

Utah State University
PORT 3630 – Survey of Brazilian Literature
Spring 2018



Prof. Marcus Brasileiro

Office: 002L Old Main

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Required Books/Texts:

• **Contos de diversos autores brasileiros:**

- | | |
|-------------------------------|-------------------------------|
| 1. Machado de Assis | 7. Murilo Rubião |
| 2. Lima Barreto | 8. Raquel de Queiroz |
| 3. Júlia Lopes de Almeida | 9. Rubem Braga |
| 4. Graciliano Ramos | 10. Érico Veríssimo |
| 5. Mário de Andrade | 11. Dinah Silveira de Queiroz |
| 6. Carlos Drummond de Andrade | 12. Osman Lins |

13. Orígenes Lessa
14. José J. Veiga
15. Otto Lara Resende
16. Clarice Lispector
17. Guimarães Rosa
18. Lygia Fagundes Teles
19. Fernando Sabino
20. Dalton Trevisan

21. Rubem Braga
22. Osman Lins
23. José Cândido de Carvalho
24. Wander Piroli
25. Victor Giudice
26. Sérgio Sant'Anna
27. Fernando Bonassi
28. Marina Colasanti

Films: Literary adaptations of Novels/Pays

1. **Auto da Compadecida (2000)**, Guel Arraes
2. **Lisbela e o prisioneiro (2003)**, Guel Arraes
3. **O coronel e o lobisomem (2005)**, Guel Arraes
4. **O bem-amado (2010)**, Guel Arraes

Recommended Books/Texts

1. Other texts may include short stories. These texts will be provided to students during the semester.

Suggested Books/Texts: Students may find useful to have a book of verbs and a good dictionary with them all times. Others books that students might find useful for additional research sources:

1. **História concisa da literatura brasileira.** 47^a. Ed. Alfredo Bosi. Ed. Cultrix. São Paulo, 2006.
2. **Brazilian Narrative Traditions in a Comparative Text.** Earl E. Fitz. Modern Language Association, 2005.
3. **História do Brasil.** Boris Fausto. Edusp, São Paulo, 2003.
4. **A Concise History of Brazil.** Boris Fausto. Cambridge Concise Histories, 1999.

Course Description and Objectives: This course introduces students to Brazilian Literature from the end of the 19th century to the present day. Students will look at literary works in terms of the history that produce(d) them and the social process in which they were/are part. This means understanding the complex relations between those works and the worldviews they inhabit; relations that emerge not just in “themes” and “preoccupations” but in style, rhythm, image, aesthetic quality and form. This course will ultimately enable students to become more comfortable and confident with their reading and writing skills in Portuguese and develop their own critical thinking skills through class discussion. In more specific terms, these are the goals for this course:

1. **Gaining a broader understanding and appreciation of intellectual-cultural activity** (discussion of books and films in Portuguese).
2. **Learning to analyze and critically evaluate ideas, arguments, and points of view** (reading and discussing assigned texts in Portuguese).

3. **Developing skills in expressing oneself in Portuguese, orally or in writing** (oral presentations and writing assignments).
4. **Acquiring skills in working with others as a member of a team** (oral presentations in group).

Important Guidelines, Policies and Reminders:

1. Less than a C on any assignment requires immediate attention. The student must see the instructor to detect and clarify problem areas and discuss ways to improve your work/grade.
2. **Students with disability:** The Americans with Disabilities Act states: “Reasonable accommodation will be provided for all persons with disabilities in order to ensure equal participation within the program. If a student has a disability that will likely require some accommodation by the instructor, the student must contact the instructor and document the disability through the Disability Resource Center, preferably during the first week of the course. Any request for special consideration relating to attendance, pedagogy, taking of examinations, etc., must be discussed with and approved by the instructor. In cooperation with the Disability Resource Center, course materials can be provided in alternative format-larger print, audio, diskette, or Braille.” All accommodations are coordinated through the Disability Resource Center (DRC) in Room 101 of the University Inn, 797-2444 voice, 797-0740 TTY, or toll free at 1-800-259-2966. Please contact the DRC as early in the semester as possible. See: <http://www.usu.edu/policies/pdf/Accmdtns-for-Disabled.pdf>
3. **Sexual Harassment:** Sexual harassment is defined by the Affirmative Action/Equal Employment Opportunity Commission as any “unwelcomed sexual advances, requests for sexual favors, and other verbal or physical conduct of a sexual nature.” If you feel you are a victim of sexual harassment, you may talk to or file a complaint with the Affirmative Action/Equal Opportunity Office, located in Old Main, Room 161, or call the office at 797-1266.
4. **Academic Integrity:** “Each student has the right and duty to pursue his or her academic experience free of dishonesty. The Honor System is designed to establish the higher level of conduct expected and required of all Utah State University student.” Students who violate university rules on academic integrity are subject to disciplinary penalties. Academic dishonesty/misconduct shall include, but not be limited to, disruption of classes, threatening the instructor or a fellow student in an academic setting, giving or receiving of unauthorized aid on examinations or in the preparation of reports, notebooks or other assignments, knowingly misrepresenting the source of any academic work and/or plagiarizing of another’s work, or otherwise acting dishonestly for the purpose of obtaining/changing grades. For more detail information on academic honesty policies, please see STC’s Ethical Principles for Technical Communicators at <http://stc.org/ethical.asp> and the USU policy on plagiarism and its consequences

in the undergraduate catalog on p. 20. See also:
<http://www.usu.edu/policies/pdf/Acad-Integrity.pdf>

Note on Plagiarism (source: LAS 2200 syllabus)

For the most part, you must write your answer in your own words using your own thoughts. The words or phrases of others should be placed in quotation marks and footnoted or cited. You should also give proper credit when you borrow ideas that originated with other authors. In other words, take care that you do not commit any acts of plagiarism.

From a text by Scott and Garrison on page 77 it states "direct quotes must always be credited, as well as certain kinds of paraphrase material. Information that is basic-important dates, universally acknowledged facts or opinions-need not be cited. Information that is not widely known, however, whether fact or opinion, should receive documentation." Most of the information you obtain for writing your paper will be of this latter type. It will not be universally acknowledged or known, therefore, it must be cited. Consequently, you should have citations in nearly every paragraph of your paper until you reach your own personal analysis and conclusions at the end.

Ann Leffler of the Sociology Department at USU (Soc 601 syllabus) has defined plagiarism as "the academic term for theft." It refers to the "stealing" of the thoughts, words, sentences, paragraphs, or, in some cases, entire documents written by other people. If you borrow even so much as a phrase from another author without placing it in quotation marks and citing the author of the phrase, you are committing an act of plagiarism. If you borrow an idea from another author without giving that author credit for the idea, you are committing an act of plagiarism.

Mistakenly, students sometimes believe that it's "OK" to borrow sentences and paragraphs from other authors so long as a few words are changed here and there. Again, to quote Ann Leffler: "...changing some words, inserting one's own comments, or tampering in another way with someone else's work does not circumvent a charge of plagiarism, but simply adds defacement to it."

Sometimes, students will borrow the logical structure of an article using in parallel sequence the thoughts of an author as she/he proceeds from paragraph to paragraph. Such practices are not acceptable unless the author is given credit for each of those thoughts and they are presented as background to the student's own original commentary. As a general rule, the words and ideas of other authors should be presented only as a basis for you to develop your own words, ideas, critiques, and syntheses.

Plagiarism is a very serious matter and, in some forms, is a violation of the law. Students have been expelled from the university for engaging in acts of plagiarism. The policy... in response to an initial act of plagiarism by a student is to give the student an "F" grade for the plagiarized assignment and to insert a note in the student's Departmental file indicating the nature of the plagiarism act. A second act of plagiarism in the same course will result in an "automatic" receipt of a grade of "F" for the course.

5. Attendance and Participation Policy:

Participation:

- **DISCUSSION sessions on the reading will be posted on CANVAS before every class. Students are expected to engage with these discussions as part of their PARTICIPATION grade.**

Effort and engagement in classroom activities is what counts towards a good participation grade. Students who regularly contribute to class discussion and keep up on reading assignments will receive a good participation score. Pop quizzes may be given at the beginning of any class period at the instructor's discretion in order to ensure that students are keeping up on reading. Please speak with your instructor outside of class if you have any concern related to class performance or about ways to accomplish your goals in the course. As a courtesy to all, students shall not use the time in classroom to read outside materials nor use cellular phones, iPhones, iPods and/or other devices. Phones should be "off" during class periods. If you have a situation requiring an adjustment to this policy, please discuss this with the instructor. Background noise(s) due to loud conversation(s) between or among students is not appreciated by the instructor (nor by other students) and may affect students' participation grade.

Attendance:

1. More than three unexcused absences the student will result in a full letter grade reduction for the course grade.

2. Tardiness is neither appreciated nor welcomed; three tardies = 1 absent day. An exception to the attendance policy is students who travel with the university (i.e. athletes). If the student plans to miss any class period s/he must contact the instructor beforehand, and must turn in any homework before the due date since after that no late work will be accepted.

3. Excused absences will not affect the attendance and participation grade. Should illness or emergency prevent attendance, please notify the instructor promptly by phone or e-mail. If the student miss any class, it is his/her responsibility to collect handouts, assignment sheets, and other information made available during class time.

Much of your learning will occur as a result of your attendance and participation. Class participation includes asking appropriate questions and sharing comments with the class, bringing materials for in-class work, and attending the lectures. I hold very high expectations for all students. Students are expected to look alert, take notes, and think about the ideas presented in class. Simply being in class is insufficient for learning, but being absent from class, either mentally or physically, will certainly prevent you from learning. In-class assignments will be part of the class format. Missed class activities and assignments may not be made up unless under unusual circumstances. It is the student's obligation to find out what missed if absent.

Class conduct: I will treat you with respect and I expect you to extend the same respect toward me and your classmates. ***Absolutely NO discriminatory remarks about or behavior directed toward a person's race, creed, religion, national origin, age, sex or disability will be tolerated in the classroom.***

6. **NO LATE assignments will be accepted.** There will be no exceptions. See calendar for due dates.
7. **Short Research Paper.** There will be one final paper for the course. This will be a short research paper (5 pages) on any Brazilian writer and/or his/her work as per the student's choice. This assignment needs to be typed (double-spaced), and the student is expected to provide sources in the endnotes and a bibliography. Contrary to a personal essay—in which the student presents his/her thoughts, feelings and opinions without referring to sources of information or ideas, the student will need to go beyond personal knowledge and experience to write this final essay. According to the MLA Handbook for Writers of Research Papers, “No matter what your subject of study, learning to investigate, review, and productively use information, ideas, and opinions of other researchers will play a major role in your development as a student. The sorts of activities that constitute a research paper—identifying, locating, assessing, and assimilating others' research and then developing and expressing your own ideas clearly and persuasively—are at the center of the educational experience” (p. 3). If the student is not familiar with writing a research paper, please consult the MLA Handbook, the Chicago Handbook Style or any writing style handbook in order to assure that the assignment is completed properly.

Students will be required to submit the topic of his/her final paper to the instructor for approval. Essays should have a clear thesis statement and students must use the mechanics of writing (language and style) clearly and effectively. A working outline is recommended. Although Internet search tools and sites can be used as resources, the student **MUST** avoid online encyclopedias such as Wikipedia, Blog sites and/or any non-scholarly sites. Papers solely based on Internet sources are not acceptable. Nor are “cut-and-past” papers from the Internet or any other source(s). I'll check ALL reference sources. If in doubt, ask the instructor. Plagiarism is **NOT** acceptable, and student will be penalized for doing so. No grade will be changed unless the instructor has made an error.

Handwritten and/or single-spaced assignments will NOT be accepted by the instructor. Please note that NO assignment will be accepted after the due date.

Give yourself plenty of time to think through your choice of topic, consult materials and write your essay. If you encounter any problems do not hesitate to talk to your instructor, whether to clarify the assignment or to get help in choosing, developing, or researching a topic or in preparing the essay. No matter what the emphasis of a particular assignment may be, the student should always be working to improve their writing skills in Portuguese. While the instructor will be working individually with students to make their writing clear, concise and error free, there will be one peer review before the assignment is turned in to the instructor for grade. The student must hand in his/her assignment on time with two to three copies of a complete rough draft. No student will be allowed to make up a peer review, so please be on time and participate. Final drafts will be graded

on the basis of organization, content, grammar, vocabulary and communication effectiveness.

Other criteria for evaluation of written assignments (exams, papers, etc.)

Thorough knowledge of concepts discussed in class, with specific textual exams, along with theoretical and critical basis or implications, plus original ideas and examples = A

Considerable knowledge of concepts discussed in class, with specific textual examples that aptly illustrate interpretation or theoretical framework = B

Basic knowledge of concepts discussed in class, vague textual examples and the use of generalizations that do not show thorough knowledge of texts = C

Paper shows some evidence of reading texts, some general ideas, but does fail to develop topic fully =D

Little evidence of having read texts, vague references to work and/or context =F

For final research papers, the same criteria apply; however, there must be a logical development of an argument or thesis, along with textual examples to support such ideas, and logical transitions to strengthen the interpretation.

8. **Oral Presentation:** There will be two short presentations:
 1. With a peer, students will be responsible for making a general presentation on the authors that will be discussed during the course.
 2. Students will sign up for one individual oral presentation based on their research paper. Unless the student is taking this course to fulfill a minor in LAS, this presentation is to be performed in Portuguese and will be graded on the basis of organization, pronunciation, grammar, vocabulary, content and communication effectiveness.
9. **Book reports:** There will be two book reports on the two novels you will read on this course. No late assignment will be accepted.
10. While the instructor may provide students with guiding questions on the readings in order to help them understand these materials critically, it is the responsibility of the student to read the materials before the due date and come to class prepared to offer a cogent discussion of them.
11. **Grading:** Grades will be assigned according to the scale shown below.
A (100-95%); A- (94.9-90%); B+ (89.5-86%); B (85.9-83%); B- (82.9-80%); C+ (79.9-76%); C (75.9-73%); C- (72.9-70%); D+ (69-66%); D (65-63%); D- (62.5-60%); F (59.9 or less).

Attendance

5 percent

Participation	10 percent
Final Research Paper	40 percent
Book reports/film review	30 percent
Oral presentations	15 percent
Total	100 percent

NOTE: Students must complete and hand in all assignments by due dates in order to guarantee a good grade and pass the course. No final grade will be changed unless the instructor has made an error.

12. Student/Teacher Conferences: Students are encouraged to meet one-on-one with the instructor throughout the semester to discuss questions, concerns, progress, etc. Please do not wait until the end of the semester to visit with the instructor; the sooner you meet with the instructor the better!

By accepting this syllabus you have agreed to these guidelines and must adhere to them.

PROGRAMAÇÃO DO CURSO

AULA	PROGRAMAÇÃO
01	<ul style="list-style-type: none"> • Introdução do Curso
02	<ul style="list-style-type: none"> • <i>Pai contra mãe</i>, de Machado de Assis • Lisbela e o prisioneiro (part 1 de 6)
03	<ul style="list-style-type: none"> • <i>Pílades e Orestes</i>, de Machado de Assis • Lisbela e o prisioneiro (part 2 de 6)
04	<ul style="list-style-type: none"> • <i>A nova Califórnia</i>, de Lima Barreto • Lisbela e o prisioneiro (part 3 de 6)
05	<ul style="list-style-type: none"> • <i>A caolha</i>, de Júlia Lopes de Almeida • Lisbela e o prisioneiro (part 4 de 6)
06	<ul style="list-style-type: none"> • <i>Baleia</i>, de Graciliano Ramos • Lisbela e o prisioneiro (part 5 de 6)
07	<ul style="list-style-type: none"> • <i>Peru de natal</i>, de Mário de Andrade • Lisbela e o prisioneiro (part 6 de 6) • APRESENTAÇÃO GRUPO 1
08	<ul style="list-style-type: none"> • <i>Presépio</i>, de Carlos Drummond de Andrade • O coronel e o lobisomem (part 1 de 6) • ENTREGAR REPORT 1:
09	<ul style="list-style-type: none"> • <i>O pirotécnico Zacarias</i>, de Murilo Rubião • O coronel e o lobisomem (part 2 de 6)
10	<ul style="list-style-type: none"> • <i>Tangerine Girl</i>, de Raquel de Queiroz • O coronel e o lobisomem (part 3 de 6)
11	<ul style="list-style-type: none"> • <i>Um braço de mulher</i>, de Rubem Braga • O coronel e o lobisomem (part 4 de 6)
12	<ul style="list-style-type: none"> • <i>As mãos de meu filho</i>, de Érico Veríssimo • O coronel e o lobisomem (part 5 de 6) • APRESENTAÇÃO GRUPO 2

13	<ul style="list-style-type: none"> • <i>A máquina extraviada</i>, de José J. Veiga • O coronel e o lobisomem (part 6 de 6)
14	<ul style="list-style-type: none"> • <i>A partida</i>, de Osman Lins • Auto da compadecida (part 1 de 6) • ENTREGAR REPORT 2:
15	<ul style="list-style-type: none"> • <i>As cores</i>, de Orígenes Lessa • Auto da compadecida (part 2 de 6)
16	<ul style="list-style-type: none"> • <i>A moralista</i>, de Dinah Silveira de Queiroz • Auto da compadecida (part 3 de 6) • APRESENTAÇÃO GRUPO 3
17	<ul style="list-style-type: none"> • <i>A caçada</i>, de Lygia Fagundes Telles • Auto da compadecida (part 4 de 6)
18	<ul style="list-style-type: none"> • <i>Uma galinha</i>, de Clarice Lispector • Auto da compadecida (part 5 de 6)
19	<ul style="list-style-type: none"> • <i>A moça tecelã</i>, de Marina Colasanti • Auto da compadecida (part 6 de 6) • APRESENTAÇÃO GRUPO 4
20	<ul style="list-style-type: none"> • <i>Um vela para Dario</i>, de Dalton Trevisan • O bem Amado (part 1 de 8)
21	<ul style="list-style-type: none"> • <i>O elo partido</i>, de Otto Lara Resende • O bem Amado (part 2 de 8) • ENTREGAR FILM REVIEW:
22	<ul style="list-style-type: none"> • <i>Porque Lulu Bergantim não atravessou o Rubicon</i>, José C. de Carvalho • O bem Amado (part 3 de 8) • ENTREGAR FINAL PROJECT PROPOSAL • APRESENTAÇÃO GRUPO 5
23	<ul style="list-style-type: none"> • <i>A terceira margem do rio</i>, de Guimarães Rosa • O bem Amado (part 4 de 8)
24	<ul style="list-style-type: none"> • <i>Crítica da razão pura</i>, de Wander Piroli • O bem Amado (part 5 de 8)

25	<ul style="list-style-type: none">• <i>O arquivo</i>, de Victor Giudice• O bem Amado (part 6 de 8)
26	<ul style="list-style-type: none">• <i>O homem nu</i>, de Fernando Sabino• O bem Amado (part 7 de 8)• APRESENTAÇÃO GRUPO 6
27	<ul style="list-style-type: none">• <i>15 cenas de descobrimento de Brasis</i>, de Fernando Bonassi• O bem Amado (part 8 de 8)
28	<ul style="list-style-type: none">• Discussão: Outline of the Final Paper

After carefully reading this syllabus, please sign and return the bottom of page to your instructor

I have read and understood the requirements and policies concerning PORT 3630 as stated in the syllabus.

Signature: _____

Date: _____

Semester: Fall 2010