolfe, Jonathan, "An Argentine Cartoonist's Foray Into The New Yorker", *The New York Times*, October 28, 2015, Page C6

RECOMMENDED MOVIES AND DOCUMENTARIES

The recommended movies and documentaries for this course are below. These recommended audiovisual materials are not mandatory, but they will assist you with research and understanding course content.

- Juan Moreira*. Director: Leonardo Favio, 1973.
- Boquitas pintadas*. Director: Leopoldo T. Nilsson, 1974.
- Camila*. Director: María Luisa Bemberg, 1984.
- Evita: The Story of Eva Peron*, 1997.
- Biography: Evita – The Woman Behind the Myth*. 1997.
- Perón: Sinfonía del sentimiento*. Director: Leonardo Favio, 1999.
- Kiss of the Spider Woman*. Director: Héctor Babenco, 1986.
- Las madres de la Plaza de mayo*. Director: Susana Blanstein Muñoz, 1985.
- La historia oficial*. Director: Luis Puenzo, 1985.
- Tango*. Director: Carlos Saura, 1999.
- El Bonaerense*. Director: Pablo Trapero, 2002.
- Laniña santa*. Director: Lucrecia Martel, 2004.
- El Secreto de sus Ojos*. Director: Juan José Campanella, 2009.
- El estudiante*. Director: Santiago Mitre, 2011.
- Relatos Salvajes*. Director: Damián Szifrón, 2014.

ADDITIONAL RESOURCES

In order to ensure your success abroad, CEA has provided the academic resources listed below. In addition to these resources, each CEA Study Center provides students with a physical library and study areas for group work. The Academic Affairs Office at each CEA Study Center also compiles a bank of detailed information regarding libraries, documentation centers, research institutes, and archival materials located in the host city.

- **UNH Online Library:** As a CEA student, you will be given access to the online library of CEA's School of Record, the University of New Haven (UNH). You can use this online library to access databases and additional resources while performing research abroad. You may access the UNH online library [here](#) or through your MyCEA Account. You must comply with UNH Policies regarding library usage.
- **CEAClassroom – Moodle:** CEA instructors use Moodle, an interactive virtual learning environment. This web-based platform provides you with constant and direct access to the course syllabus, daily schedule of class lectures and assignments, non-textbook required readings, and additional resources. Moodle includes the normal array of forums, up-loadable and downloadable databases, wikis, and related academic support designed for helping you achieve the learning objectives listed in this syllabus.

During the first week of class, CEA academic staff and/or faculty will help you navigate through the many functions and resources Moodle provides. While you may print a hard copy version of the syllabus, you should always check Moodle for the most up-to-date information regarding this course. The instructor will use Moodle to make announcements and updates to the course and/or syllabus. It is your responsibility to ensure that you have access to all Moodle materials and that you monitor Moodle on a daily basis in case there are any changes made to course assignments or scheduling.

The instructor reserves the right to make changes or modifications to this syllabus as needed

To access Moodle: Please log-in to your MyCEA account using your normal username and password. Click on the “While You’re Abroad Tab” and make sure you are under the “Academics” sub-menu. There you will see a link above your schedule that says “View Online Courses” select this link to be taken to your Moodle environment.

- **Online Reference & Research Tools:** The course instructor has identified the resources below to assist you with understanding course topics. You are encouraged to explore these and other avenues of research including the databases available via the UNH online library.

<https://www.everyculture.com/A-Bo/Argentina.html>

<https://argentina-travel-blog.sayhueque.com/culture/>

<https://www.britannica.com/place/Argentina>

<http://www.geographia.com/argentina/history.htm>

<https://www.amautaspanish.com/destinations/learn-spanish-in-argentina/argentina-overview-189.html>

<http://wineserver.ucdavis.edu/index.php>

<http://winepros.org/index.htm>

COURSE CALENDAR
International Marketing

SESSION	TOPIC	ACTIVITY	ASSIGNMENTS
1	Introduction	Argentina in the 20 th century	Visualization: Images from Argentina.
Unit 1: Cultural Landscape			
2	Native Americans in Argentine soil	In-class viewing: “El etnógrafo”	Screening: “The Ethnographer” (Ulises Rossell, 2012) https://vimeo.com/129912913
3	Culture as discourse	Debate	Reading: <ul style="list-style-type: none"> Bockelman, “Between the Gaucho and the Tango”, pp. 577-601.
4	Tango	Lecture & Discussion	Reading: <ul style="list-style-type: none"> Collier, “The Popular Roots of the Argentine Tango” pp. 92-100 Listening: selection of Tangos
5	Soccer & Identity	In-class Viewing: Discussion on Soccer Identities	Reading: <ul style="list-style-type: none"> Karush, “National Identity in the Sports Pages: Football and the Mass Media in 1920s Buenos Aires;,” pp. 11-32
6		Field-trip to Casa Museo Carlos Gardel	<ul style="list-style-type: none"> Location: Jean Jaurés 735 (Abasto)

7	Gauchos (I)	Two Icons: Yupanqui & Ayala	<p>Reading:</p> <ul style="list-style-type: none"> • Yupanqui, “The Persecuted Rhymer” [excerpt] • Hernández, “Martin Fierro's Advice to his Sons” <p>Visualization:</p> <ul style="list-style-type: none"> • Ramón Ayala on the province of Misiones • “Los caminos de Atahualpa” and “Soy del pueblo” (Canal Encuentro).
8	Gauchos (II)	Encounter of Two Worlds: Walt Disney & Florencio Molina Campos	<p>Visualization:</p> <ul style="list-style-type: none"> • Molina Campos’ comics <p>Screening:</p> <ul style="list-style-type: none"> • “Walt & El Grupo”
9	Gauchos (III)	The World of Chamamé	<p>Screening:</p> <ul style="list-style-type: none"> • “Chango” Spasiuk at the Teatro Colón (20’) <p>Reading</p> <ul style="list-style-type: none"> • Fernández, “Polkas from the Pampas”
10	Rock Nacional	Lecture & Discussion: Rock & Masculine Identity	<p>Reading:</p> <ul style="list-style-type: none"> • Manzano, “Rock Nacional” and Revolutionary Politics: The Making of a Youth Culture of Contestation in Argentina, 1966-1976. pp. 393-427. <p>Due: Special Paper (Draft)</p>
11		Field-trip to Museo José Hernández	<ul style="list-style-type: none"> • Location: Av. del Libertador 2373 (Recoleta)
Unit 2: Immigrants in Argentina			
12	Are Argentines Racist?	Lecture & Discussion Race in Argentina: <i>negros</i> vs. <i>cabecitas negras</i>	<p>Reading:</p> <ul style="list-style-type: none"> • Sutton, “Contesting Racism: Democratic Citizenship, Human Rights and Antiracist Politics in Argentina,” pp. 106-121 <p>Due: Bring printed news about immigrants</p>

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13	Population in its Diversity	In-class Viewing	Screening: <ul style="list-style-type: none"> • Canal Encuentro, “La Gran Inmigración” https://www.youtube.com/watch?v=ptnQNKilbrQ
14	Review All readings and class materials		
15	MIDTERM All readings and class materials		
Unit 3: Society of Masses			
16	Peronism	Debate	Readings: <ul style="list-style-type: none"> • Horowitz, J., “Populism and its legacies in Argentina”
17	Violence	Lecture & Debate	Reading: <ul style="list-style-type: none"> • Carassai, “The Dark Side of Social Desire”, pp. 31-63 In-class viewing: <ul style="list-style-type: none"> • “Crónicas de archivo - Proceso de Reorganización Nacional” http://www.encuentro.gov.ar/s
18	Memory & Testimony	Lecture & Discussion	Screening: <ul style="list-style-type: none"> • BBC Our World, Argentina: “Who Am I?” (2013) https://www.youtube.com/watch?v=143_dvp6mwQ&t=1268s Due: Special Paper (Draft)
Unit 4: Cultural Icons			
19	Culture Through Humor	Observation of Cartoons	<ul style="list-style-type: none"> • Patoruzú, Mafalda and Ricardo “Siri” Liniers • Reading: “Argentine Cartoonist’s Foray Into The New Yorker”, <i>The New York Times</i>, Oct 27, 2015
20	Revolutionary Subjects & Their Practices: Past & Present	Lecture & Discussion	Readings: <ul style="list-style-type: none"> • Passariello, “Desperately Seeking <i>Something</i>: Che Guevara as Secular Saint,” pp. 75-89 Screening: <ul style="list-style-type: none"> • <i>Che Guevara-The Body and the Legend</i>, B&B Films, 2007 (selection)

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21	Feminine Prototypes	Discussion – Two Peronist women: <i>Evita</i> & CFK	Readings: <ul style="list-style-type: none"> • Bosca, “Evita: A Case of Political Canonization,” pp. 59-74 • Graham-Jones, “Toward a Complicated Understanding of Eva Perón and Argentine Femiconicity in Performance,” pp. 166-177
22		Field-trip: Casa Ricardo Rojas	<ul style="list-style-type: none"> • Location: Charcas 2837 (Palermo)
23	The 2000s: Kirchnerism	The Kirchners & the State	Readings: Grugel and Riggirozzi, “The Return of the State in Argentina,” pp. 87-107
24	Back to the Basics	How Argentina fits Latin America (the case of the <i>milonga</i>)	<ul style="list-style-type: none"> • Reading: Drexler, “The <i>milonga</i> of the Jewish Moor” • Screening: Jorge Drexler (TED talk): “Poetry, Music & Identity” https://www.youtube.com/watch?v=C2p42GASnUo
25	Review session All Class Readings & Course Materials		
26	FINAL EXAM All Class Readings & Course Materials		
27	Oral Presentations		
28	Grades Review / Feedback		

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SECTION III: CEA Academic Policies

The policies listed in this section outline general expectations for CEA students. You should carefully review these policies to ensure success in your courses and during your time abroad. Furthermore, as a participant in the CEA program, you are expected to review and understand all CEA Student Policies, including the academic policies outlined on our website. CEA reserves the right to change, update, revise, or amend existing policies and/or procedures at any time. For the most up to date policies, please review the policies on our website.

Class & Instructor Policies can be found [here](#)

General Academic Policies can be found [here](#)