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.
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


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

Readings:

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:

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:

Film Screening
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).


Class 6 Lit: The Spaces of State Violence 2

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


Class 7 Film: Exile & Subjectivity


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

Readings:


**Class 8: Lit: Capitalism and Objective Violence**

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


**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)


**Class 10: Capitalism and Objective Violence**

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


**Class 11: Violence as Global Experience**


Reading: Freud, Sigmund. “Mourning and Melancholia”

Film Screening + Discussion on Testimony
Topics: Victims, perpetrators, and victimhood.

Film: La flaca Alejandra (Carmen Castillo, 1994)


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 Carmona, 2003)
El eco de las canciones (Antonia Rossi, 2010)
El edificio de los chilenos / The Chilean Building (Macarena Aguiló, 2010)

Readings:

Class 14: Lit: Politics of Memory & Postmemory

Topics: Resignification of torture sites. Memory as practice.

Literary text: Calderón, Guillermo. “Villa” from Villa+Discurso


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

Readings:

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


Clips:
*Ahora te vamos a llamar hermano* (Raúl Ruiz, 1971)
*Punalka: El Alto Biobio / Punalka: The Upper Biobio* (Jeanette Paillán, 1995)

Readings:

**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)”


**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:

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

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

Film Screening + Discussion

*Naomi Campbel* (Nicolás Videla and Camila José Donoso) 2013

Class 19: Film: Student Activism


Films:
*Actores secundarios* (Pachi Bustos and Jorge Leiva, 2004)
*La revolución de los pingüinos* (Jaime Díaz Lavanchy, 2008)

Readings:

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

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


Readings:

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:

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

- Calderón, Guillermo. “Villa” from Villa+Discurso.
- Edwards, Jorge. “My name is Ingrid Larsen” in *Chile. A travelers literary companion*.
- Lemebel, Pedro. “Manifesto (I speak for my difference).”
- 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 Rodriguez. New York: Palgrave (107-120).

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 Ross, 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, 2008)
- 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 Castro, 1994)
- La revolución de los pingüinos (Jaime Díaz Lavanchy, 2008)
- Naomi Campbel ( 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 Biobio / Punalka: The Upper Biobio (Jeanette Paillán, 1995)
- Post mortem (Pablo Larraín, 2010)
- Si viviéramos juntos (Antonio Skármeta, 1983)
- Somos + (Pedro Chaskel and Pablo Salas, 1985)
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<td><strong>Lit 1: The Spaces of State Violence 1</strong></td>
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| Lit 2: The Spaces of State Violence 2 | Palacios, José Miguel. “Residual Images and Political Time: Memory and History in Chile, Obstinate Memory and City of Photographers.” (107-120).  
Fragments from:  
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| Film 3: Exile & Subjectivity | Literary text: *Journal inachevé/ Unfinished diary* (Marilú Mallet, 1982)  
*Si viviéramos juntos* (Antonio Skármeta, 1983)  
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| Film 4: Justice and Testimony | Literary text:  
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Sample syllabus. Final syllabi will be available on-site.
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| **Lit 6: Politics of Memory & Postmemory** | Literary text: Calderón, Guillermo. “Villa” from *Villa + Discurso*  
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| **Film: Screening**  
Section 1 and 2  
(13:30 – 16:20) | *Apaga y vámonos / Switch Off* (Manel Mayol, 2005)  
**Readings:**  
Richards, Patricia. “Of Indians and Terrorists: How the State and Local Elites Construct the Mapuche in Neoliberal Multicultural Chile.” |
| **Film 6: Mapuche and the New Tropes of Terrorism** | Films:  
*Ahora te vamos a llamar hermano* (Raúl Ruiz, 1971)  
*Punalka: El Alto Biobio / Punalka: The Upper Biobio* (Jeanette Paillan, 1995)  
**Readings:**  
| **Lit 7: Sexual Dissidence** | Literary text: Lemebel, Pedro. “Manifesto (I speak for my difference)”  
| **Film 7: Sexual Dissidence** | **Film:**  
*Empaná de pino* (Wincy, 2008) |
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Readings: Richards, Patricia. 2010. “Of Indians and Terrorists: How the State and Local Elites Construct the Mapuche in Neoliberal Multicultural Chile.” |
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