



Memory and Human Rights: Chilean Literature, Film & Media

I. COURSE DESCRIPTION

This course discusses memory and human rights from the perspective of Chilean cultural production from the dictatorial and post-dictatorial period. Through the sessions the course will review some of the most important works of film and literature within the last four decades. In order to provide students with a broad spectrum of works, the program includes three main literary genres—prose, poetry and theater—as well as a diversity of audiovisual materials—fiction, documentary, and TV. Readings and films will be discussed alongside theoretical studies about the dictatorship and Chile's transition to democracy, focusing on the importance and complexities of human rights and memory as social practices.

II. OBJECTIVES

By the end of the Chilean Literature, Film and Media course, students should be able to:

- Relate the Chilean case to other national contexts where traumatic historical events and collective memories are at play.
- Understand the relations between cultural production and the socio-political context.
- Study the various links between arts, collective memory and human rights.
- Establish connections between Chilean cinema and literature with other art forms and cultural manifestations in the context of the postdictatorship.
- Analyze specific literary texts and films, focusing on their aesthetic, narrative, and discursive strategies to deal with the question of memory.
- Comprehend the ways in which human rights issues and the politics of memory have developed in the last forty years and persist in today's Chile.
- Analyze how literature and cinema operate as practices of cultural resistance and how they intervene in the political sphere at large.

III. CONTENTS

Class 1: Joint Introduction for Literature and Film

Topics: Syllabus and logistics. Theoretical frameworks and main topics.

Class 2: Joint Introduction for Literature and Film

Topics: The coup: mourning, trauma, and repetition. Memory studies and cultural production. Cinema and memory. The archive and the repertoire.

Clips:

Chile, la memoria obstinada / Chile: Obstinate Memory (Patricio Guzmán, 1997)

Readings:

Stern, Steve J. 2010. "Introduction to the Trilogy: The Memory Box of Pinochet's Chile." *Battling for Hearts and Minds: Memory Struggles in Pinochet's Chile, 1973-1988*. Durham: Duke University Press (xix-xxxi).

Class 3: Film: Violence & Resistance

Topics: Cultural struggle and political resistance during the dictatorship. Cinema and militancy. Documenting social protests.

Film:

Somos + (Pedro Chaskel and Pablo Salas, 1985)

Readings:

Traverso, Antonio and Germán Liñero. 2014. "Chilean Political Documentary of the 1980s." *New Documentaries in Latin America*, eds. Vinicius Navarro and Juan Carlos Rodríguez. New York: Palgrave (167-185).

Class 4: Lit: The Spaces of State Violence 1

Topics: Dictatorial experience, spaces of oppression. Literary representations of fear.

Literary text: Edwards, Jorge. "My name is Ingrid Larsen" in *Chile. A traveler's literary companion*.

Readings:

Avelar, Idelber. "From Plato to Pinochet: Torture, Confession, and the History of Truth" in *The letter of violence*. New York: Palgrave, 2004, pp. 25-50

Film Screening

No olvidar (Ignacio Agüero, 1982, 30')
Chile, la memoria obstinada / Chile: Obstinate Memory (Patricio Guzmán, 1997, 57')

Class 5 Film: Mourning, Documentary & the Politics of the Trace

Topics: Documentary Images and History. Mourning. Trauma cinema: remembering, acting out, and working through.

Clips from:

The Battle of Chile (Patricio Guzmán, 1975)
La ciudad de los fotógrafos (Sebastián Moreno, 2006)
La flaca Alejandra (Carmen Castillo, 1994)
Calle Santa Fe (Carmen Castillo, 2007)
11 de septiembre (Claudia Aravena, 2002)

Readings:

Palacios, José Miguel. "Residual Images and Political Time: Memory and History in Chile, *Obstinate Memory* and *City of Photographers*." *New Documentaries in Latin America*, eds. Vinicius Navarro and Juan Carlos Rodríguez. New York: Palgrave (107-120).

Fragments from: Traverso, Antonio. "Dictatorship Memories: Working Through Trauma in Chilean Post-Dictatorship Documentary." *Continuum: Journal of Media & Cultural Studies* 24:1 (2010): 179-183.

Class 6: Lit: The Spaces of State Violence 2

Topics: (Re)Building the city from exile. The space of meaning after 1973.

Literary text: Millán, Gonzalo. "The city" in *Strange Houses*. Ontario, Canada: Split Quotation, 1991, pp. 48-165.

Readings: Avelar, Idelber. "From Plato to Pinochet: Torture, Confession, and the History of Truth" in *The letter of violence*. New York: Palgrave, 2004, pp. 25-50.

Class 7: Film: Exile & Subjectivity

Topics: Chilean cultural production in exile. Exile and subjectivity. The dilemma of return. Documentary and self-inscription.

Films:

Journal inachevé/ Unfinished diary (Marilú Mallet, 1982)
Si viviéramos juntos (Antonio Skármeta, 1983)

Readings:

Wright, Thomas C. and Rody Oñate. 1998. *Flight from Chile: Voices of Exile*. Albuquerque: University of New Mexico Press (ix-xi; 4-10).

Said, Edward. "Reflections on Exile." *Reflections on Exile and Other Essays*. Cambridge, MA: Harvard University Press, 2000 (137-149).

Class 8: Lit: Capitalism and Objective Violence

Topics: Transition to democracy and the consolidation of the neo-liberal model. Violence as structural imperative.

Literary text: Radrigán, Juan. *Children of fate*. London: Oberon Books, 2014.

Readings:

Zizek, Slavoj. "SOS Violence" in *Violence. Six sideways reflections*. New York: Picador, 2008, pp.

Class 9: Film: Justice & Testimony

Topics: Testimonial narratives and the question of truth. Torture and its representation.

Clips:

El caso Pinochet / The Pinochet Case (Patricio Guzmán, 2001)

Readings:

Arce, Luz. 2004. "Confession." *The Inferno: A story of Terror and Survival in Chile*. Translated by Stacey Alba Skar. Madison: The University of Wisconsin Press (95-105).

Class 10: Capitalism and Objective Violence

Topics: Transition to democracy and the consolidation of the neo-liberal model. Violence as structural imperative.

Literary text: Radrigán, Juan. *Children of fate*. London: Oberon Books, 2014.

Readings:

Zizek, Slavoj. "SOS Violence" in *Violence. Six sideways reflections*. New York: Picador, 2008, pp.

Class 11: Violence as Global Experience

Topics: Exile as an experience of globalization. De-personalization of violence / de-humanization of victims.

Literary text: Bolaño, Roberto. "Mauricio ('The Eye') Silva" in *Last Evenings on Earth*. New York: New Direction Books, 2006, pp. 106-120.

Reading: Freud, Sigmund. "Mourning and Melancholia"

Film Screening + Discussion on Testimony

Topics: Victims, perpetrators, and victimhood.

Film: *La flaca Alejandra* (Carmen Castillo, 1994)

Reading: Gómez Barris, Macarena. "The Female Perpetrator: La flaca Alejandra and Operation Atropos." *A Companion to Contemporary Documentary Film*, eds. Alexandra Juhasz and Alisa Lebow. Oxford: Wiley Blackwell, 2015 (524-535).

Class 12: Group Presentations

Class 13: Film: Politics of Memory & Postmemory

Topics: The second generation and the concept of postmemory. First person documentary. Memory as practice.

Films:

En algún lugar del cielo (Alejandra Carrona, 2003)

El eco de las canciones (Antonia Rossi, 2010)

El edificio de los chilenos / The Chilean Building (Macarena Aguiló, 2010)

Readings:

Ramírez Soto, Elizabeth. "Traveling Memories. Women's Reminiscences of Displaced Childhood in Chilean Postdictatorship Documentaries." *Doing Women's Film History. Reframing Cinemas, Past and Future*, eds. Christine Gledhill and Julia Knight. Champaign: University of Illinois, 2015 (139-150).

Class 14: Lit: Politics of Memory & Postmemory

Topics: Resignification of torture sites. Memory as practice.

Literary text: Calderón, Guillermo. "Villa" from *Villa+Discurso*

Readings: Taylor, Diana. "Trauma as Durational Performance: A Return to Dark Sites" in Mariane Hirsch and Nancy Miller (eds.). *Rites of Return: Diaspora Poetics and the Politics of Memory*.

Film Screening

Apaga y vámonos/Switch Off (Manel Mayol, 2005)

Readings:

Richards, Patricia. 2010. "Of Indians and Terrorists: How the State and Local Elites Construct the Mapuche in Neoliberal Multicultural Chile." *Journal of Latin American Studies* 42 (59-90).

Class 15: Film: Mapuche and the New Tropes of Terrorism

Topics: The historical conflict between the Chilean State and the Mapuche. Political and environmental struggles. The "terrorist" label. Subjects of history/subjects of media representation. Alternative and community video practices.

Clips:

Ahora te vamos a llamar hermano (Raúl Ruiz, 1971)

Punalka: El Alto Biobio / Punalka: The Upper Biobio (Jeanette Paillán, 1995)

Readings:

Salazar, Juan Francisco, and Amalia Córdova. 2008. "Imperfect Media and the Poetics of Indigenous Media in Latin America." *Global Indigenous Media: Cultures, Poetics, and Politics*, eds. Pamela Wilson and Michelle Stewart. Durham: Duke University Press (39-57).

Class 16: Lit: Sexual Dissidence

Topics: Gender as political practice. Interrogating democratic standards of post-dictatorial Chile.

Literary text: Lemebel, Pedro. "Manifesto (I speak for my difference)"

Readings: Palaversich, Diana. "The Wounded Body of Proletarian Homosexuality in Pedro Lemebel's *Loco afán*" *Latin American Perspectives* Vol. 29, No. 2, Gender, Sexuality, and Same-Sex Desire in Latin America (Mar., 2002), pp. 99-118

Class 17: Film: Sexual Dissidence

Topics: Beyond gay rights. Aesthetics and politics of sexual dissidence. Local appropriations and subversions of queerness.

Clips:

Empaná de pino (Wincy, 2008)

Readings:

Rivas San Martín, Felipe, and Jorge Díaz Fuentes. 2013. "No Body without Fiction: Toward a Representation of Sexual Dissidence in Chile." *e-misférica* 10:2. <http://hemisphericinstitute.org/hemi/en/e-misferica-102/cuds>

Joy, Profane. "Social Transformation will not be Written along a Straight Line. A Conversation with Felipe Rivas and Jorge Díaz (CUDS)." *Manifesta Journal*.

<http://www.manifestajournal.org/online-residencies/miguel-lopez/social-transformation-will-not-be-written-along-straight-line>

Class 18: Lit: Mapuche and the New Tropes of Terrorism

Topics: Territory, culture and domination in democracy. Mapuche activism and historic demands.

Literary text: Chihuailaf, Elicura. *Relato de mi sueño azul*.

Readings:

Richards, Patricia. 2010. "Of Indians and Terrorists: How the State and Local Elites Construct the Mapuche in Neoliberal Multicultural Chile." *Journal of Latin American Studies* 42 (59-90).

Film Screening + Discussion

Naomi Campbell (Nicolás Videla and Camila José Donoso, 2013)

Class 19: Film: Student Activism

Topics: Student movements in the dictatorship and today. Protests in 2006 and 2011. Educational reform.

Films:

Actores secundarios (Pachi Bustos and Jorge Leiva, 2004)

La revolución de los pingüinos (Jaime Díaz Lavanchy, 2008)

Readings:

Somma, Nicolás M. (November 2012). "The Chilean Student Movement of 2011-2012: Challenging the Marketization of Education." *Interface: a journal for and about social movements* 4:2 (296-309).

Class 20: Lit: Mapuche and the New Tropes of Terrorism

Topics: Territory, culture and domination in democracy. Mapuche activism and historic demands.

Literary text: Fernández, Nona. *Mapocho* (fragment).

Readings:

Boccaro, Guillaume. "The Mapuche People in Post-Dictatorship Chile" *Études rurales* No. 163/164, Terre Territoire Appartenances (Jul. - Dec., 2002), pp. 283-303.

Class 21: Film: Conclusion: Towards a Culture of Human Rights in Chile.

Topics: Summary and discussion of the course as a whole. Thinking about Human Rights beyond the dictatorship.

Readings:

Lazzara, Michael J. "Charting the Emergence of a "Culture of Human Rights." The Chilean Transition and the "Memory Question." *A Contra Corriente* vol. 8 nº2 (Winter 2011): 342-356.

IV. ASSIGNMENTS

30% Group Presentation. In groups of 3, students will have to prepare a 15 minutes presentation, reflecting an original point of view and research on a film or literature subject discussed during the course.

30% Handout for Group Presentation. The day of the presentation, each group will have to turn in a concise text systematizing the main questions, proposals and findings of the research that was presented to the course.

30% Final Essay. Students will have to compose one essay analyzing a literary text and/or a film, and establishing links with the theoretical readings.

10% Class work. Students are expected to be thoroughly familiar with the material assigned before coming to class. Participation is expected both individually and in group activities.

V. REQUIREMENTS

Attendance is mandatory. Unexcused absences will result in lowering of the final grade. The quality and quantity of class participation will be evaluated on a daily basis.

VI. BIBLIOGRAPHY

- Arce, Luz. 2004. "Confession." *The Inferno: A story of Terror and Survival in Chile*. Translated by Stacey Alba Skar. Madison: The University of Wisconsin Press (95-105).
- Avelar, Idelber. "From Plato to Pinochet: Torture, Confession, and the History of Truth" in *The letter of violence*. New York: Palgrave, 2004, pp. 25-50.
- Barraza, Vania. "Reviewing the Present in Pablo Larraín's Historical Cinema." *Iberoamericana. América Latina-España-Portugal* XIII, 51 (2013): 159-172.
- Boccara, Guillaume. "The Mapuche People in Post-Dictatorship Chile" *Études rurales* No. 163/164, Terre Territoire Appartenances (Jul. - Dec., 2002), pp. 283-303.
- Bolaño, Roberto. "Mauricio ('The Eye') Silva" in *Last Evenings on Earth*. New York: New Direction Books, 2006, pp. 106-120.
- Calderón, Guillermo. "Villa" from *Villa+Discurso*.
- Carruthers, David and Patricia Rodriguez. "Mapuche Protest, Environmental Conflict and Social Movement Linkage in Chile" *Third World Quarterly*, Vol. 30, No. 4 (2009), pp. 743-76.

- Chihuailaf, Elicura. *Relato de mi sueño azul*. Santiago: Pehuén, 2010.
- Edwards, Jorge. "My name is Ingrid Larsen" in *Chile. A travelers literary companion*.
- Fernández, Nona. *Mapocho* (fragment). *Asymptote*. <http://www.asymptotejournal.com/fiction/nona-fernandez-mapocho/>
- Gómez Barris, Macarena. "The Female Perpetrator: La flaca Alejandra and Operation Atropos." *A Companion to Contemporary Documentary Film*, eds. Alexandra Juhasz and Alisa Lebow. Oxford: Wiley Blackwell, 2015 (524-535).
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- Lazzara, Michael J. "Charting the Emergence of a "Culture of Human Rights." The Chilean Transition and the "Memory Question." *A Contra Corriente* vol. 8 nº2 (Winter 2011): 342-356.
- Lemebel, Pedro. "Manifiesto (I speak for my difference)."
- Millan, Gonzalo. "The city" in *Strange Houses*. Ontario, Canada: Split Quotation, 1991, pp. 48-165.
- Palacios, José Miguel. "Residual Images and Political Time: Memory and History in Chile, *Obstinate Memory* and *City of Photographers*." *New Documentaries in Latin America*, eds. Vinicius Navarro and Juan Carlos Rodríguez. New York: Palgrave (107-120).
- Palaversich, Diana. "The Wounded Body of Proletarian Homosexuality in Pedro Lemebel's *Loco afán*" *Latin American Perspectives* Vol. 29, No. 2, Gender, Sexuality, and Same-Sex Desire in Latin America (Mar., 2002), pp. 99-118.
- Radrigan, Juan. *Children of fate*. London: Oberon Books, 2014.
- Ramírez Soto, Elizabeth. "Traveling Memories. Women's Reminiscences of Displaced Childhood in Chilean Postdictatorship Documentaries." *Doing Women's Film History. Reframing Cinemas, Past and Future*, eds. Christine Gledhill and Julia Knight. Champaign: University of Illinois, 2015 (139-150).
- Richards, Patricia. 2010. "Of Indians and Terrorists: How the State and Local Elites Construct the Mapuche in Neoliberal Multicultural Chile." *Journal of Latin American Studies* 42 (59-90).
- Rivas San Martín, Felipe, and Jorge Díaz Fuentes. 2013. "No Body without Fiction: Toward a Representation of Sexual Dissidence in Chile." *e-misférica* 10:2. <http://hemisphericinstitute.org/hemi/en/e-misferica-102/cuds>
- Rodríguez, Fermín. "Fear, subjectivity, and capital: Sergio Chejfec's *The Dark* and Roberto Bolaño's *2666*". Parallax; Leeds; 2014 pp. 345 – 359.
- Said, Edward. "Reflections on Exile." *Reflections on Exile and Other Essays*. Cambridge, MA: Harvard University Press, 2000 (137-149).
- Salazar, Juan Francisco, and Amalia Córdova. 2008. "Imperfect Media and the Poetics of Indigenous Media in Latin America." *Global Indigenous Media: Cultures, Poetics, and Politics*, eds. Pamela Wilson and Michelle Stewart. Durham: Duke University Press (39-57).
- Somma, Nicolás M. (November 2012). "The Chilean Student Movement of 2011-2012: Challenging the Marketization of Education." *Interface: a journal for and about social movements* 4:2 (296-309).

- Stern, Steve J. 2010. "Introduction to the Trilogy: The Memory Box of Pinochet's Chile." *Battling for Hearts and Minds: Memory Struggles in Pinochet's Chile, 1973-1988*. Durham: Duke University Press (xix-xxix).
- Taylor, Diana. "Trauma as Durational Performance: A Return to Dark Sites" in Mariane Hirsch and Nancy Miller (eds.). *Rites of Return: Diaspora Poetics and the Politics of Memory*.
- Traverso, Antonio and Germán Liñero. 2014. "Chilean Political Documentary of the 1980s." *New Documentaries in Latin America*, eds. Vinicius Navarro and Juan Carlos Rodríguez. New York: Palgrave (167-185).
- Traverso, Antonio. Fragments from "Dictatorship Memories: Working Through Trauma in Chilean Post-Dictatorship Documentary." *Continuum: Journal of Media & Cultural Studies* 24:1 (2010): 179-183.
- Wright, Thomas C. and Rody Oñate. 1998. *Flight from Chile: Voices of Exile*. Albuquerque: University of New Mexico Press (ix-xi; 4-10).
- Žižek, Slavoj. "SOS Violence" in *Violence. Six sideways reflections*. New York: Picador, 2008, pp.

V. FILMOGRAPHY

- *11 de septiembre* (Claudia Aravena, 2002)
- *Actores secundarios* (Pachi Bustos and Jorge Leiva, 2004)
- *Ahora te vamos a llamar hermano* (Raúl Ruiz, 1971)
- *Chile, la memoria obstinada / Chile: Obstinate Memory* (Patricio Guzmán, 1997)
- *El caso Pinochet / The Pinochet Case* (Patricio Guzmán, 2001)
- *El eco de las canciones* (Antonia Rossi, 2010)
- *El edificio de los chilenos / The Chilean Building* (Macarena Aguiló, 2010)
- *El mocito / The Young Butler* (Marcela Said and Jean de Certeau, 2010)
- *Empaná de pino* (Wincy, 2003)
- *En algún lugar del cielo* (Alejandra Carmona, 2003)
- *Journal inachevé / Unfinished diary* (Marilú Mallet, 1982)
- *La ciudad de los fotógrafos* (Sebastián Moreno, 2006)
- *La flaca Alejandra* (Carmen Castillo, 1994)
- *La revolución de los pingüinos* (Jaime Díaz Lavanchy, 2008)
- *Naomi Campbell* (Nicolás Videla and Camila José Donoso, 2013)
- *No* (Pablo Larraín, 2012)
- *No olvidar* (Ignacio Agüero, 1982)
- *Nostalgia de la luz / Nostalgia for the Light* (Patricio Guzmán, 2010)
- *Punalka: El Alto Biobío / Punalka: The Upper Biobío* (Jeanette Paillán, 1995)
- *Post mortem* (Pablo Larraín, 2010)
- *Si viviéramos juntos* (Antonio Skármeta, 1983)
- *Somos +* (Pedro Chaskel and Pablo Salas, 1985)

Date	Contents	Bibliography/Filmography	Assignments
	Introduction for Literature and Film		
	Introduction for Literature and Film	Film: <i>Chile, la memoria obstinada / Chile: Obstinate Memory</i> (Patricio Guzmán, 1997) Readings: Stern, Steve J. 2010. "Introduction to the Trilogy: The Memory Box of Pinochet's Chile."	
	Film 1: Memory & Resistance	Film: <i>Somos +</i> (Pedro Chaskel and Pablo Salas, 1985) Readings: Traverso, Antonio and Germán Liñero. 2014. "Chilean Political Documentary of the 1980s."	
	Lit 1: The Spaces of State Violence 1	Literary text: Edwards, Jorge. "My name is Ingrid Larsen" in <i>Chile. A traveler's literary companion</i> . Readings: Avelar, Idelber. "From Plato to Pinochet: Torture, Confession, and the History of Truth" in <i>The letter of violence</i> . New York: Palgrave, 2004, pp. 25-50	
	Film: Screening Section 1 and 2 (13:30 – 16:20)	Films: <i>No olvidar</i> (Ignacio Agüero, 1982, 30') <i>Chile, la memoria obstinada / Chile: Obstinate Memory</i> (Patricio Guzmán, 1997, 57')	
	Film 2: Mourning, Documentary & the Politics of the Trace	Films: The Battle of Chile (Patricio Guzmán, 1975) La ciudad de los fotógrafos (Sebastián Moreno, 2006) La flaca Alejandra (Carmen Castillo, 1994) Calle Santa Fe (Carmen Castillo, 2007) 11 de septiembre (Claudia Aravena, 2002) Readings:	

		<p>Palacios, José Miguel. "Residual Images and Political Time: Memory and History in Chile, Obstinate Memory and City of Photographers." (107-120).</p> <p>Fragments from: Traverso, Antonio. "Dictatorship Memories: Working Through Trauma in Chilean Post-Dictatorship Documentary." (179-183)</p>	
	Lit 2: The Spaces of State Violence 2	<p>Literary text: Millan, Gonzalo. "The city" in <i>Strange Houses</i>. Ontario, Canada: Split Quotation, 1991, pp. 48-165.</p> <p>Readings: Avelar, Idelber. "From Plato to Pinochet: Torture, Confession, and the History of Truth" in <i>The letter of violence</i>. New York: Palgrave, 2004, pp. 25-50</p>	
	Film 3: Exile & Subjectivity	<p>Films: <i>Journal inachevé/ Unfinished diary</i> (Marilú Mallet, 1982) <i>Si viviéramos juntos</i> (Antonio Skármeta, 1983)</p> <p>Readings: Wright, Thomas C. and Rody Oñate. 1998. <i>Flight from Chile: Voices of Exile</i>. Albuquerque. Said, Edward. "Reflections on Exile."</p>	
	Lit 3: Capitalism and Objective Violence	<p>Literary text: Radrigan, Juan. <i>Children of fate</i>. London: Oberon Books, 2014.</p> <p>Readings: Zizek, Slavoj. "SOS Violence" in <i>Violence. Six sideways reflections</i>. New York: Picador, 2008, pp.</p>	
	Film 4: Justice and Testimony Section 1 (10:00 – 11:20) Section 2 (11:30 – 12:50)	<p>Films: <i>El caso Pinochet / The Pinochet Case</i> (Patricio Guzmán, 2001)</p> <p>Readings:</p>	

		Arce, Luz. 2004. "Confession."	
	Lit 4: Capitalism and Objective Violence	Literary text: Radrigan, Juan. <i>Children of fate</i> . London: Oberon Books, 2014. Readings: Zizek, Slavoj. "SOS Violence" in <i>Violence. Six sideways reflections</i> . New York: Picador, 2008, pp.	
	Lit 5: Violence as Global Experience	Literary text: Bolaño, Roberto. "Mauricio ('The Eye') Silva" in <i>Last Evenings on Earth</i> . New York: New Direction Books, 2006, pp. 106-120. Reading: Freud, Sigmund. "Mourning and Melancholia"	
	Film: Screening Section 1 and 2 (13:30 – 16:20)	Film + Discussion <i>La flaca Alejandra</i> (Carmen Castillo, 1994, 60')	
		Group presentations	Group Presentations + Handout
		Group presentations	Group Presentations + Handout
	Film 5: Politics of Memory & Postmemory	Films: <i>El eco de las canciones</i> (Antonia Rossi, 2010) <i>El edificio de los chilenos / The Chilean Building</i> (Macarena Aguiló, 2010) <i>En algún lugar del cielo</i> (Alejandra Carmona, 2003) Readings: Ramírez Soto, Elizabeth. "Traveling Memories. Women's Reminiscences of Displaced Childhood in Chilean Postdictatorship Documentaries."	

	Lit 6: Politics of Memory & Postmemory	<p>Literary text: Calderón, Guillermo. "Villa" from <i>Villa+Discurso</i></p> <p>Readings: Taylor, Diana. "Trauma as Durational Performance: A Return to Dark Sites" in Mariane Hirsch and Nancy Miller (eds.). <i>Rites of Return: Diaspora Poetics and the Politics of Memory</i>.</p>	
	Film: Screening Section 1 and 2 (13:30 – 16:20)	<p><i>Apaga y vámonos / Switch Off</i> (Manel Mayo, 2005)</p> <p>Readings: Richards, Patricia. "Of Indians and Terrorists: How the State and Local Elites Construct the Mapuche in Neoliberal Multicultural Chile."</p>	
	Film 6: Mapuche and the New Tropes of Terrorism	<p>Films: <i>Ahora te vamos a llamar hermano</i> (Raúl Ruiz, 1971) <i>Punalka: El Alto Biobío / Punalka: The Upper Biobío</i> (Jeanette Paillán, 1995)</p> <p>Readings: Salazar, Juan Francisco, and Amalia Córdova. 2008. "Imperfect Media and the Poetics of Indigenous Media in Latin America."</p>	
	Lit 7: Sexual Dissidence	<p>Literary text: Lemebel, Pedro. "Manifesto (I speak for my difference)"</p> <p>Readings: Palaversich, Diana. "The Wounded Body of Proletarian Homosexuality in Pedro Lemebel's <i>Loco afán</i>" <i>Latin American Perspectives</i> Vol. 29, No. 2, Gender, Sexuality, and Same-Sex Desire in Latin America (Mar., 2002), pp. 99-118</p>	
	Film 7: Sexual Dissidence	<p>Film: <i>Empaná de pino</i> (Wincy, 2008)</p>	

		<p>Readings: Rivas San Martín, Felipe, and Jorge Díaz Fuentes. 2013. “No Body without Fiction: Toward a Representation of Sexual Dissidence in Chile.” <i>e-misférica</i> 10:2. http://hemisphericinstitute.org/hemi/en/e-misferica-102/cuds Joy, Profane. “Social Transformation will not be Written along a Straight Line. A Conversation with Felipe Rivas and Jorge Díaz (CUDS).” <i>Manifesta Journal</i>. http://www.manifestajournal.org/onlineresidencies/miguel-lopez/social-transformation-will-not-be-written-along-straight-line Butler, Judith. 2008. “Identity, sex, and the metaphysics of substance” in <i>Gender Trouble</i></p>	
	Lit 8: Mapuche and the New Tropes of Terrorism	<p>Literary text: Chihuailaf, Elicura. Relato de mi sueño azul. Readings: Richards, Patricia. 2010. “Of Indians and Terrorists: How the State and Local Elites Construct the Mapuche in Neoliberal Multicultural Chile.”</p>	
	Film: Screening + Discussion	<p><i>Naomi Campbell</i> (Nicolás Videla and Camila José Donoso, 2013)</p>	
	Film 8: Student Activism	<p>Films: <i>Actores secundarios</i> (Pachi Bustos and Jorge Leiva, 2004) <i>La revolución de los pingüinos</i> (Jaime Díaz Lavanchy, 2008) Readings: Somma, Nicolás M. (November 2012). “The Chilean Student Movement of 2011-2012: Challenging the Marketization of Education.”</p>	

	Lit 9: Mapuche and the New Tropes of Terrorism	<p>Literary text: Fernández, Nona. <i>Mapocho</i> (fragment). <i>Asymptote</i>. http://www.asymptotejournal.com/fiction/nona-fernandez-mapocho/</p> <p>Readings: Richards, Patricia. 2010. "Of Indians and Terrorists: How the State and Local Elites Construct the Mapuche in Neoliberal Multicultural Chile."</p>	
	Film 9: Conclusion: Towards a Culture of Human Rights in Chile	<p>Readings: Lazzara, Michael J. "Charting the Emergence of a "Culture of Human Rights." The Chilean Transition and the "Memory Question." <i>A Contra Corriente</i> vol. 8 n°2 (Winter 2011): 342-356.</p>	

Sample syllabus. Final syllabi will be available on-site.