
Term Information

Effective Term Summer 2014

General Information

Course Bulletin Listing/Subject Area Portuguese
Fiscal Unit/Academic Org Spanish & Portuguese - D0596
College/Academic Group Arts and Sciences
Level/Career Undergraduate
Course Number/Catalog 4550
Course Title Literatures of the Portuguese Speaking World
Transcript Abbreviation LitPortgseSpkWorld
Course Description This course introduces students to the major literary movements, writers, and works of Portugal & Brazil. It provides an overview to how literature contributes to and critiques modernity, hegemonic political ideologies, and modes of representation. The course addresses how literary texts represent the "other," construct national and cultural identities, and express divergent perspectives and voice
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 Week, 7 Week, 4 Week (May Session), 12 Week (May + Summer)
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? No
Grading Basis Letter Grade
Repeatable No
Course Components Lecture
Grade Roster Component Lecture
Credit Available by Exam No
Admission Condition Course No
Off Campus Never
Campus of Offering Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites Prereq: 3450 (450) with a C- or better; or 5502 (502) and Grad standing; or permission of instructor.
Exclusions

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code 16.0904
Subsidy Level Baccalaureate Course
Intended Rank Sophomore, Junior, Senior

Requirement/Elective Designation

Required for this unit's degrees, majors, and/or minors

The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes

- To introduce students to some of the major literary movements, writers, and works of the Portuguese-speaking world
- To develop students' ability, through practice, to analyze and make critical arguments regarding literary and cultural texts in Portuguese, orally and in writing.
- To enhance students' reading, writing, speaking and listening skills in Portuguese.

Content Topic List

- Medieval lyric poetry and historiography
- Renaissance theatre
- Narratives of travel and exploration
- Renaissance and Baroque prose fiction
- Neoclassical lyric and epic poetry and theater
- Romantic poetry
- 19th century novels and the rise of nationalism
- Realism
- End of empire and emergence of African cultures
- Post-colonial literatures of the Portuguese speaking world
- Popular culture
- Dictatorship, democracy, and women's writing

Attachments

- Rationale-Portcourses.docx: Rationale
(Other Supporting Documentation. Owner: Sanabria, Rachel A.)
- PORT4550 syllabus.docx: Syllabus
(Syllabus. Owner: Sanabria, Rachel A.)

Comments

- Do not enforce C- grade in the system *(by Sanabria, Rachel A. on 10/15/2013 03:44 PM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Sanabria, Rachel A.	10/15/2013 04:42 PM	Submitted for Approval
Approved	Sanabria, Rachel A.	10/15/2013 04:52 PM	Unit Approval
Approved	Heyssel, Garrett Robert	10/28/2013 09:22 PM	College Approval
Pending Approval	Vankeerbergen, Bernadette Chantal Nolen, Dawn Jenkins, Mary Ellen Bigler Hogle, Danielle Nicole Hanlin, Deborah Kay	10/28/2013 09:22 PM	ASCCAO Approval

The Ohio State University
Department of Spanish and Portuguese

PORT4550: Literature of the Portuguese-Speaking World

INSTRUCTOR

Prof. Pedro Schacht Pereira
Office: 231 Hagerty Hall; Phone: 614-7-0018
Email: pereira37@humanities.osu.edu

Class Location and Time: Stillman Hall 0240, Mondays-Wednesdays 12:45 – 2:05

Office Hours: Mondays and Wednesdays, 11:00 – 12:00 pm, or by appointment

COURSE DESCRIPTION

This course examines the major literary movements, writers, and works of Portugal & Brazil. We explore how literature contributes to and critiques modernity, hegemonic political ideologies, and modes of representation. We will also look at how literary texts represent the “other,” construct national and cultural identities, and express divergent perspectives and voices. The course will also introduce students to the practice of literary analysis, and offer them the opportunity to improve their language skills in Portuguese through extensive practice.

COURSE READINGS

All readings will be posted on Carmen. Instructor will suggest additional readings to be completed at the library. Reference texts should be consulted on a regular basis.

Reference works:

Saraiva, António José e Óscar Lopes. 1992. *História da Literatura Portuguesa*. Porto: Porto Editora.
Mattoso, José et al. 2001. *História de Portugal*. Lisboa: Editorial Estampa.

Online Resources:

Dicionário Priberam da Língua Portuguesa: <http://www.priberam.pt/dlpo/>

Obra Completa de Machado de Assis e formato digital: <http://machado.mec.gov.br>
Portal Machado de Assis na Academia Brasileira de Letras: <http://www.machadodeassis.org.br/>

Projecto Vercial: <http://alfarrabio.di.uminho.pt/vercial/>
Biblioteca Nacional de Portugal: <http://www.bnportugal.pt/>
Biblioteca Nacional do Brasil: <http://www.bnportugal.pt/>
Livreria online Wook (Portugal): <http://www.wook.pt>
Livreria online Cultura (Brasil): <http://www.livrariacultura.com.br>

COURSE REQUIREMENTS AND EVALUATION

1. EVALUATION

Attendance, Preparation and Participation		15
Personal presentation		10
Midterm take-home essay	35	
Final take-home essay		35
Extra-curricular activities	05	

2. GRADING SCALE

60-62	D-	80-82	B-
63-67	D	83-87	B
68-69	D+	88-89	B+
70-72	C-	90-93	A-
73-77	C	94-100	A
78-79	C+		

Explanation of my expectations and of the Evaluation Categories:

1. Attendance, preparation and participation:

- 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 points 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, and will not be accepted after the last day of classes.

- Preparation and Participation:

This grade will be based on appropriate and proactive in-class contributions to discussions. **Additionally, each student will be required to select a key passage from the day's readings and discuss it with peers.** An excellent opportunity for students to show that they have completed the required readings.

2. Personal Presentation:

Students will prepare a 10-minute discussion of a chosen reading in connection with a relevant critical and/or theoretical text researched at the library.

3. Midterm Take-home essay:

Students will turn in a 3-5 page essay on topics related to the readings completed during the first half of the semester. Essay prompts will be made available on Carmen one week prior to the deadline. Guidelines for this assignment will be made available on Carmen.

4. Final Take-home essay:

Students will turn in a 3-5 page essay on topics related to the readings completed during the second half of the semester. Essay

prompts will be made available on Carmen one week prior to the deadline. Guidelines for this assignment will be made available on Carmen.

5. Extra-curricular activities:

Extra-curricular activities include attendance of lectures and talks by OSU or visiting faculty on topics of relevance to the course, as well as attendance of the weekly “bate-papo” meetings sponsored by the Portuguese club “Oi Brasil” and/or of film screenings and other cultural activities related to the Portuguese-speaking world. Proof of attendance is required for credit.

Disability Statement:

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

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://studentlife.osu.edu/csc/>.”

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.

REGARDING THE USE OF ANY INTERNET MATERIALS FOR YOUR PERSONAL WORK

Any materials used as sources for your work need to be properly acknowledged following the MLA style. **Please be advised that while you can certainly use the internet as a tool for your research, Google, Wikipedia and other sites will not be accepted as authoritative sources.** If used correctly, the Internet is an important research tool, but does not replace traditional bibliographic research.

OFFICE HOURS

It is expected that students will attend office hours at least once during the quarter.

REGARDING THE USE OF CELLULAR PHONES AND OTHER PRACTICES CONSIDERED DISRUPTIVE

- **The use of cellular phones is not allowed in this class at any time.** Your phone should be silent or disconnected when you enter the classroom. Students who insist on using their personal phones (whether for making/receiving calls or for text messaging) will be invited to leave the class.
- The use of personal computers and laptops is restricted to note taking. **Students are not allowed to check email, Facebook or any other utilities while in class.**
- It is expected that students devote class time in its entirety solely to the activities that the instructor designs and assigns for each class. Using class time for work related to other courses—such as homework—is unacceptable and constitutes grounds for dismissal. Any student engaging in this type of activity will be given an opportunity to correct his/her behavior; **persistence in this behavior or defiance will result in an invitation to leave the class, and one percentage point being deducted from the final grade.**

CALENDÁRIO DO CURSO

Week 1

Segunda-feira, 7 de Janeiro

Introdução

Quarta-feira, 9 de Janeiro

O século XIX, Portugal e o Brasil.

Eça de Queirós, a Geração de 70 e os desafios da modernidade em Portugal.

Crítica do romantismo.

Primeira leitura: Eça de Queirós, “José Matias”.

WEEK 2

Segunda-feira, 14 de Janeiro

Eça de Queirós, a Geração de 70 e os desafios da modernidade em Portugal.

Crítica do romantismo.

Primeira leitura: Eça de Queirós, “José Matias”.

Quarta-feira, 16 de Janeiro

Desafios ao status quo literário no Brasil oitocentista. Machado de Assis e o conto.

Leituras: “Missa do Galo”; “Capítulo dos chapéus”.

WEEK 3

Segunda-feira, 21 de Janeiro
Martin Luther King Day—NO CLASS

Quarta-feira, 23 de Janeiro

Machado de Assis e a crítica às instituições sócio-culturais do império.

Leitura: “O Alienista”.

WEEK 4

Segunda-feira, 28 de Janeiro

O romance queirosiano, entre o realismo e a farsa.

Leitura : *A Relíquia*.

Quarta-feira, 30 de Janeiro

O romance queirosiano, entre o realismo e a farsa.

Leitura : *A Relíquia*.

WEEK 5

Segunda-feira, 4 de Fevereiro

O romance queirosiano, entre o realismo e a farsa.

Leitura : *A Relíquia*.

Quarta-feira, 6 de Fevereiro

O romance machadiano: *Dom Casmurro*.

WEEK 6

Segunda-feira, 11 de Fevereiro

O romance machadiano: *Dom Casmurro*.

Quarta-feira, 13 de Fevereiro

O romance machadiano: *Dom Casmurro*.

Dom Casmurro e a cultura popular: *Dom Casmurro* e *Capitú*.

WEEK 7

Segunda-feira, 18 de Fevereiro

Um fim de século melancólico e peripatético: prenúncios do modernismo em “O sentimento de um ocidental” de Cesário Verde.

Leitura: “O sentimento de um ocidental”.

Quarta-feira, 20 de Fevereiro

O modernismo português e a geração de Orpheu. Fernando Pessoa e Mário de Sá-Carneiro.

Leitura: Seleção de poemas de Álvaro de Campos: “Lisbon Revisited”; “Poema em linha recta”; Leitura suplementar “Carta a Adolfo Casais Monteiro sobre a génese dos heterónimos”.

WEEK 8

Segunda-feira, 25 de Fevereiro

O modernismo português e a geração de Orpheu. Fernando Pessoa e Mário de Sá-Carneiro.

Leitura: Seleção de poemas de Alberto Caeiro e de Fernando Pessoa ortónimo.

Quarta-feira, 27 de Fevereiro

O modernismo português e a geração de Orpheu. Fernando Pessoa e Mário de Sá-Carneiro.

Leitura: Contos de *Céu em Fogo* de Mário de Sá-Carneiro.

FIRST ESSAY DUE

WEEK 9

Segunda-feira, 4 de Março

O modernismo brasileiro e a *Week de Arte Moderna*.

Leitura: Seleção de poemas de Oswald de Andrade; “Manifesto Antropófago”.

Quarta-feira, 6 de Março

Mário de Andrade, *Macunaíma*.

Leitura: Extratos de *Macunaíma*.

SPRING BREAK: 11-15 de Março

WEEK 10

Segunda-feira, 18 de Março

Literatura entre o modernismo e a revolução: o longo período ditatorial em Portugal, o exílio e a crítica da sociedade patriarcal.

Leitura: “Homenagem ao papagaio verde” de Jorge de Sena.

Quarta-feira, 20 de Março

A prosa moderna brasileira. João Guimarães Rosa e a herança regionalista.

Leitura: Campo Geral.

WEEK 11

Segunda-feira, 25 de Março

A prosa moderna brasileira. João Guimarães Rosa e a herança regionalista.

Leitura: Campo Geral.

Quarta-feira, 27 de Março

A prosa moderna brasileira. Clarice Lispector.

Leitura: seleção de crónicas; “Feliz aniversário”.

WEEK 12

Segunda-feira, 1 de Abril

A prosa moderna brasileira. Clarice Lispector.

Literatura e cultura popular.

Leitura: *A Hora da Estrela*.

Quarta-feira, 3 de Abril

A prosa moderna brasileira. Clarice Lispector.

Literatura e cultura popular.

Leitura: *A Hora da Estrela*.

WEEK 13

Segunda-feira, 8 de Abril

A literatura portuguesa no período pós-colonial: Isabela Figueiredo, a crítica e a rememoração enlutada do “regresso”.

Leitura: *Caderno de Memórias Coloniais*.

Quarta-feira, 10 de Abril

A literatura portuguesa no período pós-colonial: Isabela Figueiredo, a crítica e a rememoração enlutada do “regresso”.

Leitura: *Caderno de Memórias Coloniais*.

WEEK 14

Segunda-feira, 15 de Abril

A literatura portuguesa no período pós-colonial: Isabela Figueiredo, a crítica e a rememoração enlutada do “regresso”.

Leitura: *Caderno de Memórias Coloniais*.

Quarta-feira, 17 de Abril

A literatura portuguesa no período pós-colonial: Isabela Figueiredo, a crítica e a rememoração enlutada do “regresso”.

Leitura: *Caderno de Memórias Coloniais*.

Segunda-feira, 22 de Abril

Revisões da Matéria; conclusão.

30 de Abril: entrega do segundo ensaio.

ADDENDUM TO THE SYLLABUS

Sample Grading Rubric and Guidelines for Writing Good Papers

“A” papers meet the following standards:

1. Argumentation
 - a. Thesis Statement

This paper’s thesis is a significant and nuanced claim. Remember, a significant claim is somewhat contestable (i.e., neither overly-general nor something that an intelligent person would consider to be obviously true) and articulated in language concrete enough to allow the reader to identify the central concepts that will be developed in the paper.
 - b. Evidence

Each claim in this paper is supported by appropriate evidence from the text (or an approved outside source). Moreover, the author has analyzed the evidence s/he has placed before the reader. In other words, the author has done some close reading of the text(s).
 - c. Reasoning

The logic used to advance the argument in this paper is sound (not specious or just plain crazy). Remember that you should always explicitly state your claims and evidence. When appropriate, you should also state any necessary qualifications to your argument (see Integrity and Sophistication below). If abstract concepts (e.g., reality, society, humanity, evil) are important to the argument of this paper, then these concepts are defined in terms of the text or with help from the OED or another appropriate source.
 - d. Logical Development

The author has moved beyond plot summary and personal response to create a paper that demonstrates his/her critical thinking and analytical skills. Each paragraph in this paper exposes a new dimension of the paper’s thesis. In other words, this paper advances a progressively unfolding argument.
 - e. Integrity and Sophistication

The author has seriously and fairly engaged with a compelling counter-argument, alternate interpretation of the evidence s/he has used to support his or her claim, and/or considered evidence that may seem to contradict his/her thesis. Ideally, this engagement will have brought the author’s thesis to a new level. The author has not misrepresented the text in order to make his/her argument seem more appealing. The author has acknowledged his/her indebtedness to all outside sources.
2. Design
 - a. Set-Up and Wrap-Up

The introduction and conclusion are coherent and compelling. The introduction grabs the reader's attention, identifies the paper's central issue, and establishes an appropriate tone for the essay. The conclusion does not simply repeat the points made in the introduction, but rather it reflects upon the implications of the paper's controlling claim (thesis).

b. Macro-Organization

There are no pointless (or seemingly pointless) paragraphs in this paper; the order of the paragraphs makes sense, and the importance of each paragraph to the overall argument is clear. Note: such clarity can be achieved by placing well-wrought position statements at the head of each body paragraph. All in all, the author has made judicious use of the space allowed to make his/her argument, ruthlessly purging all needless repetition, irrelevant details, and ineffective stylistic flourishes.

c. Micro-Organization

Each individual paragraph in this paper is well organized. The author fully discusses his/her main points with appropriate emphasis and treats other points in proportion to their importance and complexity.

3. Mechanics

- a. All quotations are properly introduced and gracefully integrated into the author's own prose.
- b. This paper is virtually free from grammatical errors or errors of idiom – and its style is even lively.
- c. This paper is neatly and properly formatted.
- d. The author has used a consistent citation style (preferably MLA).

In addition to making a significant and nuanced claim, "A-" papers feature multiple compelling moments of analysis (i.e., moments in which the author is not belaboring the obvious) and are mechanically sound. Note: the difference between an "A" and an "A-" is usually a matter of design. Good design takes time — time spent brainstorming and rewriting. Great papers have usually gone through at least one draft, perhaps even two, three, or four!

Papers in the B range lack some of the qualities of an A paper, but at least make a significant (although perhaps not a nuanced) claim and/or feature multiple compelling moments of analysis. They are also neatly and properly formatted. Moreover, the author of a paper in the B range has acknowledged his/her indebtedness to outside sources.

Papers in the C range lack most of the qualities of an A paper, have few (or no) moments of analysis, and/or fail to make a significant claim.

F and D papers lack almost all of the qualities of an A paper. These papers cannot be rewritten for a new grade; nor can their grade be replaced by a grade earned on another paper.

STATEMENT OF COMPLIANCE

I have read and understood all the sections in this syllabus. By signing this statement I acknowledge that I paid attention to the sections pertaining to academic conduct, requirements and evaluation, and that I am willing to comply with the rules set forth in this document.

Student's
signature.....

...

Rationale

The Department of Spanish and Portuguese proposes to withdraw the following two courses:

PORT 4551, Literature from Middle Ages to Neoclassicism

PORT 4552, Literature from Romanticism to the Present

It proposes to create the following course:

PORT 4550, Literatures of the Portuguese-Speaking World

And to change the numbers of the following courses:

PORT 7400—>PORT 5510 Literatures and Cultures in Portuguese from the Middle Ages to Neoclassicism

PORT 7420—>PORT 5520 Literatures and Cultures in Portuguese from Romanticism to Modernism

PORT 7460—>PORT 5530 Literatures and Cultures in Portuguese from Modernism to the Present

PORT 7440—>PORT 5580 Cinema of the Portuguese-Speaking World

These four courses were created them for the new MA/PhD program in Portuguese that admitted its first students in AU 2013. They are designed to be broad, survey courses that serve as core, introductory courses to the literature, culture, and cinema of the Portuguese-speaking world (4551 and 4552 previously fulfilled this function—albeit it in a more limited way—for the undergraduate program.) We believe these courses can meet the needs of both the undergraduate and graduate program and thus should be offered at the 5000 rather than the 7000 level. Additional readings and a research paper will be required of graduate students in these courses, in order to make them appropriate for both levels. Furthermore, making these four courses available to both graduates and undergraduates would boost enrollment in them. Although we expect both the undergraduate and graduate programs to grow, the graduate program will always be small (admitting 2-3 students/year maximum). Because of the overlap between the content and goals of 4551 and 4552 we will withdraw the latter. We anticipate that two of these four courses will be offered each year on a rotation basis.

PORT 4550, Literatures of the Portuguese-Speaking World, will be a 4000-level literature course open only to undergraduates, parallel to the 4000-level culture courses (4560 and 4561). This course could focus on the early or modern period and would be designed not to overlap in content with the 5000-level literature course(s) offered that year. We anticipate that this course would be offered every two years. This course would also contribute to the training our graduate students, as it would give one advanced graduate student the opportunity to teach in his/her field of study, similar to the opportunity that our graduate students in Spanish have to teach literature courses at the 4000-level.