

**Portuguese 597.02**  
**Issues of the Contemporary World:**  
**Representing Identity in the Cinema of the Portuguese-Speaking World**  
Quarter: TBA

Prof. Richard A. Gordon  
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Class meet in this place and at this time: TBA

Course Description:

This course studies cinema from several nations still connected historically, politically, and culturally by the Portuguese language. This context of study helps to evoke issues of global interdependence, especially because of the interconnectedness of the cultural products from the different nations we will study, but also because of explicit and implicit intersections with global economic and cultural influences deriving from, for example, the U.S. and Hollywood, which affect the nature and circulation of these films. Issues of race and gender, as well as religion, are directly relevant to our examination of how cinema comments on and attempts to modify how spectators self-identify. Crucial as well for our course will be social impact on the arts or literature, technology and the arts, cross-cultural communication, governmental regulation, a key factor in how these cultural products are produced and distributed.

Course taught in English. All films will be subtitled.

GEC Category and our specific approach to realizing Expected Learning Outcomes:

5. Issues of the Contemporary World. Also: 4 Diversity (2) International Issues/Non-Western or Global GEC Courses

ASC GEC Expected Learning Outcomes Statement:

GEC 5. Issues of the Contemporary World

*By drawing on multiple disciplines, Issues of the Contemporary World coursework provides a capstone experience that helps students attain and enrich their experiences of the contemporary world.*

*1. Students synthesize and apply knowledge from diverse disciplines to contemporary issues.*

- In this course, through readings from diverse disciplines including history, cinema studies, cultural studies, anthropology, and sociology students will complement their analysis of cinema in the contemporary Portuguese-speaking world and how it comments on how members of society struggle with identity.

*2. Students demonstrate an understanding of the relationships between information derived from different disciplines by interacting with students from different majors.*

- We expect that this course will attract students from a variety of disciplines, such as International Studies, Portuguese, Spanish, Film Studies, History, and Business. The instructor will encourage students, during in-class discussion, small group work, group presentations, and take-home exams, to bring to bear their personal experiences—including their disciplinary training—on the topic of the course.

### 3. Students write about or conduct research on the contemporary world.

- Students will have to write regularly, from an interdisciplinary perspective, about a topic of broad relevance in the contemporary world: by way of examples from the culture of the Portuguese-speaking, they will reflect on how film represents identities, and proposes how people should self-identify (e.g., as part of a national collective, as black or white, as liberal or conservative).

#### Course texts:

A course pack will be available with readings and screenings of films will be in class. Readings include the following:

Avelar, Idelber. *The Untimely Present: Postdictatorial Latin American Fiction and the Task of Mourning*. Durham, NC: Duke University Press, 1999. 1-21.

Fikes, Kesha D. "Emigration and the spatial production of difference from Cape Verde." *Cultures of the Lusophone Black Atlantic: Studies of the Americas*. Eds. Nancy Priscilla Naro, Roger Sansi-Roca, and Dave Treece. New York: Palgrave Macmillan, 2007. 159-174.

Furtado, Júnia Ferreira. 2009. *Chica da Silva: A Brazilian Slave of the Eighteenth Century*. Cambridge: Cambridge University Press. 284-304.

Sansone, Livio. *Blackness Without Ethnicity: Constructing Race in Brazil*. New York: Palgrave MacMillan, 2003. 1-20.

Santiago, Silviano. *Latin American Literature: The Space in Between*. Buffalo, N.Y.: Council on International Studies, State University of New York at Buffalo, 1973. 25-38.

Santos, Boaventura de Sousa. "Between Prospero and Caliban: Colonialism, Postcolonialism, and Inter-Identity." *Luso-Brazilian Review* 39.2 (Winter 2002): 9-43.

Schwarz, Roberto. "Brazilian Culture, Nationalism by Elimination." *The Latin American Cultural Studies Reader*. Eds. Ana del Sarto, Alicia Ríos, and Abril Trigo. Durham: Duke University Press, 2004. 233-249.

Telles, Edward Eric. *Race in Another America: The Significance of Skin Color in Brazil*. Princeton: Princeton University Press, 2004. 1-23.

#### Organization of class sessions and preparation for class:

- **Tuesdays** (3 hour class): Film screenings
  - No homework is required for Tuesday classes.
- **Thursdays**: Discussion of the screenings, in part through consideration of the assigned secondary reading.
  - Homework: See below under "Preparation for Thursday Classes."

#### Evaluation Categories:

- Participation: 20%

- Preliminary Analyses: 20%
- First Take-Home Analysis: 20%
- Second Take-Home Analysis: 20%
- Group Presentation: 20%

Explanation of my expectations and of the Evaluation Categories:

- **Attendance:**
  - Students are expected to come to class on time every day and to stay until the end of class. Unexcused late arrivals and early departures will each count as ½ of an unexcused absence. Since the class meets only twice a week, students will be allowed just two unexcused absences. After that, your final course grade will be lowered by 2% for each unexcused absence.
  - You should use your two “grace days” to cover unexcused absences (work, family vacations, long weekends, weddings, family emergencies, undocumented illness, transportation problems, oversleeping, etc.).
  - Excused absences (or adjustments to attendance or participation) should be discussed with the instructor and documented. Examples of excused absences are:
    - Legitimate excused absences may be related, for example, to:
      - Participation in a scheduled activity of an official University organization, verifiable confining illness, serious verifiable family emergencies, subpoenas, jury duty, and military service. A note from Student Health Services that indicates, “The patient was not seen here during this period of illness,” is not acceptable. It is the student's responsibility to notify his/her instructor of any excused absence as far in advance as possible. Documentation for excused absences must be presented as soon as possible. No documentation will be accepted after the last day of regularly scheduled classes.
      - I also respectfully take into account religion and disabilities. Please feel free to discuss any relevant issues with me.
  - Make-up work is possible in the event of excused absences. Arrangements for make-up work must be negotiated with the instructor prior to the absence, if possible. Makeup work will be permitted only when the instructor is presented with acceptable documentation. Work must be made up in a timely manner.
- **Preparation for Thursday Classes:**
  - Complete assigned reading.
  - Be prepared to be called on to comment on the reading (in relation to the film), as well as the film (in relation to the reading and otherwise).
  - Complete and print (to turn in at the end of class) “Preliminary Analysis” of the film (see below for instructions). You should use this document as a way to help you prepare to participate in class discussions, as sketched in previous bullet point. This homework in conjunction with in-class discussions will help you prepare efficiently for the “First and Second Take-Home Analyses.”
- **Participation (20%)**

- This grade will be based on appropriate and proactive in-class contributions to discussions. You should come to class prepared as outlined above under “Preparation for Thursday Classes.”
- **Preliminary Analyses (20%)**
  - Complete and print (to turn in at the end of class) a Preliminary Analysis of the film, keeping in mind the reading.
  - Basic parameters: Typed, single-spaced. Maximum one page, minimum ½ page.
  - Format: you should select 1-3 salient quotes from the assigned reading and produce, following the reproduction of those quotes, some preliminary analysis in light of the quotes.
- **First Take-Home Analysis (20%) and Second Take-Home Analysis (20%)**
  - In lieu of in-class midterm and final exams, or term papers, you will be asked to complete at home and email to me by the end of the class periods indicated in the Calendar, Take-Home Analyses at two points in the quarter.
  - Based on class discussions and ever-increasing skills, you will revise and enhance all of the Preliminary Analyses produced in the weeks previous (note: the Second Take-Home Analysis covers only material from the second half of the course). Each of the films we see in class will be available for review, shortly before the Take-Home, through the streaming video server (see below for instructions).
  - Maximum length: 10 double-spaced pages for each of the two exams.
- **Group Project (20%)**
  - Groups of 6-8 people will be assigned by me, and the day on which each group presents will be chosen randomly. On that day you will turn in the creative and analytical portions of the project to me, present to the class the creative portion and summarize the analytical portion.
  - Creative portion:
    - By the time you give your presentation, we will have evaluated a number of cultural texts, their commentary on identity, and how they realize that commentary. In order to enter more fully into dialogue with these texts and understand better how such cultural dynamics work, I will ask you to attempt as well to comment on identity through a cultural medium.
    - You must ground your cultural commentary concretely in one of the texts that we have covered. This portion of the Group Project should be a reinterpretation of all or part of that text. In a sense this will be an adaptation (e.g., literary, cinematic). A good adaptation implies previous strong analysis and interpretation of the source text. Also, the realization of the adaptation requires you to wrestle with how your own, new text might be interpreted. The group should consider how distinct approaches to this task might shift the likely understanding of the social commentary.
    - Each group will turn in just one creative portion.
    - This should be an entirely collaborative exercise. Groups should select the source text together, discuss it together, and plan and execute their adaptation together.

- Analytical portion:
  - Each member of the group should prepare and turn in their own analytical portion.
  - This should be roughly 2-3 pages, double-spaced, typed, Garamond or Times New Roman 12 pt., 1” margins.
  - This document should explain how you transformed the base-text and what you hoped to achieve through that transformation, including how you see your group’s cultural commentary vis-à-vis that of the source text.
- In-class presentation:
  - The in-class presentation of this portion should likewise be collective effort.
  - You are going to expose the class to the “Creative portion” (e.g., show a clip, or give colleagues time to reflect on a painting, etc.).
  - The group should also talk about their creative process, how they decided on what they did and how they realized their plans. Each member of the group should briefly summarize their analytical portion. This can be a freeform discussion among the whole group, rather than a formal presentation by each member in order, but all should comment. Please talk to me if you have any questions.

**Disability Statement:**

Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor of their needs. The Office for Disability Services is located in 150 Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

**GRADING SCALE:**

A	100-93	4.0	C+	77-75	2.3	E	64.9-0	0.0
A-	93-90	3.7	C	74-72	2.0			
B+	89-85	3.3	C-	71-70	1.7			
B	84-80	3.0	D+	69-67	1.3			
B-	79-78	2.7	D	66-65	1.0			

**Academic Misconduct:**

“It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct ([http://studentaffairs.osu.edu/info\\_for\\_students/csc.asp](http://studentaffairs.osu.edu/info_for_students/csc.asp)).”

**Class Cancellation Policy:**

In the unlikely event of class cancellation due to emergency, I will contact you via email and request that a note be placed on the door. In addition, I will contact you as soon as possible following the cancellation to let you know what will be expected of you for our next class meeting.

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**CALENDAR**

<b>DATE</b>	<b>Homework to be done <u>for this day's</u> <u>class</u></b>	<b>In-class activities and due dates</b>
<b>WEEK 1</b>		
<b>T Jan 6</b>		<ul style="list-style-type: none"> <li>• Introduction to the course.</li> <li>• Screen: <i>Preto e branco</i> (Portugal)</li> </ul>
<b>R 8</b>	<ul style="list-style-type: none"> <li>• Complete Reading: Boaventura de Sousa Santos (9-43)</li> <li>• Prepare and print (to be turned in) Preliminary Analysis (see syllabus for instructions).</li> </ul>	<ul style="list-style-type: none"> <li>• If necessary, finish screening film.</li> <li>• Discuss film and readings.</li> <li>• Discuss any other complementary cultural texts introduced in class.</li> <li>• Turn in Preliminary Analysis.</li> </ul>
<b>WEEK 2</b>		
<b>T 13</b>	<ul style="list-style-type: none"> <li>• No homework</li> </ul>	<ul style="list-style-type: none"> <li>• Screen: <i>O quarto da Vanda</i> (Portugal)</li> </ul>
<b>R 15</b>	<ul style="list-style-type: none"> <li>• Complete Reading: Fikes (159-174)</li> <li>• Prepare and print (to be turned in) Preliminary Analysis.</li> </ul>	<ul style="list-style-type: none"> <li>• If necessary, finish screening film.</li> <li>• Discuss film and readings.</li> <li>• Discuss any other complementary cultural texts introduced in class.</li> <li>• Turn in Preliminary Analysis.</li> </ul>
<b>WEEK 3</b>		
<b>T 20</b>	<ul style="list-style-type: none"> <li>• No homework</li> </ul>	<ul style="list-style-type: none"> <li>• Screen: <i>Oxalá crescam pitangas</i> (Angola)</li> </ul>
<b>R 22</b>	<ul style="list-style-type: none"> <li>• Complete Reading: Santiago (25-38)</li> <li>• Prepare and print (to be turned in) Preliminary Analysis.</li> </ul>	<ul style="list-style-type: none"> <li>• If necessary, finish screening film.</li> <li>• Discuss film and readings.</li> <li>• Discuss any other complementary cultural texts introduced in class.</li> <li>• Turn in Preliminary Analysis.</li> </ul>
<b>WEEK 4</b>		
<b>T 27</b>	<ul style="list-style-type: none"> <li>• No homework</li> </ul>	<ul style="list-style-type: none"> <li>• Screen: <i>Xica da Silva</i> (Brazil)</li> </ul>
<b>R 29</b>	<ul style="list-style-type: none"> <li>• Complete Reading: Furtado (284-304)</li> <li>• Prepare and print (to be turned in)</li> </ul>	<ul style="list-style-type: none"> <li>• If necessary, finish screening film.</li> <li>• Discuss film and readings.</li> </ul>

	Preliminary Analysis.	<ul style="list-style-type: none"> <li>• Discuss any other complementary cultural texts introduced in class.</li> <li>• Turn in Preliminary Analysis.</li> </ul>
<b>WEEK 5</b>		
<b>T Feb 3</b>	<ul style="list-style-type: none"> <li>• Prepare questions for First Take-Home Analysis Review</li> </ul>	<ul style="list-style-type: none"> <li>• Review for First Take-Home Analysis</li> </ul>
<b>R 5</b>	<ul style="list-style-type: none"> <li>• Complete First Take-Home Analysis.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>No class: <u>FIRST TAKE-HOME ANALYSIS DUE BY EMAIL BEFORE THE END OF THE CLASS PERIOD.</u></b> (Note: There will be no final exam for this class)</li> </ul>
<b>WEEK 6</b>		
<b>T 10</b>	<ul style="list-style-type: none"> <li>• No homework</li> </ul>	<ul style="list-style-type: none"> <li>• Screen: <i>Cafundó</i> (Brazil)</li> </ul>
<b>R 12</b>	<ul style="list-style-type: none"> <li>• Complete Reading: Sansone (1-20)</li> <li>• Prepare and print (to be turned in) Preliminary Analysis.</li> </ul>	<ul style="list-style-type: none"> <li>• If necessary, finish screening film.</li> <li>• Discuss film and readings.</li> <li>• Discuss other complementary cultural texts introduced in class.</li> <li>• Turn in Preliminary Analysis.</li> </ul>
<b>WEEK 7</b>		
<b>T 17</b>	<ul style="list-style-type: none"> <li>• No homework</li> </ul>	<ul style="list-style-type: none"> <li>• Screen: <i>A ilha dos escravos</i> (Cape Verde)</li> </ul>
<b>R 19</b>	<ul style="list-style-type: none"> <li>• Complete Reading: Telles (1-23)</li> <li>• Prepare and print (to be turned in) Preliminary Analysis.</li> </ul>	<ul style="list-style-type: none"> <li>• If necessary, finish screening film.</li> <li>• Discuss film and readings.</li> <li>• Discuss any other complementary cultural texts introduced in class.</li> <li>• Turn in Preliminary Analysis.</li> <li>• Some time will be devoted to working in class on Group Project Presentations.</li> </ul>
<b>WEEK 8</b>		
<b>T 24</b>	<ul style="list-style-type: none"> <li>• No homework</li> </ul>	<ul style="list-style-type: none"> <li>• Screen: <i>Quanto vale ou é por quilo</i> (Brazil)</li> </ul>
<b>R 26</b>	<ul style="list-style-type: none"> <li>• Complete Reading: Avelar (1-21)</li> <li>• Prepare and print (to be turned in) Preliminary Analysis.</li> </ul>	<ul style="list-style-type: none"> <li>• If necessary, finish screening film.</li> <li>• Discuss film and readings.</li> <li>• Discuss any other complementary cultural texts introduced in class.</li> <li>• Turn in Preliminary Analysis.</li> </ul>



		<ul style="list-style-type: none"> <li>Some time will be devoted to working in class on Group Project Presentations.</li> </ul>
<b>WEEK 9</b>		
<b>T Mar 3</b>	<ul style="list-style-type: none"> <li>No homework</li> </ul>	<ul style="list-style-type: none"> <li>Screen: <i>Onibus 174</i> (Brazil)</li> </ul>
<b>R 5</b>	<ul style="list-style-type: none"> <li>Complete Reading: Schwarz (233-249)</li> <li>Prepare and print (to be turned in) Preliminary Analysis.</li> <li>If you your group is going to present today, Complete Group Project Presentations. Presentations will be done in class, and written portions will be turned in.</li> </ul>	<ul style="list-style-type: none"> <li>If necessary, finish screening film.</li> <li>Discuss film and readings.</li> <li>Discuss any other complementary cultural texts introduced in class.</li> <li>Turn in Preliminary Analysis.</li> <li>Group Project Presentations. Groups presenting should turn in written portions of presentations.</li> </ul>
<b>WEEK 10</b>		
<b>T 10</b>	<ul style="list-style-type: none"> <li>If you your group is going to present today, Complete Group Project Presentations. Presentations will be done in class, and written portions will be turned in.</li> <li>Prepare questions for Second Take-Home Analysis Review</li> </ul>	<ul style="list-style-type: none"> <li>Group Project Presentations. Groups presenting should turn in written portions of presentations.</li> <li>Official course evaluations (SEI and discursive).</li> <li>Review for Second Take-Home Analysis</li> </ul>
<b>R 12</b>	<ul style="list-style-type: none"> <li>Complete Second Take-Home Analysis.</li> </ul>	<ul style="list-style-type: none"> <li><b>No class: <u>SECOND TAKE-HOME ANALYSIS DUE BY EMAIL BEFORE THE END OF THE CLASS PERIOD.</u></b> (Note: There will be no final exam for this class)</li> </ul>