

POPULAR CULTURE IN CHILE AND THE MESTIZO PEOPLE

COURSE CODE	SEMESTER						
	SCT	UD	CAT	TALL	LAB	PC	
RRII 1079	4	64					SPANISH CENTER
SEMESTER							REQUIREMENTS
	64 CONTACT HOURS						SPANISH B1 & B2
COURSE DESCRIPTION							
<p>Learn about Chilean popular culture, its forms of representation and the identity between popular culture and the mestizo people, from the second half of the 20th century to the present day; favoring oral and written communicative exchanges between students.</p> <p>To do this, we will study the different manifestations of popular art in Chile and analyze the forms of representation of society through such manifestations, making a parallel between the official history of Chile and the history of popular culture. Popular culture in Chile and Latin America corresponds to the expressions of culture that represent and identify with the subaltern people, that is, with those sectors of the national population that are under the domination and control of the elites. This course will focus on two artistic expressions: popular music and graffiti or street art. (Street Art). Through the development and evolution of these manifestations of popular art we will reconstruct the popular history of Chile (History from below) and we will analyze how this history represents and identifies with the mestizo people. We consider a mestizo people to be the social group traditionally made up of the mixture between the Spanish conqueror and the indigenous inhabitant, to which other migratory components are later added.</p>							
COMPETENCES ASSOCIATED WITH STUDENTS PROFILE							
<p>The student who wishes to take this course must have an intermediate B1 or B2 level of Spanish, which allows them to develop skills as a social agent, intercultural speaker and autonomous learner.</p> <p>It is expected that the student as a social agent can:</p> <ul style="list-style-type: none"> - To handle with ease the frequently used sources of information required for the understanding of contemporary, social and political reality, which allow interaction with the people with whom students interact. 							

- Exchange opinions, points of view, personal experiences, feelings and desires around topics of personal or general interest related to contemporary society.
- Make value judgments in relation to the oral or written texts with which one works.
- It is expected that students as intercultural speakers can:
 - Recognize cultural diversity and the influence that one's own cultural identity can have on the perception and interpretation of other cultures in general and the cultures of Hispanic countries in particular.
 - Reduce the influence of prejudices, clichés and ethnocentric positions when interpreting and approaching the new reality, in a context of globalization.
 - Take advantage of cultural diversity as a source of enrichment of one's own intercultural competence.

It is expected that the student as an autonomous learner can:

- Identify the areas in which you are able to carry out the learning process autonomously and the degree to which you are able to do so.
- Make your own belief system about language learning more flexible.
- Make the most of the advantages associated with your own learner profile and investigate strategies to explore new ways of learning, incorporating the contents of the subject into your own areas of interest.

No prior knowledge is required, but it is desirable to have basic and general notions of popular culture and its artistic manifestations.

It is expected that students will be able to develop their critical capacity and propose their own interpretations based on historical and documented foundations, relating the manifestations of popular culture to the characteristics of society.

LEARNING OUTCOMES OF THE COURSE

- Understand the History of Chile from the perspective of Popular Culture.
- Recognize the popular subject as a representative of mestizo society.
- Interpret the artistic manifestations of popular culture as a form of representation of society.
- - Make personal and original proposals about the meaning and interpretation of art and popular culture as a representation of current political and social reality.

KEY CONTENTS

- Key concepts: culture, popular, miscegenation. Historical context: review, chronology and periodization of the History of Chile.
- Formation of mestizo society. Relationship between indigenous society and the State of Chile.
- Manifestations of popular art: poetry, music, cinema, visual arts.
- Presentation of a project, of a summative nature, that demonstrates mastery of the contents applied to a creative proposal.

TEACHING AND EVALUATION METHODOLOGIES

The course is taught in the classroom through direct face-to-face teaching (it can be online if conditions require it) and with group interaction. The teaching methodology includes expository classes by the professor and, based on the exposed content, student participation in case studies, debates and presentations.

Within all the methodological forms of teaching, the exhibition of musical, cinematographic works and graphic representations is considered in order to analyze, explain and/or exemplify certain concepts and processes.

The activities in class will allow a diagnostic evaluation to be carried out about the specific content covered in each of them, through the participation of the student.

There will be at least 3 formative evaluations throughout the teaching process in which students must prepare an argumentative essay that demonstrates the acquisition of the expected knowledge and skills and personal proposals consistent with them in each topic. The student will be given meaningful feedback that allows for continuous improvement in their learning process and resolves any concerns they may have. To these evaluations are added activities in classes that allow evaluating the student's understanding.

The final evaluation (exam) consists of the presentation of a group project, of a summative nature, that demonstrates mastery of the contents applied to a collective and creative proposal, evidencing a synthesis of the course through different documentary sources, and that incorporates the use of technological tools in a final project.

BASIC BIBLIOGRAPHY

Salas, F. (2003). "LA PRIMAVERA TERRESTRE. Cartografías del Rock Chileno y la Nueva Canción Chilena". Santiago: Cuarto Propio.

Salazar, G. (2010). "Historia Contemporánea de Chile". Santiago: Editorial LOM.

Varas, J.M. & González, J.P. (2013) En Busca De La Música Chilena: Crónica y Antología de una Historia. Santiago: Editorial Catalonia.

McSherry, P. (2017). La Nueva Canción Chilena: el poder político de la música 1960 – 1973,

Santiago de Chile: LOM Ediciones.

COMPLEMENTARY BIBLIOGRAPHY

Neruda, P. (1997). "Alturas de Macchi Picchu". Argentina: Losada.

Contardo, Oscar. (2008). Siútico. Arribismo, abajismo y vida social en Chile. Santiago: Ediciones B Chile S.A.

Scott-Stokes, Natascha. (2021). Crónicas del extremo más agudo. Un retrato de Chile. Santiago: RIL editores.