

POST-DICTATORSHIP AND POPULAR CULTURE IN CHILE

COURSE CODE	SEMESTER						
	SCT	UD	CAT	TALL	LAB	PC	
	4	64					SEMESTER IN ENGLISH
SEMESTER	AUTONOMOUS LEARNING TIME						REQUIREMENTS
	32H						ENGLISH LEVEL B2 OR HIGHER
COURSE DESCRIPTION							
<p>This course is designed to offer students a critical understanding of the complex trajectory of popular culture in Chile from the 70s to present day. This will be accomplished through the analysis of literature, art, and film, and music. Readings will be available in English and Spanish (as an option for those with appropriate language skills), and class will be conducted in English.</p> <p>The patterns of production and consumption of popular culture that this course treats can be divided into three general periods: The Revolutionary Period of Activist Art, The Allegorical Period of State Repression and Censorship, and the Period of Remembrance, Recognition, and Reconciliation. The first of these periods provides historical context for the bulk of our considerations, which will revolve around the apparent transition from dictatorship to democracy in Chile. Our critical approach to this transition will be heavily influenced by Idelber Avelar's- The Untimely Present: Post-dictatorial Latin American Fiction and the Task of Mourning. Avelar's provocative theses will be read with the collection of conference papers contained in Democracy in Chile: The Legacy of September 11, 1973 (Silvia Nagy-Zekmi and Leiva, eds.) to allow us to compare patterns of production and consumption of popular culture during and after the dictatorship in Chile, and to critically interrogate the socio-political complexity of what comprises the Chilean "national identity."</p> <p>Along with these critical texts we will be looking to music, art, film and, especially, literature, focusing on works by Chilean authors Alberto Fuguet, Alejandro Zambra, and Roberto Bolaño.</p>							
COMPETENCES ASSOCIATED WITH THE PROFILE							
<p>Social competencies:</p> <p>"Are knowledge, abilities, and skills which help students to face personal self-management and interaction with others, in the student's formation process as well as in his ability to strengthen his insertion in the work force."</p> <p>From this macro competence, diverse subjects emerge responding to it by means of the following learning results:</p> <ul style="list-style-type: none"> Knowing and integrating tools of self-management in one's everyday performances (identity, self-esteem, autonomy, motivation, resilience, actual and assertive communication) 							

- Getting together with peers in an efficient manner, attending the difference and diversity in the contexts where developing (academic, technical, social)
- Working in a collaborative manner, emphasizing leadership and undertaking abilities in the context where developing
- Integrating mechanisms for conflict resolutions like a permanent task of adaptability in front of (?) different possible professional settings

Citizen competences:

“Are knowledge, abilities, and skills which call for the students’ participation and integration as a citizen in a democratic society”

From this macro competence, diverse subjects emerge responding to it by means of the following learning results:

- Integrating analysis like an element of comprehension and interpretation in the fields of one’s social life as a citizen and professional
- Developing a civic and ethic consciousness in interaction with others
- Discerning by considering socio-cultural aspects when taking decisions in a technical setting
- Relating the scientific technological production with one’s social and cultural context

Competences for a cultural good:

“Are knowledge, abilities, and skills that help us to understand the arts in their diverse expressions and contexts in order to strengthen the students’ cultural good”

From this macro competence, diverse subjects emerge responding to it by means of the following learning results:

- Appreciating and incorporating the diverse artistic and esthetic expressions which surround the student by a way of understanding the society and its’ different expressions.

LEARNING OUTCOMES

Students will work to develop an engaged understanding of historical sociopolitical issues affecting the production and reception of popular culture in Chile.

KEY CONTENT

Idelber Avelar’s, *The Untimely Present: Postdictatorial Latin American Fiction and the Task of Mourning*. Avelar’s provocative theses will be read with the collection of conference papers contained in *Democracy in Chile: The Legacy of September 11, 1973*

(Silvia Nagy-Zekmi and Leiva, eds.) to allow us to compare patterns of production and consumption of popular culture during and after the dictatorship in Chile, and to critically interrogate the socio-political complexity of what comprises the Chilean “national identity.”

Along with these critical texts we will be looking to music, art, film and, especially, literature, focusing on works by Chilean authors Alberto Fuguet, Alejandro Zambra, and Roberto Bolaño.

TEACHING AND EVALUATION METHODOLOGIES

Readings (available on dropbox) will be assigned every week to develop students’ understanding of the political (and economic) history behind the trajectory of popular culture in Chile from the 70s to present:

- Readings will be discussed as a class in the first part of each double class period. Class participation in these open discussions will comprise 15 % of final grades.
- Quizzes will occasionally be given to ensure that students are keeping up with readings.

These quizzes will account for 15% of final grades.

- The second half of the double class period will be student-led and will address expressions of popular culture beyond those treated in readings. These sessions are designed to extend class discussion by introducing the work of an artist, musician, writer, etc. and exploring that work within the context of the class.
- Every student will be responsible for leading one of these directed seminar discussions during the semester. This can be done individually or in a small group, depending on the number of students. These presentations will account for 20% of final grades.
- A midterm outline of a final independent research paper must be presented and discussed, which will account for another 20% of the final grade

The remaining 30% of the final grade will be awarded in consideration of the final paper.

BASIC BIBLIOGRAPHY

- Bolaño, Roberto. Nocturno De Chile/Chile By Night And Estrella Distante/Distant Star.
- Donoso, Jorge. Curfew.
- Fuguet, Alberto. Sobredosis And Shorts.

- Zambra, Alejandro. *Formas De Volver A Casa*. Santiago: Anagrama, 2011/ *Ways Of Going Home*, (Mcdowell, Trans.)

Films:

- *Se Arrienda*. Alberto Fuguet, 2005
- *No*. Pablo Larraín, 2012

COMPLIMENTARY BIBLIOGRAPHY

- Avelar, Idelber. *TheUntimelyPresent: A Study of Post Dictatorial Fiction and theTask of Mourning*. Durham: DukeUniversityPress, 1999.
- *Democracy in Chile: The Legacy of September 11, 1973*. Silvia Nagy-Zekmi and Fernando Leiva. Eds. 2005.
- Contardo, Oscar y Macarena García. *La era ochentera: tevé, pop y under en el Chile de los ochenta*. Santiago: Ediciones B, 2005.
- “El monstruo come (y baila) salsa.” Alberto Fuguet and Edmundo PázSoldan. Prologue to *Se habla español: Voces Latinas en USA*.
- Hopfe, Karin. “ ‘Talkin’ boutmygeneration’: McOndo y las novelas de Alberto Fuguet.”
- *Memoria, duelo y narración. Chile después de Pinochet: literatura, cine, sociedad*. Ed. Ronald Spiller. Iberoamericana: Madrid; Frankfurt: Vervuert, 2004.
- O’Connell, Patrik. “Narrating History Through Memory in Three Novels of Post-Pinochet Chile.” *Hispania*. 84.2:181-192.