

ROTEIRO DE ORIENTAÇÃO DE ESTUDOS DE RECUPERAÇÃO
ENSINO MÉDIO
3ª série

Professora: Lauren
Contemporâneas

Disciplina: Inglês

Turma: Literatura e Questões

Nome: _____ Série: 3ª _____ Nº.: _____

Observação: A recuperação de Inglês se dará na turma/semestre em que o aluno teve o desempenho abaixo da média. No caso de o desempenho ser abaixo da média nos dois semestres, o aluno fará a recuperação na turma do segundo semestre.

Os principais objetivos do curso Literatura e Questões Contemporâneas foram conhecer alguns dos aspectos principais da obra teatral de William Shakespeare, bem como relacionar temas presentes em suas peças com questões contemporâneas.

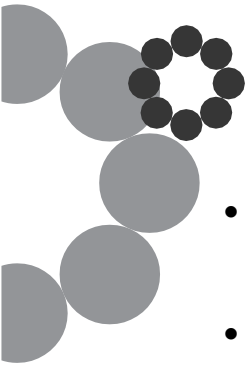
Instruções para o trabalho

Ao longo do semestre, nosso trabalho se concentrou em estabelecer relações entre a obra de William Shakespeare e discussões contemporâneas a respeito do papel social das mulheres à época e em nossos dias. Também estudamos os contrastes entre as diferentes perspectivas sobre raça e racismo, desde o Renascimento até os dias atuais. Você deverá fazer uma análise do monólogo de Otelo, uma das personagens centrais da tragédia *Otelo, O mouro de Veneza*, de William Shakespeare, e relacionar o texto com os dois trechos abaixo, escritos por dois autores africanos, Bem Okri e William Modisane, a respeito das experiências que tiveram com essa tragédia shakespeariana. Seu texto deverá conter de 200 a 250 palavras. Ao final do texto abaixo, você encontrará um link para o site *No Fear Shakespeare*, que contém também a versão modernizada do texto, para auxiliá-lo em seu trabalho.

Avaliação do texto

Seu texto será avaliado segundo os seguintes critérios:

- Estrutura/organização lógica;
- Respeito à temática proposta;



- Relações estabelecidas entre as discussões sobre *Otelo* ocorridas em sala de aula e as diferentes experiências e perspectivas de teóricos, escritores e atores sobre a peça.
- Forma como discorreu sobre o autor dar voz a figuras marginalizadas na sociedade elisabetana;
- Reflexão realizada sobre o que pode representar a caracterização que Shakespeare faz de Otelo e de outras figuras marginalizadas, para a emancipação da população negra em nossa sociedade.

Texto para análise

OTHELLO

Most potent, grave, and reverend signiors,
My very noble and approved good masters,
That I have ta'en away this old man's daughter,
It is most true; true, I have married her:
The very head and front of my offending
Hath this extent, no more. Rude am I in my speech,
And little bless'd with the soft phrase of peace:
For since these arms of mine had seven years' pith,
Till now some nine moons wasted, they have used
Their dearest action in the tented field,
And little of this great world can I speak,
More than pertains to feats of broil and battle,
And therefore little shall I grace my cause
In speaking for myself. Yet, by your gracious patience,
I will a round unvarnish'd tale deliver
Of my whole course of love; what drugs, what charms,
What conjuration and what mighty magic,
For such proceeding I am charged withal,
I won his daughter.

(William Shakespeare, *Othello* - Act 1, Scene 3)

Link de apoio

Othello, The Moor of Venice, by William Shakespeare

https://www.sparknotes.com/nofear/shakespeare/othello/page_34/



Textos de Ben Okri e William Modisane sobre suas experiências com *Otelo*

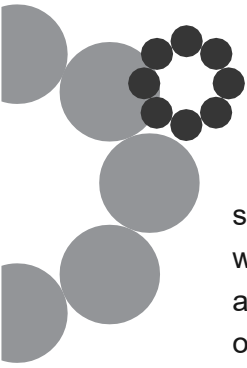
I haven't been able to stop thinking about Othello since I saw a production of the play in London's Barbican. It was the first time I had seen it performed on stage. As far as I could tell, I was the only black person in the audience. The seats beside me were occupied by three white girls. They noisily crackled their packets of sweets and giggled a lot. I wanted to tell them to be quiet. But I suspected that if I spoke faces would turn towards me. After a while I couldn't bear it any longer. When I spoke, what I feared happened. Faces turned, eyes lit up in recognition. My skin glowed. I felt myself illuminated, unable to hide.

I used to agree with C. L. R. James that Othello is not a play about race. The Royal Shakespeare Company thought so as well. They had Ben Kingsley play Othello in the tradition of the Arab Moor that Edmund Kean made popular in the nineteenth century. Ben Kingsley played the part lyrically, it was obvious that he had been doing some unsuccessful weight-lifting to give the character the stature it deserves, but there were times when his colour made nonsense of the role. The stage lighting often made it difficult to see the difference between his complexion and that of the other actors and actresses. The chromatic tension of the play was thereby rendered harmless. In addition, they imposed on the play a vaguely homosexual theme and a psychiatric condition, the Othello syndrome, a form of psychotic jealousy. None of these helped to make the play credible. These three elements join the long theatrical tradition of evading the terrors that are at the heart of the play. Often, when people don't really want to face something, they become pretentious. The whole business of Othello as an Arab was popularised by Samuel Coleridge and Charles Lamb. They did not want to face the full implications of Othello's blackness. They did not want him in their dreams. They also did not want to confront the powerful sexual element in the play. If you take away Othello's colour then you don't really have the magnitude of the tragedy. A 'tawny Othello' is much more comfortable to take. If it did not begin as a play about race, then its history has made it one.

Okri, Ben. (2014). *A way of Being Free*. London, UK: Head of Zeus

I imposed myself upon the world which was rejecting me, challenging their attitude against the colour of my skin, which they held up to my face as an exhibit of the stain against my person; I qualified the challenge with the submission that the quality of service I was performing the State cannot continue to be ignored, that it more than adequately compensated for the "vices in my blood". I argued the case that my worth cries out for recognition, even in place of acceptance, as it was said that Othello was respected and recognised but not accepted into Venetian society ... I wanted to run because there was no such thing as a normal existence for the children of Ham.

Thus writes Bloke Modisane, in his autobiography, *Blame Me on History*. Modisane grew up in South Africa, where a black majority was oppressed by a white minority, a



situation that is practically the opposite of the one portrayed in Shakespeare's *Othello*, where Venice is an all-white city and Othello the only black man. However, 400 years after Shakespeare's play was written, Modisane found in *Othello* a mirror for his own oppression, as well as for his own determination to fight the racism of the South African apartheid state. During the same years and later, the so-called Renaissance was being taught without any sense that issues of race and colonial difference were central to the culture of the period. The novelist Michelle Cliff writes that she “studied the Renaissance without dealing with the fact that the slave trade began in the Renaissance and that there were slaves in Europe even as Michelangelo was painting the Sistine ceiling. I was not even aware of it.”

Loomba, Ania. (2002). *Shakespeare, race and colonialism*. New York, NY: OUP, Inc