

STATEMENT OF TEACHING INTERESTS

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1. TEACHING PHILOSOPHY

Working with students, learners, and a broad audience requires a constant exchange between teaching and learning. For this exchange, one needs efficient working methods and clear goals. My most essential goal in my work and teaching is to convey the diversity of art and literature as phenomena concerning creation, history, and criticism. I first arouse students' interest in art and literature to achieve this goal. I create this on three levels of reading: A) employing literary texts and artworks as tradition, in which I include the historical and critical background. B) with the presentation of the relationships between artistic and literary works. C) in the dynamics of art and literature concerning social life and technics. At the same time, I learn to improve my methods of imparting knowledge through daily interactions in the study hall. This is achieved with the following methods: 1. preparation and organization of the content of each seminar and that of the whole course; 2. the balance in the schedule of a lesson between the time for the proposed individual tasks and the time for group activities, which are divided into the following sub-activities: common reading, frontal teaching, exchange of ideas and exercises in groups or individually, which facilitate the understanding of the learning objectives and content.

These activities at the university are to be carried out on both a collective and individual level. According to the general objectives of each activity, we exchange individual objectives. As a rule, I consider these two aspects to be indispensable: the students' professional goals and their own experiences. For a good reason, universities are an essential place to simultaneously think deeper while acquiring new techniques (in Romance Studies, for example, we can mention learning and perfecting languages and researching literature and culture). Latin America represents a strategic place in the world regarding epistemologies, environmentalism, sociability, and practices of the invention of artistic forms. Because of this openness, I integrate such an *a priori* reflection on literary, cultural and media studies. In the digital context, this is an inspiring background to propose research and teaching about topics such as nature, the body and its changes through human history and politics.

In the dynamics of these processes, university students can acquire terminological knowledge of art and literature as phenomena in their entirety and knowledge in their subfields. These subfields involve interpreting the historical and social discourses, texts and poetics of authors, groups and literary movements around the world; identifying processes of artistic and literary creation, translations of texts concerning socio-cultural aspects and to a wide variety of traditions; producing works of criticism and using various philological and technical methods to develop new strategies for embedding art and literature in diverse fields such as digital media, translation, text editing, cultural journalism, etc.; developing research taking into account scientific excellence in the field of literature (for example, canon, cultural studies, literary genres, narratology and poetology, rhetoric, comparative literature) and of art (art history, visual culture, art criticism, visual epistemologies, to mention some of them). These briefly described dynamics show that the academic field generates meta-professional value: one learns by learning to teach to find better solutions to the methodological demands of the work in the short, medium, and longer term.

My role in teaching is, first and foremost, that of a transmitter of knowledge and its processes. Thanks to my experience, I have become familiar with the rules of art, literary,

philosophical and popular traditions. The textual products are classified into various categories of these rules, recorded as literary genres. Some examples of contemporary literary tradition are music, poetry, novels, short stories, essays, screenplays, song lyrics, and narratives in films, installations, sculptures, paintings, etc.

Oral discourses and voice material are also explored in terms of their textuality. The practice of science consists of an individual and a collective part in collecting ideas (in texts, based on film screenings, seminars and in translation). In the collective part, one can measure individual and collective development with the starting points of one's colleagues or practice partner(s). Conscious of my role as a mediator of knowledge in art and literature, I choose topics and readings relevant to current events. Instead of basing the research in a singular geographic area, I've read the artworks and literary texts as sensitive geographies. Respecting the geographic limits, I consider the topographical dimension of texts and works of art with students and researchers. However, the second implies sensitively reading the *topos* of the works themselves. Moreover, it has a strong connection with images and imagination.

Concluding briefly, I support students and learners to understand better the role of art and literature in the dynamics of social life. I emphasize different important steps of this process, such as the critical analysis of the works, translation activities of texts in general or in the context of literary traditions, illustration of the diversity of relationships between literature and other important means of expression such as plastic arts, film, photography, music and the natural sciences. Finally, for the particular area of Digital Studies and Arts, I aim to provide the University of Zurich's students and researchers with a general knowledge of those areas, their histories, politics, societies and geographies so that they can independently better understand the reading with critical methods and develop this knowledge and relate it to other areas.

2. ARTIFACTS: RESEARCH, TEACHING, DEVELOPMENT PERSPECTIVES

2.1. Research interests: Literature, Culture and Media; Nature and Visual Culture, Comparative Literature, Literary Studies; History Theory; History of Literature; Critical Theory, Digital Film and Film Essays

I have published two books and several articles in international scientific peer-reviewed journals in English, French, German, Portuguese, and Spanish. My third book will be published this year (2023) and is the result of my habilitation dissertation (2.1.3), presented in 2022 at the University of Zurich.

2.1.1. Publication of the book *Beschweigen, bezeichnen. Mira Schendel und die Schrift unmittelbaren erlebens* (Berlin, Diaphanes, 2020, 80 p.) The research results of this book were presented at the inaugural lecture *Mira Schendel: "la vie immediate"* on Sept. 18, 2017, at the University of Zurich. The book in Portuguese *Signo, Sigilo: Mira Schendel e a escrita da vivência imediata*, is a monographic study on Mira Schendel (Zurich, 1919 - São Paulo, 1988) published in 2019 by Lumme Editor in São Paulo on the occasion of the 100th birthday of the artist.

2.1.2 Publication of the book *A invenção de uma pele - Nuno Ramos em obras* (São Paulo, Iluminuras, 2018, 144 pp.). The book was published in São Paulo and at the Universidade de Coimbra (Portugal) following the Primeiro Colóquio Internacional, dedicated to the work of the Brazilian writer and artist Nuno Ramos. This book develops the skin as a motif in Nuno Ramos' works.

2.1.3. The third book is *O Mundo a Zero* (Carlos Drummond de Andrade, Haroldo de Campos, Ricardo Aleixo e as máquinas do mundo – 2022, 312 pp.), which will be published in 2023 by Editora da Universidade Federal de Minas Gerais – UFMG, Brazil. The book results from research for the Seminary of Contemporary Poetics: the poem as a world machine. Spring 2017). The first part of this research project was published in the scope of a chapter in a book on contemporary Brazilian poetry in Belo Horizonte. In addition, the book was presented as a habilitation thesis at the University of Zurich in 2022.

2.1.4. The fourth book to be published in English is *Invented Skins: Epidermic Readings in Brazilian Art and Literature* (Diaphanes, 2023).

3. CAREER GOALS:

3.1. To work for innovation and quality in teaching and research in the fields of art and literature at the crossroad of media studies

3.2. To train young researchers in the field, sharing information through a set of research and teaching activities

3.3. To request and obtain research funding in art and literature in the digital context

3.4. To encourage inter-university exchange, interdisciplinary activities and international collaborations.

4. DESCRIPTION AND REFLECTION OF OWN TEACHING

I studied Literature and Communication Media Studies in Brazil and France. I obtained my Habilitation in Visual Culture, Comparative Literature, and Lusophone and Latin American Literatures in Switzerland. Throughout my studies and career, I also developed artistic training in photography and cinema, giving me the theoretical basis for thinking *about* and *with* images. The position of Assistant Professor of Literature, Cultural Theories and Media Studies in Switzerland requires skills in different areas. With these skills, I have developed and designed a teaching project. In this project, I aim to arouse the students' interest on three levels: in *knowledge*, in *reading*, and in *context*, where the way a work is set concerning a particular literary tradition is prevalent. As a student, always aiming to promote literary learning, I created workshops on electronic culture, poetry, literature and music.

Generally, I seek to create a good learning environment. I set a general goal for the whole seminar and more specific goals for each session. For this, I always use a starting point (such as a text and a picture) that the students use to gain insight in advance. In the classroom, we work in detail with the readings after some inputs that I give them, including a brief explanation about the context of the work in question. Students have the opportunity there to exchange information and ideas. In this interactive part, they construct the topic's meaning. In this way, they learn how to interpret works by participating in classroom activities. Further, there is an individual and a collective method to activate cognition and creativity.

I work with a didactic concept in which three steps are central:

1. Reading with supervision of the individual or a group of learners inside and outside the classroom. During the past years, I designed all the seminars and activities of Brazilian Studies at the University of Zurich. The criteria correspond to a solid knowledge of the historical reality of Brazil and its points of contact with the rest of the world, as well as the importance of political and cultural reality. Further, it has points of contact with the reading of the most significant works and the knowledge of critical literary traditions, artistic and literary movements and production of literary works in the present time. In this first step, I identify the students' competencies to help them identify their affinities. Then, using this constructive concept, I hope to motivate the students to research.

2. Conducting seminars and organizing meetings where Master's and PhD students can share their research status in a suitable environment. I organize the seminars so that Latin American research in Switzerland opens a dialogue and thus develops. Furthermore, because Portuguese/Spanish is a foreign language to most students, I use etymological research and visual culture methods to facilitate understanding texts and contents combined with medial approaches and artistic contexts.

3. Communication with the working group on digital platforms and in face-to-face sessions. In this regard, I am trying to set up a beneficial learning platform for literary studies using digital means. Since it is a more modern method, I am trying to familiarize myself with these new tools to create videos for teaching and research (for example, I have worked in cooperation with Digital Teaching and Research of UZH). I consider this third point a big challenge and see the need for further development here. There are three aspects to be promoted: knowledge transfers in the digital domain and synthesis of the information content, efficiency, evaluation and assessment of the students' learning process; translation of the content in Portuguese into other Romance languages (Spanish, Italian, French, Romansh, Romanian) and German; Assessment of the difficulty level of the learning activities (exercises, exam questions, reading texts). For example, last year, a group of professors created the new introductory module *Prolegomena*. It is a series of video lessons on literature and linguistics for students in the introductory phase of the Romance Studies Institute. Each instructor created one lesson. I was responsible for the Literary Genres lesson. The lesson consists of three video sequences (each lasting 10min.) with integrated exercises and an assessment. The test took place online. In addition, there is a tutorial with a higher-level tutor group to support the students. I was present at two tutorial sessions and clarified the students' doubts. This is a new form of teaching through which I hope to improve my technical skills in the digital field.

The challenge of this activity was the coordination between the professors, the technical team and the tutors in the production process. The choice of methods for assessment proved to be the second challenge. There was also a third challenge in choosing these methods for face-to-face teaching. According to my experience in teaching, I decided on the following form: 30% of the grade is given for an oral presentation; 10% for a handout, where the form of organization of the ideas and content is evident; 60% for a written essay of 7 to 14 pages. With this method, I hoped to simultaneously see how students organize themselves individually and in the group. In doing so, I improved the evaluation scheme and simultaneously optimized the course and seminar content organization. Furthermore, the work of collegial observations was very beneficial. As a result of the experience gained with colleagues during the lecture series, we could give each other feedback.

TEACHING ACTIVITY IN ZURICH: SHORT OVERVIEW.

2022.2 [Fall Semester]

New Media in Academic Research (PhD Workshop)

Textualidades animales. Presencia, voz y pulsión del animal
(*Animal textualities: Presence, Voice and Animal Drive*)

Narrar a terra: catástrofes e ecologias literárias

(Narrating the earth: catastrophes and literary ecologies)

A máquina do mundo e a razão ocidental do poema.

(The World Machine and the Western Reason of the Poem)

2021.2 [Fall Semester]

Tristes Tropiques: Claude Lévi-Strauss e a Interpretação Literária

Crítica ao pé do ouvido: poéticas do samba, da canção e da música popular na literatura brasileira

(Criticism by Ear: Poetics of Samba, and Popular Music in Brazilian Literature)

2021.1 [Spring Semester]

O cânone selvagem. Literatura Brasileira nos séculos XX e XXI

(The Wild Canon: Brazilian Literature in the XX and XXI Centuries)

Oficina Pessoa: Poéticas do desassossego

State, Power and Violence, PhD Workshop (Previously taught in Spring 2019 and Spring 2020 – in collaboration with Prof. Fiocchi Malaspina, Faculty of Law, UZH)

Lecturer in the series *Form/Formlessness in Literature, Performance and Visual Arts*.

2020.2 [Fall Semester]

Nação e modernidades negras/Nation and Black Modernities

Illiteratus Homo Oeconomicus? (Literature, History and Economy) (UZH).

2020.1 [Spring Semester]

Amazonia: Imaginary Worlds of the rain forest in Literature and Art

lecture series *Regarding Violence Perspectives in Literature, History and Law*

2019.2 [Fall Semester]

Brazilian Literature and Culture: History, Literary Criticism, Cultural Mediation

2019.1 [Spring Semester]

Estéticas do Carnaval – Formas trágicas e festivas do Barroco e Modernismo brasileiros
(Aesthetics of Carnival – Tragic and festive forms of Brazilian Baroque and Modernism).

2018.2 [Fall Semester]

Master and Doctoral Colloquium *Literaturas, artes y culturas de América Latina* (Research perspectives on Latin America).

2018.1 [Spring Semester]

Poéticas contemporâneas II: Os animais na literatura e nas artes no Brasil (Contemporary Poetics II: animals in literature and the arts in Brazil)

2017.2 [Fall Semester]

A viagem por escrito: práticas de deslocamento em literatura brasileira (The Written Trip: displacement practices in Brazilian literature).

2017.1 [Spring Semester]

Poéticas contemporâneas I: O poema como máquina do mundo (Contemporary Poetics I: the poem as machine of the world).

2016.2 [Fall Semester]

Geografias sensíveis do Brasil: arte, história e literatura a partir da obra de Cildo Meireles (Sensitive Geographies of Brazil: art, history and literature from the works of Cildo Meireles)
