



## **CIEE Valparaíso, Chile**

<b>Course name:</b>	Valparaíso: History, Cinema, and Literature
<b>Course number:</b>	Last 3006 VALP
<b>Programs offering course:</b>	Liberal Arts
<b>Language of instruction:</b>	Spanish
<b>U.S. semester credits:</b>	3
<b>Contact hours:</b>	45
<b>Term:</b>	Spring 2020

### **Course Description**

This course offers an approach to the city of Valparaíso based on three points of anchorage: its history and the role it has played in the national context; the imaginary in local literature; and the cinema of the port city as experience and cultural production. The course reviews the main trends of the recent narrative of the Chilean post-dictatorship and contemporary Chilean poetry, generating spaces for critical reflection, analysis, creation and socialization. It is a course that improves 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 relevant topics about Valparaíso, such as the construction of spaces in literature and the identity of its inhabitants.

### **Learning Objectives**

The students will be able to:

- a) Identify the most relevant characteristics of the city of Valparaíso and its role in the history of Chile.
- b) Distinguish the aesthetic value of relevant literary and film works that account for the imaginary Valparaíso.
- c) To understand the main sociopolitical, cultural and literary of post-dictatorship in Valparaíso.
- d) To promote the rescue, knowledge and construction of Chile's memory and identity.
- e) Enhance linguistic and communication skills.



### **Course Prerequisites**

No requirements

### **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. 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. 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.

### **Assessment and Grading**

The course aims to develop and strengthen the elemental linguistics skills of the students [speaking to an audience, listen, comprehensive reading and Spanish writing].

The evaluation considers the following criteria: argumentation coherence and cohesion, accuracy of the information, proper knowledge of the contents, use of examples and context, fulfill the formal aspects of an evaluation, correct and formal use of language as well as creativity in the approach or proposal. The course will have 5 evaluations.

The distribution will be the following:

1. Final Paper:	20%
2. Presentation:	20%
3. Original Audiovisual:	20%
4. Reading controls:	20%
5. Class participation (reports & forums):	20%
<b>TOTAL</b>	<b>100%</b>

### **Course Requirements**



- The students must complete all the readings of the course, be capable of arguing the approaches of the studied authors and have an active participation in the class. Every task required for the course demands creativity and the correct use of oral and written Spanish.
- The student is responsible for handing over the evaluations on the provided deadline of the course. Total score will be penalized for delaying tasks/works. Those students who do not attend tests or deliver works will be graded with the minimum grade (10)
- The formalities of presentation are: Times New Roman 12, single space. Must include name of the student, email and numeration on the top of the page.

### **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 10 (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 Times New Roman font, 12 size, space 1.

### **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 Valparaiso 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**



Regular attendance at the sessions and, above all, field trips will be positively valued, these are compulsory since they involve interaction with the environment, city, and its relevant actors. Active participation in the classroom will be measured through working guides and writing experience reports, these elements will also show that students actually 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. Due to the intensive schedules for Open Campus and Short Term programs, unexcused absences that constitute more than 10% of the total course will result in a written warning.

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 as a result 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; <b>written warning</b>



More than 20%	3 content classes, or 5 language classes	Automatic <b>course failure</b> , and possible expulsion
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### **Weekly Schedule**

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

#### **Week 1: Course Presentation & Introduction to Valparaíso**

1.1 Students receive the Class Program and agree with the teacher the contents, readings, requirements, assessments, learning resources and important dates of the semester. The students introduce themselves and expose their expectations.

1.2 An urban development synthesis of the port city through the centuries is transferred to the students. The teacher will raise some philosophical questions about the concepts of History, subject and literature, which will be answered throughout the course.

The teacher encourages the students to watch the documentary "A Valparaíso" and answer the questions in the CANVAS forum.

#### **Reading:**

Leyendas de Valparaíso.

#### **Audiovisual:**

Ivens, J. (1963). "A Valparaíso".

#### **Week 2: Local History of Valparaíso**

2.1 The teacher presents a review of the main milestones in the history of Valparaíso (XVII-XX).

2.2 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". The professor presents the history of Valparaíso from the indigenous people's perspective, considering Changos and Mapuche.

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.



Students have a few minutes to coordinate their expositions of legends in the field for the next session.

**Reading:**

Chandía, M. (2013) *La Cuadra: Pasión, vino y se fue... . Cultura popular, habitar y memoria histórica en el Barrio Puerto de Valparaíso*. Santiago: RIL editores. 11-22.

**Week 3: Educational Field Trip "Valparaíso Historical Core (Heritage)"**

3.1 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.

3.2 They visit the Port District: they visit all patrimonial places mentioned in texts studied from previous sessions. 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.

**Week 4: Urban Imaginaries And Popular Culture**

4.1 The urban imaginary of Valparaíso in Chilean literature. Representations of popular culture and the historical memory of Valparaíso.

4.2 The teacher proposes to carry out a group reflection on the visit to the Historic Center made in the previous session. Students read their Reports on the field trip. From the reflections of Marco Chandía on Popular culture, living and historical memory in the neighborhood of Puerto de Valparaíso. Fragments of the main works by Joaquín Edwards Bello, Salvador Reyes and Pablo Neruda are reviewed. The students comment on the selection of texts.

**Reading:**

Urbina, X. (2016) "La colonización vertical en Valparaíso". Etapa inicial. HYBRIS. Revista de Filosofía, 7, 97-127.

**Week 5: The Puerto District And The Narrative Of Manuel Rojas**



5.1 The popular culture of Valparaíso and the port district (Barrio Puerto) through the novel *Lanchas in the bay* of Manuel Rojas.

5.2 We reviewed and discussed the essay "Vertical colonization in Valparaíso", by Urbina. The discussion is oriented to reflect on the urban imaginary of Valparaíso and the port district through the novel *Lanchas in the bay* of Manuel Rojas. As a representative example of the novel, they see the short film "El vaso de leche" (2001), Dir. Juan Pablo Sallato. The students in work groups elaborate a group comment about the short film.

**Reading:**

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

**Week 6: Reading Control: *Lanchas en la Bahía***

6.1 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.

6.2 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.

**Week 7: Educational Field Trip "Valparaíso's Imaginary From Cerro Playa Ancha"**

7.1 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".

7.2 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.

**Week 8: Space and Subject in the Contemporary Chilean Narrative**



8.1 City and space in literature. There will be a revision on concepts such as violence and evil in the recent narrative of Valparaíso.

8.2 Professor presents about Macarena Areco's appraisals in *Cartografía de la novela chilena reciente*. (2015). The students choose narrative fragments from Álvaro Bisama, Natalia Berbelagua or Cristóbal Gaete to read and develop the reading comprehension exercise sheets.

**Reading:**

Banda, A. (2018). "Bordadoras". *Jibias. Historias de crímenes internos*. Valparaíso: Emergencia Narrativa. 27-33.

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

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

**Week 9: Recent Narrative and Literary Criticism**

9.1 The imaginary of Valparaíso in the narrative of Alvaro Bisama. Subjects devastated by state violence.

9.2 Students are instructed to make a brief review of the texts read from Lemebel or Banda, and share their appreciations collectively in the Forum in CANVAS. The professor exposes on theoretical and conceptual tools for analysis and literary criticism. Exhibits about the novel *Dead Stars* and the concept of post-dictatorship and state violence

**Reading:**

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

**Week 10: Reading Control: *Estrellas Muertas***

10.1 The exam considers two stages, the first one the students develop three questions in writing.

10.2 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.



### **Week 11: 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:**

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

### **Week 12: City and Poetry**

12.1 The professor exposes on the imaginary of Valparaíso in the contemporary poetry and the main tendencies in the local production, with respect to subject and city. They comment poems by Elvira Hernández.

12.2 This session consists of read and commenting on Parra's poetry. They recognize the elements and resources that stand out in the construction of the poet. 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. During the creative writing workshop they elaborate a Parra style "artifact".

### **Week 13: Final Paper and Presentation of Research Projects About Valparaíso I**



13.1 Relevant topics about Valparaíso.

13.2 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.

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

#### **Week 14: Presentation of Research Projects about Valparaíso II**

14.1 Relevant topics about Valparaíso.

14.2 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. Finally, the teacher will highlight attributes and make constructive criticism.

##### **Audiovisual:**

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

##### **Reading:**

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

Valparaíso: EUV. 92-101.

#### **Week 15: Cinema and Valparaíso**

15.1 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.

15.2 They make a brief work guide where they reflect on "Valparaíso, my love". The longest sequence of "Valparaíso, mi amor" is reviewed and analyzed. 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. They hold a brief workshop on collective audiovisual creation.

##### **Audiovisual:**

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



### **Week 16: Cinema and Literature**

16.1 The course reviews the selection of Chilean film fragments and takes into account the concepts: plans, sequence and assembly.

16.2 Read and discuss the text "On the responsibility of the artist", of Tarkovsky. 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. Finally, they see the audiovisual record made jointly.

### **Week 17: Evaluation of Audiovisual Works and Closure**

17.1 Original audiovisual creations about Valparaíso.

17.2 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).

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.

### **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. (2018). "Bordadoras". *Jibias. Historias de crímenes internos*. Valparaíso: Emergencia Narrativa. 27-33.

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

Chandía, M. (2013) *La Cuadra: Pasión, vino y se fue...*. Cultura popular, habitar y memoria histórica en el Barrio Puerto de Valparaíso. Santiago: RIL editores.



- 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.
- Parra, N. (1972). *Artefactos*. Santiago: Ediciones Nueva Universidad.
- Guerra, L. (2014). *Ciudad, género e imaginarios urbanos en la narrativa latinoamericana*. Santiago: Editorial Cuarto Propio. 135-140.
- 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**

- 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.
- 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.
- 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.
- Larraín, J. (2001). *Identidad chilena*. Santiago: LOM.
- Manns, P. (2005). *La vida privada de Emilie Dubois*. Santiago: Alfaguara.
- Moncada, F. (2016). *Territorios invisibles*. Valparaíso: Ediciones Inubicalistas.
- Morales, L. (2008). *De muertos y sobrevivientes. Narración chilena moderna*. Santiago de Chile: Editorial Cuarto Propio.
- <http://www.memoriachilena.cl/archivos2/pdfs/MC0060659.pdf>
- Moraga, F. (2016). "Trayectos e imaginarios urbanos finiseculares en la poesía de mujeres en el conosur". *Revista Literatura y lingüística*. N°34, 151-174.
- Neruda, P. (2003). *Tercera residencia*. 1947. Buenos Aires: Debolsillo.
- \_\_\_\_\_. (2004). *Canto General*. Barcelona: Editorial Seix-Barral.
- \_\_\_\_\_. (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.
- Plath, O. (2003). *Geografía del mito y la leyenda chilenos*. Santiago: Grijalbo.
- Puppo, L. *Entre el vértigo y la ruina: poesía contemporánea y experiencia urbana*. Buenos Aires: Biblos, 2013.
- Reyes, S. (1951). *Mónica Sanders*. Valparaíso: Ercilla.
- Rojas, B. y Sentis, V. (2016). Valparaíso, patrimonio de la eterna decadencia: decadentismo, panoptismo y nihilismo en la literatura porteña. *HYBRIS. Revista de Filosofía*, 7, (No. Especial. Valparaíso: la escritura de la ciudad anárquica), 183-214
- Rojas, M. (1951). *Hijo de ladrón*. Santiago: Editorial Nacimiento.
- Rojas, V. (2001). *Valparaíso, el mito y sus leyendas*. Santiago: RIL Editores.
- Salazar, G. (2006). *Ser niño "huacho" en la historia de Chile (siglo XIX)*. Santiago: LOM.
- Vial, S. (2001). *El violín de la memoria*. Santiago: RIL Editores.
- Wunenburger, J. (2008). *Antropología del imaginario*. Buenos Aires: Del Sol.

### **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.

**Online Resources**

<http://www.memoriachilena.cl>