



FLACSO  
ARGENTINA

Facultad  
Latinoamericana de  
Ciencias Sociales.  
Sede Argentina.

Área Estudios  
Latinoamericanos.

<b>Program offering course</b>	<b>Sociocultural Studies of Latin America</b>
<b>Course name</b>	<b>THE NATURE OR STATES OF NATURE IN CULTURAL PRACTICES</b>
<b>Course code</b>	<b>HURI308/SEM</b>
<b>Areas of interest</b>	Sociology, Political Science, Communication, Philosophy, Anthropology, Literature, History, Gender Studies, Intercultural Studies, Social Communication, Spanish Language, Health

<b>Programs offering course</b>	Sociocultural Studies of Latin America
<b>Language of instruction</b>	English/Spanish
<b>U.S. Semester Credits</b>	3
<b>Contact Hours</b>	45
<b>Term</b>	Fall 2020
<b>Course meeting times</b>	TBD
<b>Course meeting place</b>	FLACSO Argentina
<b>Professor</b>	Marité Preti
<b>Contact Information</b>	adelastudyabroad@flacso.org.ar
<b>Office address</b>	Tucumán 1966 CABA
<b>Office hours</b>	TBD





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## **Course Description**

This course introduces students to contemporary cultural productions in Argentina (Literary texts, films, visual arts, and theatre). As students view and analyze these cultural productions through a theoretical approach, they will learn about the cultural and historical contexts represented as well as develop and diversify their interpretation skills. The topics addressed range from gender, immigration, the city, the urban and rural landscape, and how they are intervened by different connections as well as by the role of nature and animals.

Particular attention will be paid to fundamental binary oppositions such as civilization vs. barbarism, but also to the deconstruction of these binary positions, widening the meaning of what is seen as "natural", "bio", or what is considered to be "naturalized" or the "norm".

Students will analyze the way of constructing sense as part of an interdisciplinary analysis and of developing critical thinking in different works, their connection with nature as context, and how these natural views are disrupted, reconstructed, reinvented or repeated as a way to denaturalize or alter the norm, through contemporary cultural productions.

## **Students Learning Outcomes**

By completing this course, students will be able to:

- Demonstrate interpretative skills through oral debates and group presentations
- Acquire a detailed understanding and recognition of important social, political, historical, and cultural aspects of local cultural productions
- Widen their knowledge and analytical skills of local cultural productions by writing different reviews.
- Produce creative writing Works
- Get a thorough command of Spanish by learning about certain formal and informal aspects of the local language





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### **Course Prerequisites**

NONE

### **Course Structure**

### **Course Dynamics**

This course will be taught using lectures, seminars, presentations, and viewing of video clips of current local cultural productions, attendance to theatre shows and exhibits. Students will interview artists and writers. They will write creative writing works. Written analysis and oral presentations will be part of the methodology of the course, as well as group work, and the sharing and comparison of points of view. Students are expected to actively participate in class, making connections to their own readings, historical knowledge and performing challenging questions. Students will be expected to carry out field observation when taking part of cultural activities and take notes in a Buenos Aires venue. Invited guest speakers will also add to the learning objectives of this course.

### **Assessment and Final Grade**

Midterm Exam	20%
Written Assignments (6)	20%
Group Presentation (2)	15%
Final Exam	25%
Participation	20%
TOTAL	100 %

### **Course Requirements**

#### **Midterm Exam**





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The midterm exam will be taken in class. Students will answer four questions in essay form; connecting, analyzing and organizing information about the readings and viewings. Students will be graded based on the quality of the analysis and the capacity to summarize the main conceptual frameworks of the bibliographic material. Students can bring their computers or handwrite. We encourage to do it handwritten in class, as a way of focusing on organizing more consciously the information.

### **Written Assignments**

Students will prepare a written 750-word report on the readings, or viewings.

They will analyze parts of the plot, research about the artist, the context, and the artistic movement to which the work can be related. A written assignment can also be a creative writing work or a critical reflection on a museum exhibit. The evaluation of these assignments will assess the student's ability to link empirical data with the theoretical concepts seen in class. Students are required to use APA citation style when referencing their sources.

### **Group Presentation**

In groups of 3-4, students will conduct an oral presentation.

PowerPoint or Prezi programs can be used, but they are not mandatory.

The presentations are encouraged to provide an interaction with the audience, not to be just a lecture talk. The presentations also need to provide a critical, singular and creative analysis. Instructions will be given for each presentation.

### **Final Exam**

Students will write and answer 4 questions of an in-class exam, either on computers or handwritten. The final exam will be focused on the total corpus of the course given in class and outside the classroom, with guidelines provided by the professor. Students will be graded on the capacity to integrate and link different theoretical concepts with observations made in previous assignments. Students must show that they have read, viewed, observed the different cultural productions introduced in class

### **Weekly Schedule**

#### **WEEK 1 Introduction to the course. Contents, activities, co- curricular activities, lectures. Methods of evaluation.**

The overview of the course will include presenting certain cultural movements and artistic representations as well as relevant aspects of





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social history connected to the artistic productions that tend to see things out of the norm, disrupting reality.

A short exercise of presenting each other through a creative writing work of "autoficción". Examples will be shown prior and the axis of the exercise will be explained. A reading aloud of each own subjective biofiction will be done.

## **WEEK 2            A first approach to nature: *Distancia de rescate*, by Samantha**

### **Schweblin**

Identify the voices of the narrator, the context in which the narrator is immersed and identified. Which would be the norm and which is the disrupting voice.

Readings: *Distancia de rescate*, novel by Samantha Schweblin

## **WEEK 3            Visual arts representation of the natural: Fauna**

Visit to **Maria Sivak's** (visual artist) workshop.

This artist represents women as mimesis with animals and vegetation.

Interview the artist and write a short essay analyzing her artwork and providing the student's own interpretations about nature.

Readings:

Texts by Maria Sivak about her art and interview.

Ministerio de educación, Postítulo Lengua, Proyectos culturales Clase 1, ¿Qué es la cultura? ¿Qué es un proyecto cultural?

## **WEEK 4            *Eisenjuaz*, de Sara Gallardo**

The traditional ancestral voices given to a native person from northern Chaco.

Analysis of "agramatical" language utilized, the main character and the connection with nature, search over the cultural context of the writer.

Reading: A chapter from *Eisenjuaz*, novel by Sara Gallardo





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## **WEEK 5 Critical culture. Nature as an idealized location.**

Reference to the literature canon, and the myth of civilization and barbarism. *Facundo* by Sarmiento, *Martin Fierro* by José Hernández and the rewriting of *Las aventuras de la China Iron* by Gabriela Cabezón Cámara, read a selected chapter and analysis.

Readings: A chapter from *Las aventuras de la China Iron*, novel by Gabriela Cabezón Cámara and *Class 1 and 2* from *Crítica cultural*.

## **WEEK 6 Audiostory: *El cerdito*, from Matías Castro Sahilices and Film: *El otro hermano*.**

<http://www.audiocuento.com.ar/cerdito/>

Connect both productions the film *El otro hermano* and *Cerdito*.

Context and develop tools of analysis.

Review for midterm.

Film for this class: *El otro hermano*, based on the novel *Bajo este sol profundo*, by Carlos Busqued and listen to Audiostory: *El cerdito*, by Matías Castro Sahilices.

## **WEEK 7 Midterm Exam**

## **WEEK 8 Culture and city. River-City relationship**

Visit to Centro Cultural Kirchner and La Usina Cultural as recuperation projects

Readings:





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Ministerio de Educación, Postítulo lengua, proyectos culturales, *clase 5* Cultura y Ciudad, y *clase 6* de Teoría y crítica cultural: Ciudad, provincia, región y mundo,

**WEEK 9** **Silvina Ocampo, *Methamorphoses, El jardín, El zorro***

Disorientation, doubt, fear and cruelty in the work of Silvina Ocampo.

Animals, insects and body. Gender and class-based interpretation and representation. Mimesis and imitation.

Readings: Selection of texts by Silvina Ocampo

**WEEK 10** ***La hora de los monos* Falco, Federico.**

Post dictatorship narratives and non-urban geographies: the disturbing and quotidian.

In groups discuss the readings and draw connections with the authors' cultural context.

Reading for next class: *La hora de los monos*, short stories by Federico Falco

**WEEK 11** **Discuss the play, *Petróleo*, by Piel de Lava.**

If on stage, students will attend the performance of the play *Petróleo* by the group Piel de Lava, before this class. If not on stage, an alternative play will be assigned by the instructor for the students to attend.

Women's interpretation of men's world. The oppression of man by patriarchy. Discuss the "natural" place of the man, write a review recommending or not the play.





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**WEEK 12** *Una fuga en casa, o La liebre en Un largo río, by Pia Bouzas.*

Interview the writer in class.

Readings:

Selection of short stories by Pia Bouzas. Research on her bio. Prepare for the interview.

Class 5 from Postítulo Lengua, Academic writing.

**WEEK 13** *Matate amor, Ariana Harwicz.*

The language materializes the experience of the female body. The paradox and violence of the maternal. New modes and material ways of production.

Reflect on the new cultural economic values, for a play, a song or a band, a book to be in the cultural market today. Language with less metaphors and more orality.

Reading: *Matate amor*, novel by Ariana Harwicz,

**WEEK 14** **Discuss musical productions and refresh themes seen, questions before the final exam.**

For this class: Listen to musical productions from *La Yegros* (Argentina)  
*Perota Chingó* (Argentina)

**WEEK 15** **Final exam**







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## **Course Materials**

### **Readings**

Agamben, Giorgio (2007). Lo abierto. El hombre y el animal. Buenos Aires, Adriana Hidalgo Editora.

Alvarado, M. y Yeannoteguy, A (2009) "La escritura", en La escritura y sus formas discursivas, Bs. As., Eudeba, pp. 11-18. Disponible en: <http://www.catedras.fsoc.uba.ar/reale/Cap1.rtf>

Andrade, Oswald. Manifiesto antropófago

Bajtín, Mijail (1982) Estética de la creación verbal. México: Siglo XXI.

Bouzas, Pía (2018) Una fuga en casa. Buenos Aires: Club Hem Editores.

(2015) Un largo río. Buenos Aires: Gárgola Ediciones.





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Cabezón Cámara, Gabriela (2017) *Las aventuras de la China Iron* Buenos Aires: Random House

Delgado, Sergio y Fernández Domingo, Enrique. (2018) « Posibilidades descriptivas de una transformación permanente », Cuadernos LIRICO.

Falco, Federico (2017) *La hora de los monos*. Buenos Aires: Eterna Cadencia

Gallardo, Sara (2000) *Eisejuaz*. Barcelona, Editorial Sudamericana 1971- La biblioteca argentina, serie clásicos.

Gallego Cuiñas, Ana. (2018) *Últimas novelas del Río de la Plata en España: Fernanda Trías, Ariana Harwicz y María Gainza*. Cuadernos Lírico. 20.

García, Mariano. (2009) *Laberintos y metamorfosis: Estéticas en tensión en Jorge Luis Borges y Silvia Ocampo*. Amaltea Revista de mitocrítica (Vol 1 pp77 – 88)

Garramuño, Florencia. *Ensayos sobre la inespecificidad en el arte*. Mundos en común.

Goicochea, Adriana Lía y Guzmán Conejeros, Rodrigo. (2013-2016) *Derivaciones del modo gótico en la narrativa argentina. Las generaciones de postdictadura. Proyecto de investigación 04. Vo 081*.

Harwicz, Ariana (2018) *Matate, amor*. Buenos Aires: Mar Dulce

Ocampo, Silvina (2006) *Las repeticiones y otros relatos inéditos*. Buenos Aires: Editorial Sudamericana S.A.

Ponce Padilla, Gabriela. (2018) *Matate, Débil, Precoz: derivas del lenguaje en la trilogía de Ariana Harwicz*.

Saer, Juan José (1997) "El concepto de ficción" en *El concepto de ficción*. Buenos Aires: Sudamericana. Disponible en [http://bibliotecavirtual.unl.edu.ar:8180/colecciones/bitstream/1/7661/1/Poesia\\_11\\_199\\_2\\_pag\\_3\\_9%20\(1\).pdf](http://bibliotecavirtual.unl.edu.ar:8180/colecciones/bitstream/1/7661/1/Poesia_11_199_2_pag_3_9%20(1).pdf)





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Schweblin, Samantha (2015) *Distancia de rescate*. Buenos Aires: Penguin Random House Grupo Editorial

### **Online Resources**

Ministerio de Educación de la Nación Argentina. Infod. Postítulo en Lengua y literatura.

<<http://www.educ.ar>>

Audiocuento, Una Brecha, Grupo Heterónimos. <http://www.audiocuento.com.ar/cerdito/>

### **Media Resources**

#### ***Films***

El otro hermano, from Adrián Caetano. 2017

#### **Lecturer's Bio**

Marité Preti holds a degree in Sociology from UBA (Universidad de Buenos Aires) and an MA in Hispanic Studies, Spanish and Latin American Literature from Rice University, Houston. She has taught Spanish in the Language Center of Rice University in 2008 and since 2011 she has taught Spanish at Flacso and CIEE. She has taught Argentine Literature and currently teaches Argentine Literature for international students. She also teaches courses to form professors in ELE (Spanish as a second language)

