

Term Information

Effective Term Summer 2014
[Previous Value](#) Summer 2012

Course Change Information

What change is being proposed? (If more than one, what changes are being proposed?)

Adjust course number from 7000-level to 5000-level

What is the rationale for the proposed change(s)?

Re-organization of course numbers and levels of the UG and G programs.

What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

Program requirements have been modified to enhance the upper-level UG literature courses and better serve entering students in new Portuguese Masters/PhD program.

Is approval of the request contingent upon the approval of other course or curricular program request? Yes

Please identify the pending request and explain its relationship to the proposed changes(s) for this course (e.g. cross listed courses, new or revised program)

We are withdrawing P4551: Literature from Middle Ages to Neoclassicism and P4552: Literature from Romanticism to the Present to replace them with P4550: Literatures of the Portuguese Speaking World.

We will be proposing P5510: Literatures/Cultures in Portuguese from the Middle Ages to Romanticism, P5520: Literatures/Cultures in Portuguese from Romanticism to Modernism, P5530: Literatures/Cultures in Portuguese from Modernism to Present, and P5580: Cinema of the Portuguese Speaking World.

Is this a request to withdraw the course? No

General Information

Course Bulletin Listing/Subject Area Portuguese
Fiscal Unit/Academic Org Spanish & Portuguese - D0596
College/Academic Group Arts and Sciences
Level/Career Graduate, Undergraduate
[Previous Value](#) Graduate
Course Number/Catalog 5580
[Previous Value](#) 7440
Course Title Cinema of the Portuguese-Speaking World
Transcript Abbreviation Cin Port Sp World
Course Description A study of cinema from several nations—Brazil, Portugal, Cape Verde, Mozambique, and Angola—that remain connected historically, politically, and culturally by the Portuguese language. We will examine common themes (e.g., nationalism, cultural identity, colonialism) and techniques of the films. The course will also introduce students to the practice of film analysis.
[Previous Value](#) *In-depth study of a major topic or problem in the cinema of the Portuguese-speaking world (Portugal, Brazil, Lusophone Africa, and Lusophone Asia).*
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	Yes
Allow Multiple Enrollments in Term	No
Max Credit Hours/Units Allowed	12
Max Completions Allowed	4
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: Portuguese 3450 (450) or Grad standing, or permission of instructor.
Previous Value	Prereq: Grad standing, or permission of instructor.
Exclusions	

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code	16.0904
Subsidy Level	Doctoral Course
Intended Rank	Sophomore, Junior, Senior, Masters, Doctoral
Previous Value	Masters, Doctoral

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

[Previous Value](#)

[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	<ul style="list-style-type: none">• To introduce students to the rich filmography of the cultures of the Portuguese-speaking world, with an emphasis on Portugal and Brazil, and some forays into Lusophone African filmographies such as those of Angola, Mozambique and Guinea-Bissau.• To develop students' ability, through practice, to analyze and make critical arguments regarding film in Portuguese, orally and in writing.• To enhance students' reading, writing, speaking and listening skills in Portuguese.• For graduate students: To acquaint students with techniques of film analysis and major currents in film theory.
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[Previous Value](#)

Content Topic List

- Major trends: Brazil
- Major trends: Portugal
- Major trends: Portuguese-speaking Africa
- History: colonialism, slavery, dictatorship
- Politics
- Race
- National identity
- Telenovelas and cinema: intersections
- Film industry and government policies
- International co-productions
- Techniques for analyzing film

Attachments

- Rationale-Port Number Adjustments.docx: Rationale
(Other Supporting Documentation. Owner: Sanabria, Rachel A.)
- PORT5580 syllabus.docx: Syllabus
(Syllabus. Owner: Sanabria, Rachel A.)

Comments

- The location to obtain course readings is not clear and the undergraduate percentage of grade weight exceeds 100% (I think). *(by Heysel, Garrett Robert on 11/14/2013 07:48 PM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Sanabria, Rachel A.	11/12/2013 03:34 PM	Submitted for Approval
Approved	Sanabria, Rachel A.	11/12/2013 03:35 PM	Unit Approval
Revision Requested	Heysel, Garrett Robert	11/14/2013 07:48 PM	College Approval
Submitted	Sanabria, Rachel A.	01/02/2014 04:36 PM	Submitted for Approval
Approved	Sanabria, Rachel A.	01/02/2014 04:55 PM	Unit Approval
Approved	Heysel, Garrett Robert	01/16/2014 03:00 PM	College Approval
Pending Approval	Hanlin, Deborah Kay Hogle, Danielle Nicole Jenkins, Mary Ellen Bigler Nolen, Dawn Vankeerbergen, Bernadette Chantal	01/16/2014 03:00 PM	ASCCAO Approval

The Ohio State University
Department of Spanish and Portuguese

5580: Cinema of the Portuguese-Speaking World
Cinema do Mundo Lusófono

SYLLABUS

INSTRUCTOR

Prof.

Office:

Email:

Class Location and Time:

Office Hours:

COURSE DESCRIPTION

This course studies cinema from or about several nations—Brazil, Portugal, Cape Verde, Mozambique, and Angola—that remain connected historically, politically, and culturally by the Portuguese language. We will examine common themes (e.g., nationalism, cultural identity, colonialism) and techniques of the films from these regions. The course will also introduce students to the practice of film analysis, and offer them the opportunity to improve their language skills in Portuguese through extensive practice.

COURSE READINGS

The following course readings will be available on Carmen and/or through Amazon.com and local University bookstores.

Arenas, Fernando. *Lusophone Africa: Beyond Independence*.

Diawara, Manthia. "Film Production in Lusophone Africa," *African Cinema: Politics and Culture*.

Foster, David William. *Gender and Society in Contemporary Brazilian Cinema*.

Gordon, Richard. *Cannibalizing the Colony: Cinematic Adaptations of Colonial Literature in Mexico and Brazil*.

Johnson, Randal & Robert Stam. *Brazilian Cinema*.

Miller, Christopher. "Introduction: Reading through Western eyes," *Theories of Africans*.

Shohat, Ella & Robert Stam. "O cinema terceiro-mundista," *Crítica da imagem eurocêntrica*.

Stam, Robert. *Tropical Multiculturalism: A Comparative History of Race in Brazilian Cinema and Culture*.

—. *A literatura através do cinema*.

Thackway, Melissa. *Africa Shoots Back: Alternative Perspectives in Sub-Saharan Francophone African Film*.

Vieira, Patricia. *Portuguese Film, 1930-1960: The Staging of the New State Regime*.

COURSE GOALS

1. To introduce students to the rich filmography of the cultures of the Portuguese-speaking world, with an emphasis on Portugal and Brazil, and some forays into Lusophone African filmographies such as those of Angola, Mozambique and Guinea-Bissau.
2. To develop students' ability, through practice, to analyze and make critical arguments regarding film in Portuguese, orally and in writing.
3. To enhance students' reading, writing, speaking and listening skills in Portuguese.
4. **For graduate students:** To acquaint students with techniques of film analysis and major currents in film theory.

COURSE REQUIREMENTS

Undergraduate students will have three short (1-2 page) papers, one oral presentation, and one final exam. **Graduate students** will have one short (3-4 page) paper, two oral presentations, and one final research paper (12-14 pages). Graduate students will also have additional critical and theoretical readings.

COURSE EVALUATION

Undergraduates:

Class participation: 15%

Oral presentation(s): 10%

Short essays: 45%

Final exam: 30%

Graduates:

Class participation: 10%

Oral presentations: 15%

Short essay: 25%

Final exam/research paper: 50%

GRADING SCALE

60-67	D	80-82	B-
68-69	D+	83-87	B
70-72	C-	88-89	B+
73-77	C	90-92	A-
78-79	C+	93-100	A

ATTENDANCE/MAKE-UP WORK POLICY

- 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.

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.

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.**

OFFICE HOURS

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

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.

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/>.

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).

CALENDÁRIO DO CURSO

SEMANA 1

Segunda-feira, 7 de Janeiro

Introdução

Quarta-feira, 9 de Janeiro

Cafundó (2005) (Brazil)

SEMANA 2

Segunda-feira, 14 de Janeiro

Cafundó (2005) (Brazil)

Quarta-feira, 16 de Janeiro

Xica da Silva (1976) (Brazil)

SEMANA 3

Segunda-feira, 21 de Janeiro

Martin Luther King Day—NO CLASS

Quarta-feira, 23 de Janeiro

Xica da Silva (1976) (Brazil)

SEMANA 4

Segunda-feira, 28 de Janeiro

Casa de lava (1994) (Portugal/France/Germany)

Quarta-feira, 30 de Janeiro

Casa de lava (1994) (Portugal/France/Germany)

SEMANA 5

Segunda-feira, 4 de Fevereiro

Terra estrangeira (1996) (Brazil/Portugal)

Quarta-feira, 6 de Fevereiro

Terra estrangeira (1996) (Brazil/Portugal)

SEMANA 6

Segunda-feira, 11 de Fevereiro

A Costa dos Murmúrios (2004) (Moçambique)

Quarta-feira, 13 de Fevereiro

A Costa dos Murmúrios (2004) (Moçambique)

SEMANA 7

Segunda-feira, 18 de Fevereiro

O herói (2004) (Angola/France/Portugal)

Quarta-feira, 20 de Fevereiro

O herói (2004) (Angola/France/Portugal)

SEMANA 8

Segunda-feira, 25 de Fevereiro

Terra sonâmbula (2007) (Mozambique/Portugal)

Quarta-feira, 27 de Fevereiro

Terra sonâmbula (2007) (Mozambique/Portugal)

*****FIRST ESSAY DUE*****

SEMANA 9

Segunda-feira, 4 de Março

Tabú (2012) (Portugal)

Quarta-feira, 6 de Março

Tabú (2012) (Portugal)

*****SPRING BREAK: 11-15 de Março*****

SEMANA 10

Segunda-feira, 18 de Março

A tempestade da terra (1998) (Moçambique)

Quarta-feira, 20 de Março

A tempestade da terra (1998) (Moçambique)

SEMANA 11

Segunda-feira, 25 de Março

Udju Azul di Yonta (1992) (Guinea-Bissau)

Quarta-feira, 27 de Março

Udju Azul di Yonta (1992) (Guinea-Bissau)

SEMANA 12

Segunda-feira, 1 de Abril

A ilha dos escravos (2008) (Cabo Verde)

Quarta-feira, 3 de Abril

A ilha dos escravos (2008) (Cabo Verde)

SEMANA 13

Segunda-feira, 8 de Abril

Quilombo (1984) (Brazil)

Quarta-feira, 10 de Abril

Quilombo (1984) (Brazil)

SEMANA 14

Segunda-feira, 15 de Abril

Quanto vale ou é por quilo? (2005) (Brazil)

Quarta-feira, 17 de Abril

Quanto vale ou é por quilo? (2005) (Brazil)

Segunda-feira, 22 de Abril

Revisões da Matéria; conclusão.

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 both courses. 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.