



CIEE Lisbon, Portugal

Course name:	Portuguese and Brazilian Cinema
Course number:	CINE 3002 LILC
Programs offering course:	Lisbon Language and Culture
Language of instruction:	English
U.S. Semester Credits:	3
Contact Hours:	45
Term:	Spring 2019

Course Description

This course offers a comparative approach to Portuguese and Brazilian contemporary cinema, from the 1960 onwards, based on the identification of a set of critical issues common to both national artistic contexts and productive for a general interrogation of contemporary notions of cinematic representation. We will ask what happens when in different moments cinema takes writing, space or memory as its subject matter — either as a means through which to investigate the very medium of film, or, as a vehicle for reflecting on film's representation of the contemporary history and culture of Portugal and Brazil. By the end of the course, students will be expected to be familiar with the specificities of recent cinematic production in both countries, and to have developed critical and analytical skills useful both for a scholarly approach to cinema and for an interdisciplinary and theoretically-informed reading of cultural objects.

We shall be viewing and discussing films by Joaquim Pedro de Andrade, João César Monteiro, Paulo Rocha, Nelson Pereira dos Santos, Catarina Mourão, João Moreira Salles, Eduardo Coutinho, João Pedro Rodrigues, Kléber Mendonça Filho and Pedro Costa.

Learning Objectives

Upon completion of this course, students will be able to:

- Develop a degree of competence in analysis of Portuguese and Brazilian films and of the critical production on Portuguese and Brazilian cinema;
- Develop reading, theoretical reflection and argumentation skills applied to the study of Film and to specific contexts of production;
- Build up relations between film production contexts and theoretical problems through the analysis of a selection of works and themes, with focus on interarts and interdisciplinary relations.

Course Prerequisites

There are no course prerequisites.



Attendance

CIEE students are required to attend all classes. Absences are not allowed. If you are sick, you must inform your professor and provide a doctor's note to the Resident Director. Half a point will be subtracted to your final grade if you miss 5 hours of classes. A point will be subtracted to your final grade if you miss 6 hours of classes. Two points will be subtracted to your final grade if you miss 7 hours of classes. You will fail the course if you miss more than 7 hours of classes.

Methods of Instruction

The course is based on the commented screening of an organized set of films, combining moments of lecture, analysis and class debate. Screenings and suggested reading assignments will provide the basis for class debates about individual movies.

Assessment and Final Grade

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| 1. Response papers: | 40% |
| 2. Midterm: | 20% |
| 3. Final paper: | 20% |
| 4. Attendance and class participation: | 20% |

Course Requirements

Response papers

Each student will be asked to write 5 brief response papers (max. 1500 words each, worth 8%), building up on the critical issues identified during class commentary, on **the first five films** in the syllabus (the two introductory short films are excluded), due on the first class *after* each film's screening and discussion. Feedback will be provided on the next session. Students wishing to improve their evaluations after the five papers are turned in and graded may replace one or two response papers with responses on João Pedro Rodrigues, Pedro Costa's and/or Kleber Mendonça Filho's films. In this case, only the five highest grades will be taken into account.

Midterm

Students will have to do an in-class midterm where they will have to answer essay questions related to the topics, films and readings covered.

Final paper

Each student will be asked to write a final paper of max. 5000 words with a comparative analysis of either 1) two of the films covered in the syllabus or 2) a film included in the syllabus and another film not directly considered in class (40%). Students are expected to use the film analysis skills learned in class to go beyond a purely thematic or narrative analysis. **1 point will be deducted for each day the essay is overdue. Only printed copies of the essays will be accepted. Due MAY 9.**

Class participation



Attendance and participation in the discussions will represent 20% of the final grade. Students will be responsible for their participation in class discussions about all the movies in the syllabus, based on the commented screenings and on the reading assignments detailed for each session. Students will also be asked to prepare questions for Catarina Mourão about *A Toca do Lobo*.

All the films will be available at the CIEE office with English subtitles.

Plagiarism is the intended or unintended appropriation of another person's work or ideas. Essays with traces of partial or full plagiarism will be graded with a 0 (zero).

Weekly Schedule

Week 1 INTRODUCTION

Session 1 - Introduction to the course: contexts, key concepts and modes of reading.

Session 2 - Discussion of two short films: Joaquim Pedro de Andrade's *O Poeta do Castelo* (1959) and João César Monteiro's *Sophia de Mello Breyner Andresen* (1969)

Further readings: BAPTISTA, Tiago, "Nationally correct: the invention of Portuguese Cinema", *P: Portuguese Cultural Studies*, vol. 2 (2010); STAM, Robert and others, "The Shape of Brazilian Film History", in *Brazilian Cinema* (expanded edition), ed. Randal Johnson and Robert Stam, Columbia, 1995.

Week 2 NEW NARRATIVES 1

Session 1 – Screening and discussion of *Os Verdes Anos* (*The Green Years*), Paulo Rocha, 1963 (91')

Session 2 – Continuation. *Os Verdes Anos* as a new narrative.

Readings: GRANJA, Paulo (2010).

Week 3 NEW NARRATIVES 2

Session 1 – Screening and discussion of *Vidas Secas* (*Barren Lives*), Nelson Pereira dos Santos, 1963 (115')



First response paper due.

Session 2 – Continuation. 60's film production and the new Portuguese cinema.

Readings: RAMOS, Graciliano (2006); SADLIER, Darlene (2003).

Week 4 MEMORY/IDENTITY: PLAY-ACTING THE DOCUMENTARY 1

Session 1 – Memory/identity in film.

Second response paper due.

Session 2 – Documentary between reality and fiction.

Readings: RAMOS, Fernão Pessoa; AGUILAR, Gonzalo (2013).

Week 5 MEMORY/IDENTITY: PLAY-ACTING THE DOCUMENTARY 2

Session 1 – Screening and discussion of *A Toca do Lobo (The Wolf's Lair)*, Catarina Mourão, 2015 (102').

Session 2 – Class with Catarina Mourão: memory and film making

Week 6 MEMORY/IDENTITY: PLAY-ACTING THE DOCUMENTARY 3

Session 1 – Screening and discussion of *Santiago*, João Moreira Salles, 2002 (80').

Third response paper due.

Session 2 – Continuation. Documentary tendencies in Brazil.

Week 7 MEMORY/IDENTITY: PLAY-ACTING THE DOCUMENTARY 4

Session 1 – Screening and discussion of *Jogo de Cena (Playing)*, Eduardo Coutinho, 2007 (100').

Fourth response paper due.

Session 2 - MIDTERM

Week 8 NEW NARRATIVES 3



Session 1 – Screening and discussion of *Morrer como um Homem*, João Pedro Rodrigues, 2009 (134’)

Fifth response paper due.

Session 2 – Continuation. Contemporary cinema and identity 1.

Readings: BUTLER, Judith (1990); HOLDEN, Stephen (2011).

Week 9

NEW NARRATIVES 4

Session 1 – Screening and discussion of *Casa de Lava (Down to Earth)*, Pedro Costa, 1994 (110’)

Session 2 – Continuation. Contemporary cinema and identity 2.

Readings: ROSENBAUM, Jonathan; OWEN, Hillary (2017); RANCIÈRE, Jacques, “Ventura’s letter”, available in English at

<http://www.diagonalthoughts.com>

Week 10

NEW NARRATIVES 5

Session 1 – Screening and discussion of *O Som ao Redor (Neighboring Sounds)*, Kléber Mendonça Filho, 2012 (131’)

Session 2 – Continuation. Contemporary cinema and identity 3.

Readings: BRÁS, Patrícia Sequeira (2017); VAZ DA COSTA, Maria Helena Braga (2015).

Week 11

PORTUGUESE AND BRAZILIAN CINEMA

Session 1 – National similarities and differences.

Session 2 – Contemporary tendencies.

Final paper due

Week 12

Session 1 - Fieldtrip to Cinemateca – Cinema Museum

Session 2 - Wrap-up.



Readings:

AGUILAR, Gonzalo, "The Documentary: Between Reality and Fiction, between First and Third Person", in *New Argentine and Brazilian Cinema: reality effects*, ed. Jens Andermann and Álvaro Fernandez Bravo, Palgrave Macmillan, 2013.

BAPTISTA, Tiago, "Nationally correct: the invention of Portuguese Cinema", *P: Portuguese Cultural Studies*, vol. 2 (2010);

BRÁS, Patrícia Sequeira, "O Som ao Redor: Aural space, surveillance and class struggle", in *Space and Subjectivity in Contemporary Brazilian Cinema*, ed. Antônio Márcio da Silva and Mariana Cunha, Palgrave Macmillan, 2017;

BUTLER, Judith, "Bodily Inscriptions, Performative Subversions", in J. Butler, *Gender Trouble* (New York: Routledge, 1990), 175-193.

GRANJA, Paulo, "Paulo Rocha's *Os Verdes Anos and the New Portuguese Cinema*", *P: Portuguese Cultural Studies*, vol. 2 (2010).

HOLDEN, Stephen, "The Anguish of Identity", *The New York Times*, 7 April 2011.

OWEN, Hillary, "White Faces / White Masks: the white woman's burden in Pedro Costa's *Down to earth*", in *Portugal's Global Cinema*, ed. Mariana Liz, IB Tauris, 2017; RANCIÈRE, Jacques, "Ventura's letter", available in English at <http://www.diagonalthoughts.com>

RAMOS, Fernão Pessoa, "What is documentary mise-en-scène? Coutinho's mannerism and Salles's 'mauvaise conscience'", *Studies in Documentary Film*, 8:2 ;

RAMOS, Graciliano, "Whale", in *Oxford Anthology of the Brazilian Short Story*, ed. K. David Jackson, Oxford University Press, 2006.

ROSENBAUM, Jonathan, "A few eruptions in the House of Lava" (www.jonathanrosenbaum.net);

SADLER, Darlene, "A Cinema of the People: *Vidas Secas*" in *Nelson Pereira dos Santos*, University of Illinois Press, 2003.

STAM, Robert and others, "The Shape of Brazilian Film History", in *Brazilian Cinema* (expanded edition), ed. Randal Johnson and Robert Stam, Columbia, 1995.

VAZ DA COSTA, Maria Helena Braga e, "Social and Cinematic Landscape in *Neighboring Sounds*", *Mercator* (Fortaleza), vol. 14, 3, 2015.