



CIEE Valparaíso, Chile

Course name:	Valparaíso: History, Cinema and Literature
Course number:	Last 3006 VALP
Programs offering course:	Liberal Arts
Language of instruction:	Spanish
U.S. semester credits:	3
Contact hours:	45
Term:	Fall 2019

Course Description

This course offers an approach to the city of Valparaíso based on three anchor points: its history and the role it has fulfilled in the national context; the imaginary in local literature; and port city's cinema as experience and cultural production. The course reviews the main tendencies of recent Chilean post-dictatorship narrative and contemporary Chilean poetry, generating spaces for critical reflection, analysis, creation and socialization. It is a course that enhances communication skills and the use of language, through various dynamics of writing and orality that invite you to know and experience the three disciplines of the course. Applying current theories, students can analyze sociocultural phenomena and deepen on Valparaíso's relevant topics to produce a research article. In addition, they can develop an artistic project, written and audiovisual creation on the selected theme.

Learning Objectives

The students will be able to:

- a) Know Valparaíso's local history by clearly identifying its tangible and intangible cultural heritage, especially through its representation in literature and film.
- b) Reflect discursively in an essay or article about the port city and local or "*porteña*" culture.
- c) To deepen in Valparaíso's recent political history, in literature and post-dictatorship cinema, analyzing in an ethnographic way his sociocultural phenomena and sequels.
- d) Distinguish and compare the aesthetic value of relevant literary works, through research centered on real contexts and with empirical data, communicating the acquired knowledge in an academic way.



e) Participate current literary theories' reflections about concepts such as subject, city, imagination, identity, language, poetry and memory, to make contributions to research and production of new knowledge.

Course Prerequisites

No requirements

NOTE: The course requires a commitment to dedicated reading and permanent writing. Students must be willing to take part in communicative situations and to research libraries in the region.

Methods of Instruction

Sessions will consider time for presentation of relevant topics of the course. Together with the students, the professor will review concepts and trends, finding discussion nuclei to generate spaces for problematization, reflection and dialogue. We will develop the concepts to study through the reading of selected works, paper documents, Power Point presentation and audiovisual projection. We will use fragments of literary texts and articles of critical reflection on Chilean literature and universal philosophy that will be evaluated through monthly controls. Students will develop individual research and analysis works and will also participate in collective reflection dynamics inside the classroom and in the field. The individual work will include investigation on literary works and relevant authors of Valparaíso, as well as tangible and intangible heritage of the city and their contemporary problems. During the last unit of learning, the teacher will guide the students towards their last work realization: an essay and an audiovisual.

Each student under teacher's guidance will develop an individual research work based on a course's subject and make a written essay or last article formal presentation to the teacher and the group course. To finish the course, students will present an original film or audiovisual. For written work, APA style will be required. For audiovisual presentation, the format will be free, but a digital copy must be submitted for the course files.

Assessment and Final Grade

Assessment will include

1. Final Paper	20%
2. Presentation	20%
3. Original Audiovisual	20%
4. Reading controls	20%
5. Class participation	20%
TOTAL	100%



Course Requirements

Reading controls

Students will have two reading tests developed in during the session. They should develop 3 questions about each book. Also, they have to show a deeper understanding of the literary work, topics and concepts, to develop the analysis and critical reflection.

Final Paper and Presentation

An essay or article between 6 (minimum) to 8 (maximum) pages long is mandatory. In addition, it should include title, hypothesis or research questions, development, bibliography and an annex with the synthesis of the interview. The purpose of the document is to check the level of depth of reflection, understanding of the topic and application of the student's critical thinking on that specific chosen topic.

Argumentation and the analysis must be coherent to bibliography reviewed by the student. The presentation must be formal, expositive, with visual support, and with 5 (minimum) to 10 (maximum) minutes long, then there will be time for questions from the students and the teacher.

All reports and written works must be sent and uploaded on the CANVAS platform.

The work presentation format is Arial font, 12 size, space 1,5.

Original Audiovisual

An audiovisual short (short or micro-documentary or visual poetry) must be created as a team (2) or individually, this work will consider Valparaíso in images and literary text. This audiovisual work contemplates a cinematographic language approach from filmmaker's perspective of Valparaíso. Because of this, its recommended to follow study line, that is the subject already investigated and exposed to the course. Regarding the length of the chosen formats is recommended: Audiovisual poem: between 3 (minimum) to 7(maximum) minutes length. Short film: 6 to 12 minutes. Micro-documentary: 10 to 15 minutes. The audiovisual content must be linked or published in CANVAS.

Participation

Active participation in the classroom will be measured through working guides and writing experience reports, these elements will also show that students read and used the course's resources and materials. Each report will have 1-page extension at least.

Attendance Policy

Regular class attendance is required throughout the program, and all unexcused absences will result in a lower participation grade for any affected CIEE course.

Students who transferred from one CIEE class to another during the add / drop period will not be considered absent from the first session (s) of their new class, provided they were marked for the first



session (s) of their original class. Otherwise, the absence (s) from the original class carry over to the new class and count against the grade in that class.

For CIEE classes, excessively tardy (over 15 minutes late) students must be marked absent. Attendance policies also apply to any required co-curricular class excursion or event, as well as Internship, Service Learning, or required field placement. Students who miss class for personal travel, including unforeseen delays that arise because of personal travel, will be marked as absent and unexcused. No make-up or re-sit opportunity will be provided.

Attendance policies also apply to any required class excursion, with the exception that some class excursions cannot accommodate any tardiness, and students risk being marked absent if they fail to be present at the appointed time.

Unexcused absences will lead to the following penalties:

<i>Percentage of Total Course Hours Missed</i>	<i>Equivalent Number of Open Campus Semester classes</i>	<i>Minimum Penalty</i>
Up to 10%	1 content classes, or up to 2 language classes	Participation graded as per class requirements
10 – 20%	2 content classes, or 3-4 language classes	Participation graded as per class requirements; written warning
More than 20%	3 content classes, or 5 language classes	Automatic course failure , and possible expulsion

Weekly Schedule

NOTE: this schedule is subject to change at the discretion of the professor to take advantage of current experiential learning opportunities.

Week 1

1.1: Introduction to Valparaíso, World Heritage Site

The first session consists of 3 parts. In the first one, the professor presents an introduction about Valparaíso as a port city, considering the geography, cultural references and their patrimonial



particularities within the historical context. The professor develops an exhibition considering the background of the article "La colonización vertical en Valparaíso" (2016), by Urbina.

During the second part, the teacher will present the course through the study units. Course program and its requirements will be informed. Afterwards, students and the teacher will present themselves explaining their expectations of the course and about studying in Chile.

In the last part, the teacher will raise some philosophical questions about the concepts of History, subject and literature, which will be answered throughout the course. On the concept of History, the professor makes a brief presentation where he quotes "*The Phenomenology of the Spirit*" (1807), by Hegel, among other authors.

Reading:

Urbina, X. (2016) "La colonización vertical en Valparaíso". Etapa inicial. HYBRIS. Revista de Filosofía, 7, (Special Issue. Valparaíso: la escritura de la ciudad anárquica). 97-127.

Audiovisual:

Herzog, W. (1972). "Aguirre, la ira de Dios". (OPTATIVA)
<https://www.youtube.com/watch?v=Qwc3BYAcwk4>

Week 2

2.1: Local History of Valparaíso, Reality, Imaginary and Fiction

In the first part as an introduction, students are invited to comment on Herzog's film, "Aguirre, la ira de Dios" and the article "La colonización vertical en Valparaíso" (2016), by Urbina. Exercise: Write a brief review of the article. Students will read voluntarily and by random selection.

The professor presents the history of Valparaíso from the indigenous people's perspective as the first inhabitants of the Chilean territory, considering Changos and Mapuche.

They read aloud and collectively part of the chapter "A scam and a tragedy", from Lastarria. The divergence in the concept of Mapudungun is explained: "alimapu". Professor trumpets the trompe in brief musical tribute to native peoples.

During the second part, the teacher presents a review of the main milestones in the history of Valparaíso (XVII-XX). An urban development synthesis of the port city through the centuries is transferred to the students. The teacher will reflect on History and fiction, based on a fragment of Antonia Viu's text "History, fiction and representation".



The teacher explains the requirements for the next session and field trip to the historic centre: To narrate legends.

Reading:

Chandía, M. (2013) *La Cuadra: Pasión, vino y se fue*. Santiago: RIL editores. (Fragmento).
Anónimo. *Leyendas de Valparaíso*.

Audiovisual:

Ivens, J. (1963). "A Valparaíso".

Week 3

3.1: Educational Field Trip "Guided Visit to Valparaíso Historical Core (Heritage)"

The students verify the city's characteristics and the urban imaginaries in Valparaíso. While visiting historical sites, the professor joins the historical story with the literary on site. The teacher quotes "Lanchas en la bahía" by Manuel Rojas in the Prat dock (Muelle Prat). The students will know information about Winnipeg and Neruda, while observing the city with its back to the sea, in a direct evocation of the film "Valparaíso, mi amor" by Aldo Francia. During the second part, they visit the Port District: they visit La Matriz Church, Echaurren Square, Serrano Street, Cienfuegos Passage, and visit Cueva del Chivato, all patrimonial places mentioned in texts studied from previous sessions, where students narrate the respective legends recommended for their study.

The teacher complements stories and reflects on the context of the time. In addition, he notes aspects raised by Chandía in *La Cuadra* (2013). Students should take records on the field and use them to make a report at home. The report should include a paragraph with the narrative technique of interior monologue, similar to that used by Manuel Rojas in his literature.

Reading:

Guerra, L. (2014). "Ciudad y memoria: Cuerpos, espectros y otras figuraciones". *Ciudad, género e imaginarios urbanos en la narrativa latinoamericana*. Santiago: Cuarto propio. 135-140.

- Send field trip report n°1.

Week 4

4.1: Valparaíso, Barrio Puerto and Pablo Neruda's Commitment

During the introduction, the teacher proposes a group reflection on the visit to the Historic Center made the previous session. The students read their Reports on field trip n °1. Collective reflection on the *barrio puerto* and search for nuclei of discussion on exposed topics: *World Heritage* and decadence.



In the second block, the session considers the teacher's presentation on the background related to Winnipeg steamship voyage, together with critical readings about Pablo Neruda's life and work. It focuses its attention on "the poet subject" and "the historical subject". Professor exposes a first approximation to the concept literary field (Bourdieu). We will read Nobel Prize poems, as an example: "I explain some things" and then reflects on the Spanish Civil War context and the environment in Chile. In the following, there will be an analysis of the text parts, its resources, and the literary artifact's construction. Students will be leveled on different categories for the analysis of poems: lyric object, lyric motive, speaker's attitude, figures, rhythm.

For the next session the students develop at home a work guide on: "A Valparaíso" by Joris Ivens. The development of this guide considers the preparation of a review.

Reading:

Lemebel, P. "Noche de Halloween en Valparaíso".

<http://lemebel.blogspot.com/2006/08/noche-de-halloween-en-valparaso.html>

Puppo, L. *Entre el vértigo y la ruina: poesía contemporánea y experiencia urbana*. Buenos Aires: Biblos, 2013. (Fragment).

Week 5

5.1: Urban Imaginaries and Chilean Literature

Initially, students write a brief review or comment on the chronicle: "Noche de Halloween en Valparaíso", by Pedro Lemebel.

History of social movements in Chile and Valparaíso, review of their causes and literary texts of the time. Students read fragment of the book *Ser niño huacho en Chile*, by Gabriel Salazar. They review selected images of "Valparaíso, mi amor". Professor exhibits about tenements and social characteristics of the time.

In the second block, the teacher presents *Lanchas en la bahía* and the imaginary (Durand and Wunenburger). The essay "Ciudad, género e imaginarios urbanos en la narrativa latinoamericana" (2014) from Lucía Guerra is considered and applied to the *Lanchas en la bahía* text. Professor analyzes the main character, they see the short film "El vaso de leche" (2001) , Dir. Juan Pablo Sallato, relevant topics of the narrative work of Manuel Rojas are commented.

Reading:

Rojas, Manuel. *Lanchas en la Bahía*. (1932). Santiago: Empresa Letras.



Week 6

6.1: Evaluation of Manuel Rojas' *Lanchas En La Bahía*

The session includes a written evaluation of the short novel *Lanchas en la Bahía*, by Manuel Rojas, Chilean National Literature Prize. The evaluation consists of a traditional instrument: a reading comprehension control that has questions seeking extensive written analysis and argumentation.

The teacher asks to review the work of painter Gonzalo Ilabaca as a prerequisite for the next session. Task: They should ask 1 question to the painter based on concepts worked in previous sessions and / or on the observed works.

Recommended chapters from *El arco y la lira* by Octavio Paz are indicated. [PDF] Students must comment the text on CANVAS.

Audiovisual:

Francia, A. (1969). "Valparaíso, mi amor".

Martínez, C. (2016) Documental "Desorden en la vía pública". (Mimo Tuga).

<http://www.circoteca.cl/>

Reading:

Abarca, C. (2011) "La pobreza atávica". *Más allá de la postal. 50 años de cine chileno: 1960-2010*. Valparaíso: EUV. 92-101.

Paz, O. *El arco y la lira*. PDF. En CANVAS.

Week 7

7.1: Educational Field Trip "Valparaíso's Imaginary from Cerro Playa Ancha"

The group takes a tour through Cerro Playa Ancha guided by the teacher. During this tour, students visit the painter Gonzalo Ilabaca's house-workshop, an illustrious citizen of Valparaíso. Discussion on: "City of contrasts and encounters". They ask questions about the Creator Project (Bourdieu) to the painter and writer. Professor delves into the imaginary of Valparaíso. Students make a guided form: "From the image to the text." The form proposes 2 exercises for the written creation: Describe the painting's landscape and then invent the subject's history through a brief monologue in first person.

Students upload their work to the CANVAS portal. Through the forum they publish and share their work for the group to make comments.



Reading:

Banda, A. "La grieta". *Moscas. Historias de crímenes internos*. (2017) Valparaíso: Emergencia Narrativa.

Berbelagua, Natalia. Selección de cuentos.

- Send field trip report n°2. (Contiene edición de texto realizado en Guía de trabajo: visita a pintor).

Week 8

8.1: Space and Subject in the Contemporary Chilean Narrative

Professor presents about Macarena Areco's appraisals in *Cartografía de la novela chilena reciente*. (2015). He comments on realismos e hibridaciones and quotes Antonio Candido on Literature and Human Rights. Presentation: City and space in literature.

In the second block, there will be a revision on concepts such as violence and evil in the recent narrative of Valparaíso. The students choose narrative fragments from Álvaro Bisama, Natalia Berbelagua or Cristóbal Gaete to read and develop the reading comprehension exercise sheets. Round of comments. Next, the teacher exposes on *Estrellas Muertas* and their characters.

In the closing stage, after reviewing what we have learned, the students will investigate the Poetry concept. The teacher recommends a review of *El arco y la lira*, by Octavio Paz.

Reading:

Huidobro, V. *Altazor*. (Cantos a libre elección).

Banda, A. (2014) "Odas elementales para la reconciliación de Neruda con el mundo: 'Oda a Valparaíso', el retrato del puerto chileno. Revista *Puente de Palabras*. Valparaíso: CIEE Valparaíso. 9-14

Week 9

9.1: Extended Educational Field Trip "Literature, Life and Image: Vicente Huidobro and Adolfo Couve". (Travel Through The "The Poets Route" To Cartagena)

The educational tour considers a visit to Cartagena city, as a province site that belongs to the Valparaíso region and is part of the so-called "Route of the poets", where lived outstanding national authors such as poet and writer Vicente Huidobro, and painter and writer Adolfo Couve. The day trip proposes the visit of both author's houses, nowadays museums, so that the students acquire greater knowledge of their lives and artistic works. Along with this, the activities during the tour include the oral presentation of the professor (about Cartagena's history and the visited author's biography), discussion, the art exhibition of a fragment of *Altazor* by Huidobro and the performance workshop. This last activity consists of two parts:



in the first, the students will perform theatrical exercises for the classroom and then they will be oriented to make a group performance (recitation and dramatization) based on Vicente Huidobro 's poetry. This presentation will be filmed and, after its edition, will be part of the course's final sample.

Extended day duration: 12:00 hrs. a 20:00 hrs.

Place: Desde Valparaíso a Cartagena.

Reading:

Bisama, A. (2010). *Estrellas muertas*. Santiago: Alfaguara.

Week 10

10.1: Evaluation of Álvaro Bisama's Novel *Estrella Muertas*

The exam considers two stages, the first one the students develop three questions in writing. During the second, the novel is commented through the format of book forum and debate. Based on their answers, they will form one of the two teams to carry out a debate on the fictional subject's fate present in Bisama's text. The teacher will be the activity's moderator and he will also make contributions to the debate based on his research and analysis of Bisama's novel.

Reading:

Rojas, G. (1948). "Fundación de Valparaíso", *La miseria del hombre*.

<http://www.gonzalorojas.uchile.cl/antologia/01miseria/index.html#>

- Review notes material: "SÍNTESIS DE ALGUNAS TEORÍAS E IDEAS QUE PUEDES USAR PARA APOYAR TU LECTURA Y ARTÍCULO." A. Banda. (PDF).

Audiovisual:

Díaz, T. Documental "Señales de ruta", and other recommended visual poems.

Week 11

11.1: Chilean Poets, Literature and Identity

Initially, Students write a brief review of the documentary "Señales de ruta" by Díaz.

The professor exposes differences between concepts poem and poetry. He mentions Octavio Paz and the text *El arco y la lira*. Introduce the students Valparaíso's imaginary present in work by Gonzalo Rojas and Pablo de Rokha. The professor explains the "founding" character of the poetry and the matrix of Adolfo De Nordenflycht. The students analyze a Gonzalo Rojas poem and share their appreciations collectively in Forum in CANVAS.



During the second block, the class will check some theories (of Lotman, Kristeva, Empson, Foucault, etc.) as tools for literary analysis. In addition, trends in lyrical works and recent authors are studied. Consider concepts and perspectives to be used for the analysis, as a subject, subaltern subject, context, identity.

The teacher delivers and explains the document "File/form" and gives the instructions to complete the research project's background that must be delivered in the next session. In the "File/form" students must enter the title, their reasons for the election, objectives and characteristics.

Reading:

Moraga, F. (2016). "Trayectos e imaginarios urbanos finiseculares en la poesía de mujeres en el conosur". Revista *Literatura y lingüística*. N°34, 151-174.

Week 12

12.1: Contemporary Poets from Valparaíso

We visited the reading room "Budge" Library, in PUCV's Central House. During the first part of this session, the students read and manipulate the literary and visual work *Artefactos* (1972) by Nicanor Parra. Develop a creative exercise sheet. Students build literary artifacts through sensory and reflexive dynamics.

The second part of this session consists of commenting on Moraga's article and talking to a relevant woman poet from Valparaíso, about her lyrical work and her creative project. Students can ask questions freely about the concepts covered during the course.

- **Review notes material:** "DESCRIPCIÓN DE TRABAJO ESCRITO Y DISERTACIÓN" A. Banda (PDF).

Week 13

13.1: Literary Criticism and Investigations

The teacher will review of works consisting of poem analysis, the use of socialization platform, the poems conclusions and the set of texts.

The acquired knowledge is reviewed, and the course is oriented according to the achievement of the expected goals. The next working methodologies are explained. The students in a round table present the first page of their respective research projects, translated at the beginning of the paper or essay.

The teacher individually reviews the FICHAS (with the research works information) and students research proposals.

Reading:

Tarkovsky, A. (1991) "Sobre la responsabilidad del artista". *Esculpir en el tiempo*. Madrid: RIALP.203-206.

- Revisan material de apuntes: "DESCRIPCIÓN DE TRABAJO AUDIOVISUAL" A. Banda (PDF).



Week 14

14.1: Cinema and Literature

This session considers two parts. During the first one, professor exposes on the concept of Cinema, introduces the theme about the history of cinema and the history of cinema in Valparaíso. The first films made in the port city are reviewed together. Jointly review various audiovisuals that account for the relationship between cinema and literature. The teacher encourages the students to comment and reflect on the revised audiovisuals.

During the second part, the students discuss in a roundtable their impressions of a street art documentary (Mimo Tuga).

Audiovisual creation workshop: The students use their creations (poems) to create a collective visual poem.

Week 15

15.1: Presentation of Research Projects About Valparaíso

The students expose their work, including issues and problems addressed during the investigation. The presentations must include the use of support material (audiovisual and written). There must be a clear and orderly exhibition. Once a presentation finishes, the students will ask questions. If necessary, the teacher will complement the stated statements. Finally, the teacher will highlight attributes and make constructive criticism.

Students send the final written work via CANVAS to the teacher's email.

Week 16

16.1: Valparaíso in Cinema and Assembly as a Meaning

The session consists of two blocks, one for film and another for the delivery of qualifications from the final Written Work and Dissertation. Includes comments and highlights relevant topics.

During the first block, the course reviews the selection of Chilean cinema fragments and take account of concepts typical of the discipline: planes, sequence, montage, light, styles. The longest sequence shot of "Valparaíso, mi amor" is analyzed. Then they see examples of visual poetry. At the end of the block, the audiovisual work with which the course ends is described in detail. Practical advice for a better work methodology is reviewed: recording and editing.

Finally, they see the audiovisual record made jointly.



Week 17

17.1: Evaluation of Audiovisual Works and Closure

The students present their original audiovisual creations. For this, they present an introduction orally, explain the object of study and motivation. They make a sample, which ideally should be displayed on a giant screen and a suitable room. (Place to be confirmed in PUCV). If the students agree, the host families will be invited to the gala in PUCV.

Then, the teacher pronounces on the contemplated works, highlights achievements and reflects with the group course the artistic and thematic scope of each project.

The teacher makes a synthesis and reflection of the topics covered in the course. Closing.

Course Materials

Readings

Abarca, C. (2011) "La pobreza atávica". *Más allá de la postal. 50 años de cine chileno: 1960-2010*. Valparaíso: EUV. 92-101.

Banda, A. (2014) "Odas elementales para la reconciliación de Neruda con el mundo: 'Oda a Valparaíso', el retrato del puerto chileno. Revista *Puente de Palabras*. Valparaíso: CIEE Valparaíso. 9-14

_____ (2017). "La grieta". *Moscas. Historias de crímenes internos*. Valparaíso: Emergencia Narrativa. 23-26.

Bisama, A. (2010). *Estrellas muertas*. Santiago: Alfaguara.

Hernández, E. (2002). Poemas "Cerros marinados" y "Escrito momentos antes de entrar en la matriz". *Álbum de Valparaíso*. Santiago: LOM.

Lastarria, C. (2016). "Una estafa y una gran tragedia". *Barrio Puerto. De los orígenes a la bohemia de Valparaíso*. Valparaíso: Narrativa punto aparte. 7-10.

Moraga, F. (2016). "Trayectos e imaginarios urbanos finiseculares en la poesía de mujeres en el conosur". Revista *Literatura y lingüística*. N°34, 151-174.

Parra, N. (1972). *Artefactos*. Santiago: Ediciones Nueva Universidad.



Puppo, L. *Entre el vértigo y la ruina: poesía contemporánea y experiencia urbana*. Buenos Aires: Biblos, 2013.

Guerra, L. (2014). *Ciudad, género e imaginarios urbanos en la narrativa latinoamericana*. Santiago: Editorial Cuarto Propio. 135-140.

_____. (2007). "Introducción". *Mujer y escritura. Fundamentos teóricos de la crítica feminista*. México: UNAM. 9-41.

Urbina, X. (2016) La colonización vertical en Valparaíso. Etapa inicial. *HYBRIS. Revista de Filosofía*, 7, (No. Especial. Valparaíso: la escritura de la ciudad anárquica). 97-127.

Rojas, M. *Lanchas en la Bahía*. (1932). Santiago: Empresa Letras.

Rojas, G. (1948). "Fundación de Valparaíso", *La miseria del hombre*.

Tarkovsky, A. (1991) "Sobre la responsabilidad del artista". *Esculpir en el tiempo*. Madrid: RIALP.203-206.

Viu, A. (2007). "Historia, ficción y representación". *Imaginar el pasado, decir el presente*. Chile: RIL Editores. 42-45.

Additional Readings

Anderson, B. (1993). *Comunidades imaginadas*. Traduc. Eduardo Suárez. México: Fondo de Cultura Económica.

Areco, M. (2015). *Cartografía de la novela reciente: realismos, experimentalismos, hibridaciones y subgéneros*. Santiago de Chile: Ceibo Ediciones.

Bachelard, G. (2000). *La poética del espacio*. 1958. Buenos Aires, Argentina. Fondo de Cultura Económica.
_____. (1993). *El aire y los sueños*. Ensayo sobre la imaginación del movimiento. 1950. México: Fondo de Cultura Económica.

_____. (1993). *Poética de la ensoñación*. 1960. México: Fondo de Cultura Económica.

Banda, A. (2003). *Poemas para separarse*. Valparaíso: Editorial La Cáfila.

Benjamin, W. (1998). *Poesía y capitalismo*. Madrid: Taurus.

Bisama, A. (2012). *Ruido*. Santiago: Alfaguara.

Chandía, M. (2013) *La Cuadra: Pasión, vino y se fue...* . Santiago: RIL editores.

Calderón, A. (2001). *Memorial de Valparaíso*. Santiago de Chile: RIL Editores.

Cánovas, R. (1997). *Novela chilena, nuevas generaciones, el abordaje de los huérfanos*. Santiago de Chile. Ediciones Universidad Católica de Chile.

Foucault, Michel. (1988). "El sujeto y el poder". *Revista Mexicana de Sociología*, Vol. 50, No. 3. 3-20.

Darío, R. *Azul*. (1888). Habana: Editorial Arte y Literatura.

Dawes, G. (2006) *Verses Against The Darkness. Pablo Neruda's Poetry and Politics*. Nueva Jersey: Rosemont Publishing & Printing Corp.

Landaeta, Patricio, Arias, J., Cristi A. "Hacia una contra-imagen de Valparaíso: una crítica a la mirada patrimonial". *HIBRIS Revista de Filosofía*. Vol. 7 N° Especial. Valparaíso: la escritura de la ciudad anárquica. (2016): pp. 13-34.

Recuperado de <http://revistas.cenalt.es/index.php/hybris/issue/view/18>

Larraín, J. (2001). *Identidad chilena*. Santiago: LOM.

_____. (2000). "Modernidad e ideología", *Modernidad, razón e identidad en América Latina*. Santiago de Chile: Ed. Andrés Bello. 17-43.

Manns, Patricio. (2005). *La vida privada de Emilie Dubois*. Santiago: Alfaguara.

Morales, L. (2008). *De muertos y sobrevivientes. Narración chilena moderna*. Santiago de Chile: Editorial Cuarto Propio.

<http://www.memoriachilena.cl/archivos2/pdfs/MC0060659.pdf>

Neruda, P. (2003). *Crepusculario*.1923. Buenos Aires: Debolsillo.

Neruda, P. (2003). *Tercera residencia*. 1947. Buenos Aires: Debolsillo.



- Neruda, P. (2004). *Canto General*. Barcelona: Editorial Seix-Barral.
- Neruda, P. (1985). *Confieso que he vivido*. Santiago: Editorial Seix-Barral.
- Orell, M. (2006). *Las fuentes del nuevo cine latinoamericano*. Valparaíso: Ediciones Universitarias.
- Peña, Manuel. (1999). *Ayer soñé con Valparaíso*. Santiago: RIL editores.
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Suggested Filmography

1. "Aguirre, la ira de Dios", Dir. Werner Herzog, 1972.
2. "A Valparaíso", Dir. Joris Ivens, 1962.
3. "Valparaíso, mi amor", Dir. Aldo Francia, 1969.
4. "La luna en el espejo", Dir. Silvio Caiozzi, 1990.
5. "B-Happy", Dir. Gonzalo Justiniano, 2003.
6. "Fuga", Dir. Pablo Larraín, 2006.
7. "Señales de Ruta", Documental. Dir. Tevo Díaz, 2000.
8. "El lado oscuro del corazón", Dir. Eliseo Subiela, 1992.
9. "Desorden en la vía pública", Dir. Claudio Martínez, 2016.
10. "Walking around. Danza poesía." Realizador Alejandro Banda, 2013.

