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BROWN UNIVERSITY

TEACHING PORTFOLIO

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TEACHING PHILOSOPHY

I believe in the synchronicity of language and literature, for one can hardly be studied apart from the other.¹ I have taught a wide variety of literature and culture courses in both English and Portuguese, as well as Portuguese language courses (please see my *Teaching Experience* on pages 4–5), but rather than divide language instruction and literature surveys into two distinct pedagogical practices, I prefer to approach all my teaching, whether at the level of basic Portuguese or advanced seminars in literature, as courses in cultural literacy.

Cultural literacy implies not only fluency of language but of knowledge as well. I accordingly design my courses to promote the positive knowledge of other cultures as well as a critical stance towards one's own culture. This double-directioned approach works well in both traditional foreign language acquisition courses and literature courses. For example, when I introduce the concept of plurals in my basic Portuguese course, I use the short poem by Arnaldo Antunes: “Neto e neta são netos, no masculino. Filho e filha são filhos, no masculino. Pai e mãe são pais, no masculino. Avô e avó são avós.” This simple yet hard-to-translate poem² not only illustrates well the grammatical lesson I am teaching, but it also simultaneously raises questions of how patriarchal discourse is linguistically embedded. Despite my students' limited abilities to express themselves this early in the semester, they “get” the paradox of the poem and we are able to talk, albeit at a very basic level, about gender and patriarchal structures in both Luso-Brazilian and U.S. culture. Our seemingly benign discussion of a standard grammatical principle doubles as a lesson in cultural literacy.

In my literature and cultural studies courses there are, unfortunately, no defamiliarizing mechanisms as automatic and immediate as a foreign language. While many of my literature students would claim to be fluent on the first day of class, I adopt a variety of different kinds of cultural “texts” that challenge my students to rethink themselves and culture in new ways. In the introductory seminar on cultural theory I taught at Bryant University (see my *Sample Syllabi* on pages 7–19), an especially elucidating moment occurred when I asked my students to read Bruce Springsteen's song “Born in the U.S.A.” in the context of Adorno, Horkheimer, and Foucault. The activity defamiliarized this well-known song and my students returned to class eager to discuss the song's ironies and historical context, which they had not previously considered. The activity furthermore inspired my students, who were mostly business and accounting majors, to reconsider the value and role of literary theory—not as a set of doctrinal truths but rather a series of questions that can open literature and culture to new ways of understanding and make my students more savvy readers of the world.

An additional recent example of how I encourage cultural literacy comes from my survey of Brazilian literature taught in Portuguese at Brown University (see syllabus on page 11). I assigned my students to read a popular 1960s *fotonovela*,³ “O Preço da Liberdade” [The Price of Happiness], alongside Lygia Fagundes Telles's novel *Ciranda de Pedra* [The Marble Dance] from the same period. Reading the *fotonovela* enabled my students to more fully understand the idealized myths and mores concerning women, men, relationships, and marriage that Lygia Fagundes Telles investigates in her groundbreaking novel. The pairing of popular *fotonovela* and serious fiction led my students to discuss the relationship between high and low art in the context of both Brazil and the United States, and our class session ended with an increased awareness of the ways that literature and popular culture reflect, challenge, and influence social attitudes.

To gauge the effectiveness of my teaching, that is, the degree to which my students are developing cultural literacy, I utilize a variety of assessment methods. In my literature courses I ask my students to keep journals in which they are required to copy down and reflect on passages from assigned

readings that they find meaningful (see “*Commonplace Book*” journal assignment on page 23), and I frequently ask students to share their entries with the rest of the class. These are consistently productive moments that allow students to personalize course materials, and the passages they choose to share often serve as springboards to the day’s discussion while promoting my students’ own investment in the course. I also give my students frequent short writing assignments to encourage them to reflect further upon assigned texts and class discussions (see *Sample Writing Prompts* on pages 20–21). These writing assignments allow me to see how well students understand course materials, and they also give me an opportunity to provide individualized feedback to my students. Before giving a writing assignment, I provide my students with a rubric that clearly states the goals and assessment methods for the assignment (see *Sample Rubric* on page 22). I find that creating a rubric is an essential step in developing a writing assignment as it forces me to articulate clearly the goals of the assignment, and because it allows me to evaluate better a student’s work and provide concrete evidence of that assessment. Moreover, utilizing rubrics helps to make the learning process more transparent for my students.

In my language classes, nearly every day I include some kind of a creative activity that serves—like a writing assignment for a literature class—as a way for my students to engage with and produce meaning based on class materials. I invite my students to create dramatic dialogues, invent stories, interview one another, write poetry, write letters, imagine conversations in Brazil, in Portugal, in restaurants, in taxis, on the Sugarloaf, etc., in effect, to “perform” the language and culture they are learning. These daily performances provide me with immediate and meaningful opportunities to assess oral proficiency and the progress of my students’ linguistic and cultural fluency. I also use regular quizzes/tests to measure my students’ understanding of grammatical principles. These exams are useful tools that help me identify students’ weaknesses and strengths and after each exam I adjust my classroom assignments to address weaknesses that have surfaced.

Reflecting on my basic Portuguese courses, I believe that for some students the process of learning Portuguese, or any other language, can be intimidating precisely because language is not merely a tool one acquires. Learning a foreign language may be unnerving and challenging because education itself involves risk. Students in both language acquisition courses and literature and culture courses must open themselves to unfamiliar modes of self-expression and self-identification that are undoubtedly different from the linguistic and cultural worlds they typically inhabit. I believe that language and literature courses open the door to cultural literacy, which is as much a portal to a new sense of self as it is the doorway to a new culture.

Notes

1. Nelson H. Vieira, “Content, Content, Content: Teaching Portuguese as a Foreign Language,” in Brown University’s *The Teaching Exchange*, Vol. 10, No. 1, September 2005.

http://www.brown.edu/Administration/Sheridan_Center/pubs/teachingExchange/sept2005/index.shtml

2. Here is a rough approximation of the poem: “A grandson and a granddaughter are grandsons, in the masculine. A son and a daughter are sons, in the masculine. A father and a mother are fathers, in the masculine. A grandfather and a grandmother are grandmothers.”

3. *Fotonovelas* or photonovels are popular throughout Latin America, Northern Africa, France, and Italy. They often present dramatic love stories told in photographs with balloon captions presenting the dialogue.

TEACHING EXPERIENCE

HARVARD UNIVERSITY

Teaching Fellow, 2009

Images of Brazil: Contemporary Brazilian Cinema

Conducted in Portuguese, this course examines major Brazilian films in their historical, political, and social context. Class discussion also focuses on documentaries, reviews, and critical articles. The course simultaneously focuses on in-depth textual and grammatical analysis, vocabulary building, the similarities and differences of oral and written Portuguese in an effort to help students achieve a high level of competency.

BROWN UNIVERSITY

Teaching Fellow, 2006–2009

Intensive Portuguese

This is a highly intensive course for students with little or no preparation in the language. The course stresses the fundamental language skills of understanding, speaking, reading, and writing, and aspects of Portuguese and Brazilian culture are also presented. The course uses a situational/natural approach that emphasizes communication in Portuguese from the very first class.

Writing and Speaking Portuguese

This is an intermediary course designed to improve the student's ability in contemporary spoken and written Portuguese. Using such cultural items as short stories, plays, films, videos, newspaper and magazine articles, and popular music, students discuss a variety of topics with the aim of developing good communication skills. Attention also given to developing students' writing ability. A systematic review of Portuguese grammar is included.

Mapping Portuguese Speaking Countries: Brazil

I have twice had the opportunity to teach this course, which uses literary and cultural texts as vehicles for a deeper understanding of Brazilian society. Literary materials are taken from several genres and periods with special attention to contemporary writings. Other media such as film and music are also included. Considerable emphasis is placed on strengthening speaking and writing skills.

Teaching Assistant, 2005–2006

Elementary Portuguese

This is a two semester introductory sequence designed for students with little or no preparation in the language. The course stresses the fundamental language skills of understanding, speaking, reading, and writing, and aspects of Portuguese and Brazilian culture are also presented. The course uses a situational/natural approach that emphasizes communication in Portuguese from the very first class.

Brown Summer Studies Instructor, Summer 2006

Portuguese in the Summer

This is an intensive language course for high school students with little or no exposure to Portuguese. Language instruction is given every morning session, and students study Brazilian and Portuguese culture in the afternoons in English.

BRYANT UNIVERSITY**Adjunct Instructor, Literature and Cultural Studies, 2005–2008**Introduction to Literary Studies

This course introduces students to reading and writing about literature. Through intensive reading and writing about the elements of imaginative literature, students develop the skills necessary for literary analysis and effective writing. The goal is to aid students in becoming discerning readers, critical thinkers, and thoughtful writers.

Introduction to Cultural Studies

This introduction to Cultural Studies serves as an interdisciplinary introduction to the Humanities, which explores the ways in which cultural forms of knowledge and expression shape and are shaped by human practices and experiences. The course explores different models for understanding cultural forms through discussion of a wealth of cultural material from a variety of sources and societies.

First Year Liberal Arts Seminar: “Utopias/Dystopias”

The First Year Liberal Arts Seminar is a required course for all freshman and focuses upon liberal arts modes of inquiry and expression. Each year the liberal arts faculty select a major issue for analysis from the various perspectives of history, literature, the social and behavioral sciences, and the humanities. The “Utopias/Dystopias” seminar focuses on the following questions: What problems do utopias attempt to solve? What problems do they create? Is some form of utopia achievable, or are utopian communities doomed to failure? What can fictional utopias teach us about our own society? What utopian/dystopian possibilities does technology, specifically the internet, offer?

First Year Liberal Arts Seminar: “Crossing Borders”

This seminar focuses on people who have crossed social, geographical, cultural, racial, and gender boundaries, among others. The course considers a range of related questions: What kinds of visible and invisible borders define human experience? What compels the crossing of borders? What inhibits it? What happens to identity when borders are crossed? How do border crossings challenge our ideas about who we are?

First Year Liberal Arts Seminar: “Conflict and Civilization”

This seminar considers conflicts on several levels: personal, familial, social, cultural, and national. The course readings raise a number of related questions. What causes conflict? Is it instinctual, an inescapable aspect of what we call “civilization”? Can it be avoided or successfully resolved? How, and why, is conflict represented and reproduced in culture? How do different types of conflicts intersect? How does conflict of all kinds shape our identities?

First Year Liberal Arts Seminar: “Nature”

The theme for this seminar is Nature, a broad concept that can imply both the natural world and human nature. The seminar seeks both to define and question the cultural construction of nature through arrange of case studies from local landscapes to globalized relationships, from nationalism to ecological activism. The course also seeks to explore our own complex relationships to nature and the environment within a global context.

First Year Liberal Arts Seminar: “Work”

This seminar considers a number of overarching themes as we attempt to theorize “work” and its place in culture: Terms we use to describe work (labor, career, job), personal and collective identities

associated with work (unions, corporate culture, social and economic class positions, race, gender and ethnic identities), representations of work (photography, maps, music, literature), and theoretical interpretations of work (alienation from systems of production, gift economies). These topics will contribute to a discussion of our current economic moment, and how the new economy, as it develops shapes the future conditions of work.

BRIGHAM YOUNG UNIVERSITY

Teaching Assistant, Comparative Literature, 2003–2004

Survey of Western Literature 1

This course provides a survey of literature from Western civilizations from antiquity to early Italian Renaissance, emphasizing socioeconomic, political, intellectual, and aesthetic developments, with a primary focus on literary texts. (Homer, Plato, Sophocles, Euripedes, Vergil, St. Augustine, Dante, and Chaucer, among others)

PEDAGOGICAL TRAINING

Sheridan Center, Teaching Certificate I, 2007

The Sheridan Center's Teaching Certificate I program is designed to help graduate students develop a reflective teaching practice. A reflective teaching practice has four fundamental components: an understanding that effective teaching requires careful planning; knowledge of one's audience and the ability to accommodate different learning styles; a recognition of the importance of establishing learning goals (and means to determine if such goals have been achieved); and a willingness to be innovative. The program has four basic requirements: (1) participation in the Sheridan Teaching Seminar Lectures and Workshops, (2) participation in a departmental Micro-Teaching Session, (3) completion of an Individual Teaching Consultation and (4) submission of a formal summary evaluation.

Sheridan Center, Teaching Certificate III, 2008

Organized around the concept of the Teaching Portfolio and its component parts, and designed to help participants prepare for the academic job market, the Professional Development Seminar teaches participants to document the scholarship of their teaching as thoroughly as they document the scholarship of their research. During the sessions, participants work on key elements of the Teaching Portfolio (e.g., writing teaching philosophy statements, constructing syllabi) and other critical aspects of their professional development (e.g. preparing CVs, writing cover letters, preparing for job interviews). The seminar culminates in the creation and presentation of individually designed Teaching Portfolios, which participants may develop throughout their careers as part of their overall academic portfolios.

Brown Graduate Student Seminar Series: Responding to Student Writing, Jan–Feb 2008

This six seminar series was conducted by Doug Brown, the director of Writing Support Programs at Brown University, and was based on the following topics: "The Theory and Practice of Written Response," "Process and Product," "Encouraging Critical Thinking," "Organization and Development of Ideas," "Presence, Style, and Revision," and "Conference Techniques."

Brazil in the Classroom Workshop, 1 March 2008

This workshop was presented by a father-daughter team: Jeffrey Rubin, Associate Professor of history at Boston University, and Emma Sokoloff-Rubin, a Yale University undergraduate. The workshop demonstrates different ways that educational units about Brazil can be easily incorporated into social studies courses to address civics, women's studies, globalization, and other germane topics. The content of this multimedia curriculum gives educators the opportunities to either teach a full three-unit program or teach units individual. When the curriculum is used in its entirety, common themes tie the units together allowing students to compare different methods of making change as they are introduced to some of Brazil's most outstanding social activism.

Gender Dynamics in the Classroom Workshop, 4 March 2008

This workshop was presented by Gail Cohee, the director of Brown's Sarah Doyle Women's Center, and focused on strategies for addressing diversity in the classroom.

[Arts Literacy Program Workshop with Patricia Sobral, 10–12 June 2008]

SAMPLE SYLLABUS: Writing and Speaking Portuguese

This syllabus is for a course I designed and taught myself in Portuguese in Fall 2006 at Brown University. The course is an intermediary course designed to improve the student's ability in contemporary spoken and written Portuguese. Using such cultural items as short stories, plays, films, videos, newspaper and magazine articles, and popular music, students discuss a variety of topics with the aim of developing good communication skills. Attention is also given to developing students' writing abilities. A systematic review of Portuguese grammar is included.

Brown University POBS 400: Writing and Speaking Portuguese Outono de 2006

Rex P. Nielson

contato: rex_nielson@brown.edu
office: 401.863.3042, home: 401.383.3469
horas de consulta: segunda-feira das 3:00 às 5:00h

horário: segundas e quartas-feiras, das 11:00 às 12:30h
sextas-feiras, das 11:00 às 11:50h

classroom: 104 Sayles

textos: o "course packet" disponível em Allegra

filmes: *Veja Esta Canção* (curtas) e filmes sobre o mundo lusófono

Alguns Comentários Sobre o Curso

O *Writing and Speaking Portuguese* é um curso para ser visto como uma progressão, uma vez que a primeira fase funciona como o alicerce da segunda.

Primeiramente vamos ler assistir e discutir o filme *Veja Essa Canção* inspirado em músicas de Caetano Veloso, Chico Buarque de Holanda, Gilberto Gil e Jorge Ben Jor, além de fazer exercícios de gramática e vocabulário. Trabalharemos intensamente a escrita e discutir vários temas da vida cultural e social do Brasil.

Na segunda fase, assistiremos a filmes e palestras sobre o mundo de fala portuguesa e discutiremos as diferenças e semelhanças entre os países que o constituem.

Requisitos para o Curso

1. Presença diária e participação ativa nas aulas
2. Cinco (5) trabalhos escritos de duas (2) páginas (datilografados em espaço duplo e times).
Por Favor: entregam os trabalhos em dia e na sala de aula, não por e-mail, nem no

- departamento. Será tirado cinco (10) pontos por cada dia de atraso, e o trabalho não será aceito depois de uma (1) semana de atraso.
3. Dois (2) testes sobre gramática, vocabulário e leituras associadas com *Veja Essa Canção*
 4. Dois (2) exames sobre o mundo lusófono
 5. Presença nos *screenings*

Distribuição da Nota

| | |
|---|-----|
| Cinco (5) trabalhos escritos | 35% |
| Dois (2) testes sobre gramática, vocabulário e leituras | 30% |
| Dois (2) exames sobre o mundo lusófono | 25% |
| Presença e Participação | 10% |

Screenings (location and dates to be determined, às 7:30 da noite)

Nhá Fala (Flora Gomes, 2001)

Rostov-Luanda (Abderrahmane Sissako, 1997)

A Dama de Chandor (Catarina Mourão, 1998)

Macau, um lugar comum (Luís Alves de Matos, 2000)

O homem que copiava (Jorge Furtado, 2003)

SETEMBRO

FASE 1: *Veja Esta Canção*: música e vida brasileira; gramática

| | | |
|----|---------|---|
| 6 | Quarta | Apresentação do curso |
| 8 | Sexta | Gramática (1): capítulo 1 “As cuecas de Edmundo” |
| 11 | Segunda | <i>Veja Esta Canção</i> : “Pisada de Elefante” (Jorge Ben Jor); ciúmes leituras |
| 13 | Quarta | Leituras: “Se você não é minha não será de ninguém”, violência contra as mulheres |
| 15 | Sexta | Gramática (2): capítulo 2 “O diabo de plantão” e 4 “Onde está você?” |
| 18 | Segunda | Leituras: Moacyr Scliar, “Duas Canções” |
| 20 | Quarta | Leituras: ? |
| 22 | Sexta | Gramática (3): capítulo 3 “Coisinha tão bonitinha do Pai” Entregar Trabalho 1 |
| 25 | Segunda | <i>Veja Esta Canção</i> : “Drao” (Gilberto Gil); comunicação entre mulheres e homens |

27 Quarta Leituras: Ivan Ângelo, “Vai”; outro artigo sobre mulheres e homens

29 Sexta **Teste 1: gramática e leituras**

OUTUBRO

2 Segunda Leituras: Moacyr Scliar, “Casamento com o destino”; Moacyr Scliar, “A viajante solitária”; Moacyr Scliar, “A agenda do sexo”

4 Quarta Leituras: Luis Fernando Verissimo, “Se meu mundo cair”; Luis Fernando Verissimo, “Estragou a televisão”

6 Sexta Gramática (4): capítulo 9 “Ah, esses verbos” e 13 “Obrigado, muito obrigado”
Entregar Trabalho 2

9 Segunda *Veja Esta Canção*: “Você é Linda” (Caetano Veloso)

11 Quarta Leituras: artigo sobre meninos de rua no Brasil

13 Sexta Gramática (5): capítulo 14 “Está chovendo cenouras”

16 Segunda Leituras: Moacyr Scliar, “A vida em papelão”

18 Quarta Leituras: Ivan Ângelo, “Negócio de menino com menina”; Luis Fernando Verissimo, “Bola”

20 Sexta Gramática (6): capítulo 18 “Eta verbinho danado!” e 19 “Ele reouve o dinheiro”
Entregar Trabalho 3

23 Segunda *Veja Esta Canção*: “Samba do grande amor” (Chico Buarque)

25 Quarta Leituras: Luis Fernando Verissimo, “Convenções”; Luis Fernando Verissimo, “Momento Propício”

27 Sexta **Teste 2: gramática e leituras**

30 Segunda Leituras: Moacyr Scliar, “Os Direitos de Maria”

NOVEMBRO

1 Quarta Leituras: Joãozinho Trinta, “O Brasil é uma escola de samba”; Luis Fernando Verissimo, “O cinismo de (todos) nós”

- 3 Sexta Gramática (7): capítulo 32 “Precificar a mercadoria” e 42 “Você, você, você ...”
Entregar Trabalho 4

FASE 2: Viagens pelo mundo Lusófono

- 6 Segunda Mapa do mundo lusófono
- 8 Quarta Portugal (Leonor)
- 10 Sexta Portugal (Açores e Madeira) (Onésimo)
- 13 Segunda Cabo Verde, São Tomé e Príncipe
- 15 Quarta Moçambique (Sophia)
- 17 Sexta Angola, Guiné-Bissau
Entregar Trabalho 5
- 20 Segunda **Teste 3: Portugal e África Lusófona**
- 22–24 Quarta Feriado: Thanksgiving Break!
- 27 Segunda Brasil (Luiz)
- 29 Quarta Brasil (Nelson ou James Green)

DEZEMBRO

- 1 Sexta Goa e Timor Leste (Cristana Bastos)
- 4 Segunda Macau (Jorge Flores)
- 6 Quarta Luso-América (George Monteiro)
- 8 Sexta **Teste 4: Brasil, Ásia e Luso-América**
- 11 Segunda Resumo e discussão final

Bate-papos (159 George Street, sextas-feiras, às 4:00 da tarde)

8 de setembro, 29 de setembro, 20 de outubro, 10 de novembro e 1 de dezembro

Venham para falar português e matar saudades!

SAMPLE SYLLABUS: Mapping the Luso-Brazilian World: Brazil

I was given complete autonomy to design and teach this course at Brown University in Fall 2007. Taught in Portuguese, the course utilizes literary and cultural texts that serve as vehicles for a deeper understanding of Brazilian society. Literary materials are taken from several genres and periods with special attention to contemporary writings. Other media such as film and music are also included. Considerable emphasis is placed on strengthening speaking and writing skills.

BROWN UNIVERSITY

POBS 610: Cartografias do Mundo Lusófono: Brasil

Outono 2009

Instrutor: Rex P. Nielson
Email: rex_nielson@brown.edu

Escritório: 159 George St.
Horas de consulta: 3^a das 13h às 14h30m

Descrição

POBS610 é uma introdução à literatura brasileira do século dezanove ao presente que enfoca principalmente nos autores mais consagrados do país, mas que faz questão de incluir um leque (“array”) amplo de autores de campos diferentes, representando vozes rurais, urbanas, femininas, de cor, experimentais, marginais, etc. O curso inclui a célebre “Carta do Achamento do Brasil” escrita por Pero Vaz de Caminha e leituras de todas as décadas de 1880 ao presente, com o peso das leituras sendo do século vinte. A maioria dos textos são poemas, contos e romances, mas haverá alguns outros “textos culturais” inclusive trechos de filmes, quadros, músicas e artigos que servem para aprofundar seu entendimento do contexto e temas da prosa e poesia. Além das leituras obrigatórias, o curso tem tarefas semanais para melhorar seu português escrito e falado. É um seminário orientado à participação do aluno, portanto vocês falarão muito mais que eu.

Objetivos

- Fornecer uma fundação básica da cultura brasileira através da literatura brasileira do século dezanove ao presente
- Amplificar seu domínio das quatro áreas lingüísticas de português: ler, escrever, ouvir e falar
- Aprofundar sua compreensão e apreciação da cultura brasileira

Ao completar o curso, alunos serão capazes de

- Demonstrar compreensão da história da literatura brasileira dos séculos passados até o presente
- Identificar os temas e questões principais percorrendo a literatura brasileira
- Analisar a maneira em que textos literários e culturais refletem e interpretam o Brasil
- Escrever ensaios críticos empregando o Português formal
- Conversar inteligentemente sobre a cultura brasileira em Português

Requisitos

| | |
|--|-----|
| Três ensaios curtos (10%, 10%, 10%)..... | 30% |
| Tarefas..... | 30% |
| #1 “A Imagem dos Brasis” | 5% |
| #2 “Imitação do Exílio” | 5% |

| | |
|--|-----|
| #3 “O Modernismo e a Arte” | 5% |
| #4 “Tradução” | 5% |
| #5 “Declamação de Poesia” | 5% |
| #6 “O Jornalismo e O Conto” | 5% |
| Composição de um Livro de Citações | 10% |
| Participação (presença, pontualidade, preparação)..... | 20% |
| Exame final | 10% |
| Total: 100% | |

Programa

Unidade I: Imagens do Brasil contemporâneo

| | |
|----------------|---|
| 10 de setembro | Apresentação do curso Mapas do Brasil e Fotos de Sebastião Salgado, de Amazônia, de São Paulo e do Rio “15 Cenas de descobrimento de Brasil” (1999) de Fernando Bonassi |
| 15 de setembro | “O Ataque” (2001) de Luiz Ruffato “Minha Flor” (2004) de Livia Garcia-Roza |
| 17 de setembro | “Entre Dois Mundos” (2000) de Francisco Maciel |

Unidade II: O desenvolvimento do sentimento nativista e sua crítica

| | |
|----------------|--|
| 22 de setembro | <i>Ufanismo e seu legado</i> A “Carta do Achamento do Brasil” (1500) de Pero Vaz de Caminha “Canção de Exílio” (1843) de Gonçalves Dias 1ª Tarefa |
| 24 de setembro | <i>Ufanismo e Anti-Ufanismo</i> O “indianismo” de José de Alencar: trechos do romance <i>O Guarani</i> (1857) O “realismo crítico” de Lima Barreto: trecho do romance <i>Triste Fim de Policarpo Quaresma</i> (1915), 52–53, 76–77 O Romantismo e a Arte Brasileira |

Unidade III: Machado de Assis (1839-1908): Contos de um mestre de ficção

| | |
|----------------|---|
| 29 de setembro | Machado de Assis: e “O Caso da Vara” (1891) e “Pai contra Mãe” (1906) 2ª Tarefa |
| 1 de outubro | Machado de Assis: “A Missa do Galo” (1894) e “Um Homem Célebre” (1883) |

Unidade IV: O Modernismo na poesia

| | |
|--------------|---|
| 6 de outubro | <i>O Movimento Modernista: a Geração de 22</i> Poemas de Mário de Andrade: da coletânea <i>Paulicéia Desvairada</i> (1922) “O Poeta Come Amendoim”(1941) da coletânea <i>Poesias</i> Poemas e escritos de Oswald de Andrade: “Manifesto Antropófago” (1928), poemas da coletânea <i>Pau Brasil</i> (1925) “Erro de Português” (1925) O Modernismo e a Arte Brasileira 1ª Ensaio |
|--------------|---|

- 8 de outubro *O Movimento Modernista: A Geração de 30*
 Poemas de Manuel Bandeira:
 "Vou-me Embora pra Pasárgada" (1930) da coletânea *Libertagem*
 "Arte de Amar" (1948) da coletânea *Belo Belo*
 "A Onda" (1936) da coletânea *Estrela da Manhã*
 Poemas de Carlos Drummond de Andrade
 "José" (1942) da coletânea da coletânea *Poesias*
 "Poema de Sete Faces" (1930) da coletânea *Alguma Poesia*
 "No Meio do Caminho" (1928) da coletânea *Alguma Poesia*
 "A Mão Suja," "A Flor e a Náusea," "A Bruxa," "Procura da Poesia"

Unidade V: Romances regionais dos anos 30

- 13 de outubro *O romance do açúcar*
 José Lins do Rêgo: *Menino de Engenho* (1932)
 Capítulos 1 a 18
3ª Tarefa
- 15 de outubro José Lins do Rêgo: *Menino de Engenho*
 Capítulos 19 a 30
- 20 de outubro José Lins do Rêgo: *Menino de Engenho*
 Capítulos 31 ao final
- 22 de outubro *O romance do nordeste*
 Rachel de Queiroz: *As Três Marias* (1939), Capítulos 1-19
4ª Tarefa
- 27 de outubro Rachel de Queiroz: *As Três Marias*, Capítulos 20-31
- 29 de outubro Rachel de Queiroz: *As Três Marias*, Capítulos 32-48

Unidade VI: O Sertão no meio século

- 3 de novembro João Cabral de Melo Neto, "Morte e Vida Severina" (1955)
 Trechos do filme, *Morte e Vida Severina* (1977), direção de Zelito Viana
2º Ensaio
- 5 de novembro Contos de Guimarães Rosa
 "A Terceira Margem do Rio" (1962) da coletânea *Primeiras Histórias*
 "Sorôco Sua Mãe Sua Filha" (1962) da coletânea *Primeiras Histórias*
 "Famigerado" (1962) da coletânea *Primeiras Histórias*
- 10 de novembro **Recital de Poesia**
5ª Tarefa

Unidade VII: Lygia Fagundes Telles e Clarice Lispector

- 12 de novembro A fotonovela "O Preço da Felicidade"
 Contos de Lygia Fagundes Telles
 "Antes do Baile Verde" (1970) da coletânea *Antes do Baile Verde*
 "A Caçada" (1970) da coletânea *Antes do Baile Verde*
 "Venha Ver o Pôr-do-sol" (1970) da coletânea *Antes do Baile Verde*

“As Pérolas” (1970) da coletânea *Antes do Baile Verde*

- 17 de novembro Clarice Lispector, *A Hora da Estrela* (1977), 11–45
- 19 de novembro Clarice Lispector, *A Hora da Estrela*, 45–87
- 24 de novembro *A Hora da Estrela* (1985), direção de Suzana Amaral
3º Ensaio
- 26 de novembro **Feriado**

Unidade VIII: Contos contemporâneos

- 1 de dezembro *Literatura policial e outros contos dos anos 90*
Rubem Fonseca, contos de *Histórias de Amor* (1997)
“Estão Apenas Ensaando” (1999) de Bernardo Carvalho
- 3 de dezembro *A literatura marginal do novo milênio*
“Terrorismo Literário” (2000) de Ferréz
“Cultura É Poder” (2005) de Preto Ghóez
“Colombo, Pobrema, Problemas” (2005) de Gato Preto
6ª Tarefa
- 8 de dezembro *Contos do novo milênio: o ser fora de lugar*
“XRM-2600” (2000) de José Paulo de Araújo
“Pole Position” (2000) de Guilherme Vasconcelos
- 10 de dezembro **Exame final**
Entregue o Livro de Citações

Materials

A apostila do curso (course packet) está disponível na Allegra
José Lins do Rego, *Menino de Engenho* (ISBN: 85-03003414)
Rachel de Queiroz, *As Três Marias* (ISBN: 85-26704656)
Clarice Lispector, *A Hora da Estrela* (ISBN: 85-325-0812x)

SAMPLE SYLLABUS: First Year Liberal Arts Seminar: “Crossing Borders”

The First Year Liberal Arts Seminar is a required course for all freshman at Bryant University and focuses upon liberal arts modes of inquiry and expression. Each year the liberal arts faculty select a major issue for analysis from the various perspectives of history, literature, the social and behavioral sciences, and the humanities. For the 2006–2007 school year, the theme selected was “Crossing Borders.”

First Year Liberal Arts Seminar

CROSSING BORDERS



LCS151 Spring 2007

Instructor: Rex Nielson

Email: rnielson@bryant.edu

Office Suite: Room 362

Office Hours: T, Th 2:00–3:00, and by appointment

Course Description

This course introduces students to traditional liberal arts learning skills such as reasoned judgment, articulate expression, careful preparation, writing to learn, and critical reading and writing skills. The theme of the Seminar for 2006-2007 is **Crossing Borders**. In our course materials, we will encounter people who have crossed social, geographical, cultural, racial, and gender boundaries, among others. The course will consider a range of related questions: What kinds of visible and invisible borders define human experience? What compels the crossing of borders? What inhibits it? What happens to identity when borders are crossed? How do border crossings challenge our ideas about who we are?

Course Expectations

To do well and grow in this seminar experience, you need to:

- Read texts thoroughly. **A minimum of two to three hours of reading for daily assignments is standard.**
- Take notes during and outside of class **and come to class prepared to summarize critical parts of assigned reading.**
- **Bring the assigned book with you to class.**

I expect that you will:

- **Pull your weight as a member of the seminar** by reading course materials thoroughly enough to ask specific questions and/or offer input in class.
- **Analyze texts**—Focus on the significance of characters, concepts, and details.
- **Synthesize texts**—Make connections as we move through the syllabus.

Course Goals

- To develop a more sophisticated understanding of crossing borders.
- To leave the course with improved critical reading and writing skills.

Academic Standards

Plagiarism and cheating of any kind will result in failure. Plagiarism is presenting ANY materials or ideas composed by anyone else as if they were your own. You are plagiarizing when -- 1) you "borrow" an idea, turn of phrase or passage from your suite-mate's paper because "she just says it much better than I can"; 2) you "copy some sentences" from a web-site because "this is just what I was thinking anyway"; 3) you "summarize some ideas" from this terrific article or book you read "because they really fit in with what I'm trying to say in this paper I'm writing now." We use the online service turnitin.com to screen student papers for plagiarism.

The Writing Center, located next to Janikies Theater, offers students help with generating ideas, organizing thoughts, and improving style and grammar. You can call X6567 or come in to schedule an appointment; staff can also answer brief questions during scheduled walk-in hours.

Required Materials

Gloria Anzaldúa, *Borderlands/La Frontera*
 Jennifer Boylan, *She's Not There*
 Dalton Conley, *Honky*
 W.E.B. DuBois, *The Souls of Black Folk*
 Anne Fadiman, *The Spirit Catches You and You Fall Down*
 John Kelly, *The Great Mortality*
 Warren Lehrer and Judith Sloan, *Crossing the Blvd.*
 Marjane Satrapi, *Persepolis 2*
 John Sayles, *Lone Star* (film)

Required Reference

Diana Hacker, *A Writer's Reference*

Course Schedule:

Check Blackboard for reading assignments and bring your book to class.

If you are absent, you are responsible for checking what assignments are due.

| WEEK | DATES | READINGS AND ASSIGNMENTS |
|------|----------------|---|
| I | Jan. 24–26 | <i>The Souls of Black Folk</i> |
| II | Jan. 29–Feb. 2 | <i>The Souls of Black Folk</i> |
| III | Feb. 5–9 | <i>Lone Star</i> |
| IV | Feb. 12–16 | <i>Crossing the Blvd.</i> |
| V | Feb. 19–23 | Conferences * <i>Crossing the Blvd.</i> performance Feb. 22, time TBA, Janikies |
| VI | Feb. 26–Mar. 2 | <i>The Spirit Catches You and You Fall Down</i> First formal essay due March 1 “Black. White. On Campus” event Mar. 1, 3:30 p.m., Janikies |
| VII | Mar. 5–9 | <i>The Spirit Catches You and You Fall Down</i> <i>Transamerica</i> screening Mar. 5, 7 p.m., Janikies |
| VIII | Mar. 12–16 | SPRING BREAK |
| IX | Mar. 19–23 | <i>The Great Mortality</i> |
| X | Mar. 26–30 | <i>The Great Mortality</i> |
| XI | Apr. 2–6 | Conferences |
| XII | Apr. 9–13 | <i>Borderlands</i> Second formal essay due Apr. 11 |
| XIII | Apr. 16–20 | <i>She's Not There</i> |
| XIV | Apr. 23–27 | <i>Persepolis 2</i> |
| XV | Apr. 30–May 4 | <i>Honky</i> |

***attendance required**

Final Exam schedule: ECS 151 I (T/Th 3:30) Monday, May 7, 2–4:30 P.M.

Course Requirements and Grading:

- Five Short assignments (20%)** If you complete all short assignments (typically assigned every other week), I will disregard your lowest grade. *Short assignments must be one page, single spaced.*
- Two formal essays**, 5 pages, typed (double spaced, 12-pt font, standard margins) **(20% each; 40%)**. Topics will be announced in class and are designed to allow you to synthesize materials following the completion of major sections of the syllabus.
- Class Participation (20%)**. This grade is a combination of attendance, quizzes, participation in seminar discussions and **attendance at required events**, including special speakers.
- Final exam (20%)**. This will be an open-book, cumulative essay exam.

SAMPLE SYLLABUS: Introduction to Cultural Studies

I was given complete autonomy to design and teach this course in Spring 2007. This introduction to Cultural Studies serves as an interdisciplinary introduction to the Humanities, which explores the ways in which cultural forms of knowledge and expression shape and are shaped by human practices and experiences. The course explores different models for understanding cultural forms through discussion of a wealth of cultural material from a variety of sources and societies.

INTRODUCTION TO CULTURAL STUDIES LCS 270 D, SPRING 2007

Instructor: Rex P. Nielson
Email: rnielson@bryant.edu

Office Location: 362, the Unicenter
Office Hours: T/Th 1:45–3:00 P.M.

COURSE DESCRIPTION

Cultural Studies is an interdisciplinary field that draws upon a number of theoretical and practical approaches to consider the meaning of "culture." Over the course of this semester, we will examine the way cultural studies theory can inform American national identity. We will look at the relationship of popular culture to our everyday lives as well as our national and global identities. We will also look at the ways that ordinary people participate in culture and help to create it. We will read theoretical essays that will provide us with a language for discussing "culture." Throughout this semester we will explore what it means to be an American. We will examine competing definitions of American identity and culture and we will focus on the ways in which contemporary culture creates, influences, and challenges American identity. We will study a variety of cultural modes of expression ranging from law and the constitution to literature, music, film, and television.

COURSE GOALS

- * To become familiar with Cultural Theory and investigate competing views of culture.
- * To learn methods of cultural analysis.
- * To develop traditional and visual literacy.
- * To seek intellectual exchange among students about cultural issues.
- * To develop the ability to extrapolate from diverse materials and synthesize across media.
- * To develop verbal, visual, and written communication skills.

COURSE MATERIALS

The Cultural Studies Reader, ed. Simon During, ISBN: 0415137543

American Pastoral, Philip Roth, ISBN-13: 978-0375701429

Native Speaker, Chang-Rae Lee, ISBN-13 978-1573225311

The Geography of Nowhere, James Howard Kunstler, ISBN-13: 978-0671888251

Crossing the BLVD, Judith Sloan and Warren Lehrer

Course Blackboard site: accessible through @bryant.edu

COURSE REQUIREMENTS

The primary focus of this course is on reading and understanding material that will familiarize you with how we define and discuss the concept of culture. We will look at culture by discussing important cultural factors that influence our day-to-day conceptions of America and American identity. You are responsible for reading all of the material for this course. There are four ways to demonstrate your preparedness and mastery of course materials.

1. **Focus Papers: 30%.** Periodically, you will be responsible for bringing in a 2-page, single-spaced, typed response to a writing prompt. Writing prompts will be distributed in class and will be due on days indicated on the prompt. Focus papers are designed to help you connect contextual issues to texts read. Although these pieces are meant to reflect initial thoughts and pondering, they should be coherent, thoughtful, and well written. These papers will draw on class lectures and discussions as well as on assigned readings. A grading rubric will be posted on Blackboard.
2. **Reading Quizzes and Classroom Participation: 20%.** Because much of this class will be spent in full class discussion, your grade is affected by your class participation and attendance. I look at in-class participation seriously. I believe that all of us, as learners, need to feel comfortable expressing tentative thoughts in a classroom setting. We will work to develop an environment where all will participate in discussion. To help your own understanding and facilitate classroom discussions, you will be expected to prepare and bring to class five questions based on the readings. To measure attendance I will either collect these questions **OR** give a reading quiz every day.
3. **Examinations: 30%.** The examinations will measure your understanding of the issues raised during class. There will be an essay portion and a short answer portion to the exam. The examination will take 50 minutes to complete.
4. **A Final Essay Examination: 20%.** The Final Examination for the course will be cumulative and will draw upon your knowledge of the texts and of cultural theory. The examination will be an essay exam and will take 2 1/2 hours to complete.

GRADE BREAKDOWN

| | |
|--------------------|------|
| Focus Papers | 30% |
| Quizzes..... | 20% |
| Examinations..... | 30% |
| Final Exam | 20% |
| Total | 100% |

| | | | |
|---------------|---------------|---------------|---------------|
| 95–100% = A | 84–86.9% = B | 74–76.9% = C | 63–66.9% = D |
| 90–94.9% = A- | 80–83.9% = B- | 70–73.9% = C- | 60–63.9% = D- |
| 87–89.9% = B+ | 77–79.9% = C+ | 67–69.9% = D+ | 0–59.9% = F |

COURSE POLICIES

1. **Classroom Behavior.** Please arrive on time. Please do not leave in the middle of class unless absolutely necessary or by prior arrangement. Treat other's views with respect and respond to them with a reasoned response. Although water or soda is acceptable in the classroom, food is absolutely not allowed.

2. **Attendance.** In order to understand material being presented, it is very important to come to class and to participate in class discussion. Failure to do so will negatively affect your grade. You are allowed to miss three classes without that affecting your grade. Thereafter, your final grade will be lowered. Tardiness is a form of absenteeism. Excessive tardiness will negatively affect your grade.
3. **Honesty.** I fully support the core values of this university and will do my best to uphold them myself and encourage you to do the same. As part of this shared commitment, any form of cheating, dishonesty, or plagiarism will not be tolerated, and violation in relation to academic honesty may result in a failing grade in the course and additional disciplinary action by the university. Please see the Bryant University student handbook for more information at: <http://www.bryant.edu/Bryant/students/overview/handbook.jsp>.
4. **I want all of you to succeed in this course.** If at any time serious academic, health, financial, personal, family, or other problems threaten your success, please contact me. No matter what happens, do not ever just "drop out" and disappear. I am in the unique position of being both student and instructor at the same time, and I understand the trauma that broken engagements, broken legs, learning disabilities, depression, or family illnesses and even deaths can create. Please stay in touch if anything does occur so that we can work out whatever arrangements are necessary before it is too late.

Course Schedule

Introduction to Cultural Studies

| | |
|-------------------|--|
| Tuesday, Jan. 23 | Course overview and introduction to Cultural Studies |
| Thursday, Jan. 25 | "Introduction," Simon During, CSR "The Culture Industry: Enlightenment as Mass deception," Theodor Adorno and Max Horkheimer, CSR, (10 pages) |
| Tuesday, Jan. 30 | "Dominici, or the Triumph of Literature," Roland Barthes, CSR (3 pages) "Space, Power and Knowledge," Michel Foucault, CSR (6 pages) "Defining the Postmodern," Jean-François Lyotard, CSR (2 pages) |
| Thursday, Feb. 1 | "Cultural Studies and its Theoretical Legacies," Stuart Hall, CSR (12 pages) |

What is an American?

| | |
|-------------------|--|
| Tuesday, Feb. 6 | Citizenship and Patriotism (see link in Blackboard to Patriot Act) "Encoding, Decoding," Stuart Hall, CSR (10 pages) |
| Thursday, Feb. 8 | Official languages and citizenship; Flag Burning legislation (see links in Blackboard) "Advertising: The Magic System," Raymond Williams, CSR (12 pages) "Racial Cross-Dressing and The Construction of American Whiteness," Eric Lott, CSR (15 pages) |
| Tuesday, Feb. 13 | <i>Crossing the BLVD</i> , 1–73 |
| Thursday, Feb. 15 | <i>Crossing the BLVD</i> , 74–180 Paper #1 Due |
| Tuesday, Feb. 20 | <i>Crossing the BLVD</i> , Class presentations |
| Thursday, Feb. 22 | "A Revolution of Values: The promise of multicultural change," Bell Hooks, CSR (7 pages) "The Making of Exile Cultures: Iranian television in Los Angeles," Hamid Naficy, CSR (30 pages) |

Crossing the BLVD, Performance on campus

| | |
|-------------------|--|
| Tuesday Feb. 27 | <i>Native Speaker</i> , Chang-Rae Lee, 1–130 |
| Thursday, Mar. 1 | <i>Native Speaker</i> , Chang-Rae Lee, 130–230 |
| Tuesday, Mar. 6 | <i>Native Speaker</i> , Chang-Rae Lee, 230–349 |
| Thursday, Mar. 8 | Examination |
| Tuesday, Mar. 13 | Spring Break |
| Thursday, Mar. 15 | Spring Break |
| Tuesday, Mar. 20 | <i>American Pastoral</i> , Philip Roth, 1–108 |
| Thursday, Mar. 22 | "National-popular: Genealogy of a Concept," David Forgacs, CSR (11 pages) <i>American Pastoral</i> , Philip Roth, 108–216 |
| Tuesday, Mar. 27 | <i>American Pastoral</i> , Philip Roth, 216–324 |
| Thursday, Mar. 29 | <i>American Pastoral</i> , Philip Roth, 324–432 Paper #2 Due |

American Spaces

| | |
|-------------------|--|
| Tuesday, Apr. 3 | "Scary Places," <i>Geography of Nowhere</i> , Kunstler "American Space," <i>Geography of Nowhere</i> , Kunstler |
| Thursday, Apr. 5 | "Walking in the City," Michel de Certeau, CSR (7 pages) "Life on the Gridiron," <i>Geography of Nowhere</i> , Kunstler "Eden Udated," <i>Geography of Nowhere</i> , Kunstler "Things to do with Shopping Centres," Meaghan Morris, CSR (18 pages) |
| Tuesday, Apr. 10 | "The Loss of Community," <i>Geography of Nowhere</i> , Kunstler "Three Cities," <i>Geography of Nowhere</i> , Kunstler "The Unsettling of America," Wendell Berry (see Blackboard) |
| Thursday, Apr. 12 | Examination |

Singing America

| | |
|-------------------|--|
| Tuesday, Apr. 17 | "Characterizing Rock Music Culture: The case of heavy metal," Will Straw, CSR (9 pages) Neil Diamond, Simon and Garfunkle, Bruce Springstein, Lee Greenwood, Eminem, Dave Matthews, Tracy Chapman, Incubus, Cypress Hill (see Blackboard for lyrics and readings) |
| Thursday, Apr. 19 | Discussion of popular expression of America continued Class Presentations |

Seeing America in Film and Television

| | |
|-------------------|---|
| Tuesday, Apr. 24 | "Entertainment and Utopia," Richard Dyer, CSR (10 pages) Regional Identities: <i>Arrested Development</i> , <i>Seinfeld</i> , Leno and Letterman |
| Thursday, Apr. 26 | Los Angeles: <i>Crash</i> , <i>L.A. Story</i> "Bourgeois Hysteria and the Carnavalesque," Peter Stallybrass and Allon White, CSR (7 pages) |
| Tuesday, May 1 | New York: <i>Annie Hall</i> , <i>On the Waterfront</i> , <i>West Side Story</i> , Paper #3 Due |
| Thursday, May 3 | Tentative conclusions |
| Friday, May 11 | Final Exam: 10:00 A.M. to 12:30 P.M. |

SAMPLE WRITING PROMPT 1

This is an example of a writing prompt for a First Year Liberal Arts Seminar: “Crossing Borders” at Bryant University

In this seminar we studied John Sayles’ film Lone Star. The setting of the film is a small town on the Texas-Mexico border appropriately called Frontera. The film explores various types of racial, ethnic, and national borders. The following writing prompt was meant to encourage students to think about the way in which histories of racial and national tensions shape our sense of who we are. Students were asked to focus on a single character and limit their response to one single-spaced page.

The interwoven family histories that constitute the past and present storylines of *Lone Star* represent a mosaic of perspectives on the meanings of American identity. Crafted like a complex mystery story, *Lone Star* probes how the social identities of its various present-day characters have been shaped by their relationship to the histories of their own families and community.

As one commentator has noted, the film suggests "that our identities and moral commitments depend...on the stories we tell ourselves about ourselves, our family, group, and nation. *Lone Star* is about the levels of storytelling we use to build and defend our own identities and attack others!--"Remember the Alamo."

For this essay, concentrate on only one of the central characters---Sheriff Sam Deeds, Colonel Paynes, or Pilar Cruz---and discuss how their identities have been shaped by their own perceptions of their family's history. By the end of the film, has their understanding of that history---and their own sense of identity---changed?

SAMPLE WRITING PROMPTS 2

Here are a series of writing prompts I used in my course **Mapping the Portuguese-Speaking World: Brazil, taught in Portuguese at Brown University**

1ª Tarefa: “A Imagem dos Brasis”

Pensando num dos contos da primeira unidade do curso, até que ponto esse conto corresponde ou não a sua imagem do Brasil? O escritor constrói uma imagem do Brasil que foge de estereótipos? De que maneira o conto interpreta a identidade brasileira? Escreva uma reflexão—um mini-ensaio—de 400 palavras ou mais sobre o tema. Coloque sua resposta em nossa página de Mycourses, e traga uma cópia à aula.

2ª Tarefa: “Imitação do Exílio”

Faça uma “Canção do Exílio” baseada na sua própria experiência e identidade—em português naturalmente! Você pode imitar um dos modelos que estudamos na aula ou pode fazer do modo que quiser. Pode ser em poesia ou até em prosa, mas sobretudo deve incorporar elementos da poesia original de Olavo Bilac. Coloque seu texto em nossa página de Mycourses, e traga uma cópia à aula.

1º Ensaio Curto: Machado, o Mestre de Ficção

O grande crítico Antonio Candido escreve:

“Nas obras dos grandes escritores é mais visível a polivalência do verbo literário. Elas são grandes porque são extremamente ricas de significado, permitindo que cada grupo e cada época encontrem as suas obsessões e as suas necessidades de expressão. Por isso, as sucessivas gerações de leitores e críticos brasileiros foram encontrando níveis diferentes em Machado de Assis, estimando-o por motivos diversos e vendo nele um grande escritor devido a qualidades por vezes contraditórias. O mais curioso é que provavelmente todas essas interpretações são justas, porque ao apanhar um ângulo não podem deixar de ao menos presentir os outros” (“Esquema de Machado de Assis” 18).

Levando em consideração o comentário de Antonio Candido, escreva um ensaio de três a quatro páginas sobre um dos contos de Machado de Assis. Embora o conto pertença a um momento histórico específico, qual é a relevância de Machado para nossa época e nossas “obsessões” e “necessidades de expressão”? Coloque seu ensaio em nossa página de Mycourses, e traga uma cópia à aula.

3ª Tarefa: “O Modernismo e a Arte”

Faça uma comparação entre um dos quadros e um dos textos relacionados ao modernismo paulistano. De que maneira o quadro ilumina o texto ou vice-versa? Vocês vão ver os quadros na aula, e também as imagens encontram-se em nossa página de Mycourses. Escreva pelo menos 400 palavras. Coloque sua resposta em nossa página de Mycourses, e traga uma cópia à aula.

4ª Tarefa: “Tradução”

Faça uma tradução para o inglês de um trecho de um romance/conto que temos lido (300 palavras ou mais) ou faça uma tradução de um poema completo que temos lido. Indique de onde vem o trecho (o capítulo, página...). Coloque sua tradução em nossa página de Mycourses, e traga uma cópia à aula.

3 de novembro**2º Ensaio Curto: O Sertão na Ficção**

Este trabalho é totalmente aberto. Escreva um ensaio curto de três a quatro páginas sobre o sertão na ficção de José Linso do Rêgo e Rachel de Queiroz. Você pode fazer uma comparação entre os dois romances ou focar num tema do romance ou fazer uma análise de uma parte pequena do livro. Coloque seu ensaio em nossa página de Mycourses, e traga uma cópia à aula.

5ª Tarefa: “Declamação de Poesia”

Faça uma gravação de você declamando um poema e coloque-a em nossa página de Mycourses junto com uma versão escrita do poema e um parágrafo (da sua autoria) sobre o/a poeta e por que você escolheu o poema. Se você precisar, poderá fazer a gravação (tipo podcast) no Language Resource Center, mas tem que marcar uma hora.

3º Ensaio Curto: Lygia e Clarice

O tema para o ensaio é totalmente aberto. Escreva um ensaio curto de três a quatro páginas sobre a ficção de Lygia Fagundes Telles ou Clarice Lispector. Seu ensaio pode analisar o estilo da narração, os temas abordados no texto ou a relação entre o texto e a realidade cultural quando foi escrito. Coloque seu ensaio em nossa página de Mycourses, e traga uma cópia à aula.

6ª Tarefa: “O Jornalismo e o Conto”

Leia um jornal brasileiro (*Globo, Jornal do Brasil, Folha de São Paulo, Estadão*, etc.) na Internet (ou na biblioteca), e faça uma comparação entre algum artigo no jornal e um dos contos contemporâneos do nosso curso. Quais são as diferenças na maneira em que o conto e o artigo interpretam a realidade brasileira? Escreva pelo menos 500 palavras. Coloque seu trabalho em nossa página de Mycourses, e traga uma cópia à aula.

SAMPLE GRADING RUBRIC

Example of a grading rubric I designed for a writing prompt for Mapping the Portuguese-Speaking World: Brazil at Brown University, Fall 2007

I designed this rubric to encourage students in a literature class to balance their writing process between grammatical/ structural elements and content (argument/ ideas). I made this rubric especially detailed because for many students this is their first experience writing about literature in a foreign language and I wanted to make the goals of the assignment as transparent as possible for them.

Estrutura e gramática

| | | |
|--|-------|---|
| Título (1) | _____ | _____ |
| Não há um título, ou o título é muito genérico | | O título é criativo e interessante Introduz não apenas o assunto mas aponta para o argumento do trabalho |
| Introdução (3) | _____ | _____ |
| Dá pouca informação, é muito indefinida | | É cativante e provocativa. Dá detalhes úteis e demonstra perspicácia e percepção |
| Transições (3) | _____ | _____ |
| Não há transições entre parágrafos | | Há transições que mostram a lógica do argumento. O trabalho é coesivo |
| Conclusão (3) | _____ | _____ |
| Termina abruptamente sem qualquer resumo | | Há um pensamento final penetrante É bem dito |
| Gramática (15) | _____ | _____ |
| Tiro ½ pt. por cada erro gramatical | | |

Código dos símbolos:

| | | | |
|----------------|------------------|------------------|------------|
| O = ortografia | C = concordância | T = tempo verbal | A = acento |
| N = número | G = gênero | V = vocabulário | |

Idéias

| | | |
|---|-------|---|
| Argumento (7) | _____ | _____ |
| Não há um argumento, ou o trabalho apresenta um argumento que não pode ser disputado, quer dizer, o argumento não exige provas. O argumento é impreciso ou não é original. | | O argumento é provocativo e audacioso O argumento exige provas. A tese do argumento é sucinto e bem dito. |
| Análise dos exemplos (8) | _____ | _____ |
| Uma descrição básica ou um simples resumo | | A análise dos exemplos fortalece e corrobora o argumento. A análise é inteligente e perspicaz e vai além das discussões de aula |
| Estilo (10) | _____ | _____ |
| O estilo é inconsistente em termos de voz, tenso, pessoa, e palavras. Emprega palavras imprecisas ou redundantes. As frases não são claras e são confusas. O estilo impede a leitura do trabalho. | | O estilo demonstra domínio da língua. É consistente, nítido, e bem-acabado. O estilo contribui ao argumento do trabalho. |
| Total (50) | _____ | _____ |

SAMPLE JOURNAL ASSIGNMENT FOR A LITERATURE COURSE

The literature journal model I encourage my students to use is that of a Commonplace Book. I believe this model is useful for all students of literature, but especially so for students studying literature in a foreign language. The assignment encourages students to copy out exact passages they find interesting and appealing and then to reflect and comment on the meaning or significance of those passages.

“COMMONPLACE BOOK” ASSIGNMENT

During this semester you will be required to keep a certain kind of record called a commonplace book. Commonplace books first emerged at the beginning of the Renaissance with the great proliferation of new books and ideas. They were kept by individuals who desired to better remember and learn the materials they read. Individuals would copy important passages from the books they read and then elaborate upon those passages. Here follows three passages that clarify what a commonplace book is.

“Commonplace books have their origin in the Renaissance as one means of coping with the information overload of that era. They helped students select, organize, classify, and remember key moral precepts and important passages. Commonplace books sanction the selection of passages made significant by personal experience and conscience” (Barbara M. Benedict *Making the Modern Reader: Cultural Mediation in Early Modern Literary Anthologies*, 1996).

“As Max W. Thomas puts it, ‘commonplace books are about memory, which takes both material and immaterial form; the commonplace book is like a record of what that memory might look like’. The commonplace book exists to serve the commonplace storehouse of the mind, to assist the learner to master knowledge and wisdom, even, as Erasmus thought, all knowledge” (Paul Dyck “Reading and Writing the Commonplace: Literary culture Then and Now” *(Re)Soundings* [Winter 1997]).

“When it came time to put away childish things, the role of the copy book was assumed by its close cousin, the ‘commonplace book.’ The process of maturation required the production of more-personal collections of writings, meant to provide inspiration, direction, and moral fortitude. Reading the commonplace books of historical figures like George Washington, Thomas Jefferson, or any number of antebellum Southern ladies gives us an interior view of each person’s self-image and the words that motivated him or her” (Rachel Toor “commonplaces: From Quote Books to ‘Sig’ Files” *The Chronicle of Higher Education* 25 May 2001).

You will be required to keep your own commonplace book throughout the semester. You should make at least one entry per class (not per text). In this entry you should copy out the lines that you have found most interesting, and then you should write a response about the passage you have selected. Why did you choose that paragraph or those lines of poetry? How is the text working? Etc., etc. When you submit your commonplace books, I will not write in your books, but I will attach a separate sheet of comments. You may type your work or choose any form of book or notebook you desire. Above all, this assignment is intended to help you so that you can refer to the ideas, themes, and works we discuss during the semester throughout your life.

TEACHING EVALUATIONS: Student Comments

The following are some sample student comments about my teaching performance at Harvard University.

“Rex is passionate about the language and did a great job.”

“I truly enjoyed the enthusiasm Mr. Nielson generates and how he encourages discussion as well as providing us with very useful background information of [sic] several of the films. I definitely appreciated his honest feedback and his accessibility outside of the class.”

“Rex was a great TF. He adapted very well and quickly to the students and the class dynamics.”

“Rex is a very good teacher. I have a feeling that some people are going to give him some lip in this Q guide because they were accustomed to Bruno’s laid-back, ‘beleeeza’ style, but that’s because they were hoping for an easy A. I liked that Rex pushed us a little bit harder to stay on top of things and actually learn. For me, it’s annoying when people slack off in class and then aren’t held accountable for it—I felt this way in Portuguese 37 a lot—so I was happy to see Rex was actually saying, ‘Well, hey, you have to turn this assignment in on time...’ That makes me feel like I’m not wasting my time turning things in on time and working hard on them.”

“Rex is a very devoted and knowledgeable teacher.”

The following are some sample student comments about my teaching performance at Brown University.

“The intro class is very impressive. I’ve learned so much in so little time.”

“The instructor’s enthusiasm helped in staying interesting and motivating to learn material both in and out of class.”

“I loved it.”

“Eu gostei muito!”

“Amazing class! I really loved it.”

The following are some sample student comments about my teaching performance at Bryant University.

“Upon entering my first Cultural Studies class at Bryant University, I was apprehensive about the abstract material and hoped for a professor who would take the time to learn with the students. Professor Nielson did more than learn with us, he taught our class to approach cultural diversity through readings, group exercises, and videos. Professor Nielson’s classes were engaging because we took many different approaches to ideas and concepts conveyed in our assignments. He brought life to every class and made his students enthusiastic to learn about cultural studies, which could be a dry topic to some. As a student, it means a great deal when your insight is valued and acknowledged, and I have never been in a class where students were so actively engaged in participating about the subject matters we discussed. In conclusion, this course was one of my favorite classes at Bryant because of Professor Nielson. It opened up my eyes to being more aware of what is taking place in the world and that it is okay to have an opinion. This class was very rewarding and Professor

Nielson was extremely helpful and attentive to every single student to make sure we understood the material and made us excited to attend every class!”

“I was a student of Professor Nielson’s Liberal Arts Seminar as a freshman at Bryant University. The course reading was a compilation of five novels structured around a common theme for the year. “Crossing borders” was the course theme for my class. Designed to hearten deeper analysis of literature, the course challenges students to draw connections between multiple works and articulate these relationships in a coherent and well-structured response. As a first year college student, I was overwhelmed by the adjustment to the faster-paced college courses. Professor Nielson makes connections with his students in a way that even doubtful students, like myself as a freshman, feel confident that they can complete and exceed course requirements with his guidance. He challenges students with difficult in-class questions that engage students and motivate them to be prepared for class with a thorough understanding of the reading. Further, these class discussions inspire collaborative and student-directed learning that help conquer the course objectives. Professor Nielson helped me build great confidence in my writing through positive feedback and constructive criticism. His great concern for the students’ progress is communicated through written comments, scheduled conferences, and constant encouragement. His ability to communicate with students and relate the course material to them is exceptional. The Freshman Liberal Arts Seminar was one of the first challenging courses at Bryant that I truly enjoyed attending everyday and that I left with an evident feeling of intellectual improvement. I am certain that every dedicated student that has interacted with Professor Nielson views him as an irreplaceable member of the Bryant faculty, as I do.”

TEACHING EVALUATIONS: Faculty Evaluation

The following is a letter written by Dr. Martha Kuhlman, an Associate Professor of Comparative Literature at Bryant University. She was the coordinator of the First Year Liberal Arts Seminar at Bryant University who oversaw my teaching.

June 15, 2006

To whom it may concern,

As the coordinator of the First Year Liberal Arts Seminar at Bryant University, I am pleased to offer my observations on Rex Nielson's skill and qualifications as a teacher. Before I turn to my comments regarding a particular class session that I observed, I feel that it will be useful to provide some brief overview of the Seminar to give you a sense of his contribution and participation in our collective effort.

Each year, the group of professors who will teach the Seminar gather to discuss possible topics for the upcoming year. For the academic year 2005–2006, we chose the topic *Utopia/Dystopia*. During our weekly meetings, a professor presents notes on a given text to give us the opportunity to discuss the subject before we teach it in the classroom. Over the course of the spring semester, Rex consistently demonstrated a high level of intellectual curiosity and enthusiasm for the subject. I've been impressed by his ability to not only master the material, but also to draw connections between the texts and real-world situations in a way that lends them a more immediate relevance.

I had the opportunity to observe Rex's class on May 3rd, 2006, when he was discussing Steven Spielberg's *Minority Report*, a film based upon the short story by Philip K. Dick. Rex began the class by posing the following provocative question: Is the justice system perfect and the flaw human, or is the flaw in the system itself? Students spent a few minutes writing on this theme, which gave them the opportunity to collect their thoughts and to prepare for the ensuing discussion. The students responded well to this prompt, and Rex consistently provided encouraging feedback to students as he noted their observations on the board. When students noted that the system does not take human choice into account and concentrates all of the power in the crime prevention division, Rex asked them to compare the film with prior texts they had read in which power is granted to the government and not to the individual (*Utopia* by Sir Thomas More, *We* by Yevgeny Zamyatin). Fostering this kind of critical analysis and debate is one of the central goals of the Seminar, and Rex models this skill admirably. I was also impressed with Rex's use of the website www.innocenceproject.org in class discussion. This site details cases of people who have been wrongly convicted and subsequently exonerated by DNA evidence. He succeeded in getting students to think about the sobering implications of an over-zealous system of crime prevention, an issue that only becomes more urgent as new anti-terrorism policies are instituted.

In his experience teaching in the First Year Seminar, Rex has contributed a great deal to our discussions with his comprehensive notes and insightful remarks. He is able to work independently, and I have complete confidence in his ability as a teacher.

Sincerely,
Martha Kuhlman
Associate Professor of Comparative Literature
Department of Literature and Cultural Studies