1. Course Description: This course is designed as an interdisciplinary and critical introduction to the history, society, literature, and culture of Brazil, the largest nation of Latin America. Students will learn about Brazil’s colonial experience as the only Portuguese colony in the Americas, its unique experiment with monarchical institutions in the nineteenth century, and the trajectory of its uneven modernization in the twentieth century. The course will examine diverse topics including contemporary race relations, gender, sexuality, religion and spirituality, class conflict, and migration, as well as various aspects of Brazilian cultural production and performance, as reflected in film, music, literature, and other forms of popular culture.

2. Topics covered and Mode of Delivery: Students will engage in critical analysis of a variety of texts, including films, fiction, and ethnographic and historical accounts, as they also pursue their own areas of intellectual and research interests. Classes will be a mix of lecture and workshop. Films screenings will be scheduled outside of class, with clips from the films shown during class. The course will be taught in English. Portuguese-language texts will be available in English translation or with
English subtitles; if a text was originally written in Portuguese, the instructor will also provide the original text for the students with knowledge of Portuguese when possible.

On your Brightspace site you will have everything you need to get: syllabus, rubrics, class details, assigned materials, links for google docs and discussion forums to post your assignments, etc. Once you visit the site, you will see that there is a module for every class. In the picture below you will see the module for our first class. In this link you will be able to find a description of that specific class, links for the materials assigned, a link for you to post your daily questions (Topics for discussion), a link for you to post your daily report (Discussion Forum History of Brazil) and a powerpoint that will be available the day after our class.
Course Requirements and Grading

Assessment:

Participation and Attendance/ Punctuality : 10%
Daily Questions 15 %
Response/Reflection Papers (250-300 word, to be written per day): 15%
Research for Cultural Workshops (report to be posted): 20%
Oral Presentations (Midterm and Final): 20%
Final Research Paper: 20%

- **Class Participation/Attendance/Punctuality**: Students are expected to attend every class and workshop punctually, and to be prepared to discuss the assigned readings; make relevant and original critical comments in their assignments; and draw connections between past and present readings and class topics. There will be a 5 minute grace period after those five minutes, lateness will incur in deductions of 3 points from final grade.

- **Daily Questions and Response Papers (posted on Brightspace links)**: The daily responses will be divided into two sections. 1) First, the elaboration of 3 questions that will be discussed among students in class (posted on doc before class starts) and, 2) second, a reflection of the readings and discussions in class that will be posted by Friday evening. See more details about these assignments below. *Very important: no late assignment or sent by email will be accepted!*

  1) **Daily questions**. The student must prepare 3 questions that reflect the assigned readings on the topic of the day and their initial impressions on this topic. Questions must show students have read the assigned readings and have an educated opinion on the topic. Students will start preparing questions from the second day of classes and they will be due right before class time. Classes will start with those questions in a discussion session led by students. Every class has a module on your brightspace with the assigned readings links and the link for our google doc where you will post your questions ("TopicsforDiscussion" StudyAbroad. See screenshot below. **On the day of your oral Midterm presentation you don’t need to post on this document.
2nd) Daily report: Students will be asked to submit a one-page (250-300 words) description and critical analysis of the readings assigned for the particular day. These responses must be written carefully and demonstrate a clear understanding of the readings. Your “daily response” is due on Friday late evenings. In the first week we will have three morning classes, every class works around a different topic, therefore on Friday you will have to post three reflections/reports one for each topic. In the second week, you will have 4 content classes therefore, you will post 4 responses. In the third week, there will be three content courses, therefore 3 responses. A total of 10 responses for the entire program. Your report should be posted on time otherwise it will not be accepted. You will post on the discussion forum link specific for each lesson (“Discussion Forum:…”). See the screenshot below.
Weekly Research for Cultural Workshops: In the afternoon, students are required to attend cultural workshops with an artist and museum visits on Tuesdays. The workshops will talk about the major rhythms/cultures in the music and dance of Pernambuco (such as capoeira, frevo, caboclinho, maracatu de baque virado, afoxé, mangue beat, forró/baião and coco). The artist will provide information about these rhythms; however, students are required to conduct their own research using material available on the Web in order to address the topics of the workshops. You will create weekly brief entries in our Brightspace Discussion Forum (see screenshot for reference below) with images, important information, links for further research, etc. The entry will talk about all the workshops in general therefore you only have to write three reports (equivalent to the three weeks of the program). Your weekly report is due on Saturday late evenings. Your report should be posted on time otherwise it will not be accepted.
● **Oral Presentations:** Students will be asked to present on a given topic to the rest of the class. Each presentation should be 15 minutes long and be engaging and well organized. Prepare 3 questions at the end of the presentation to initiate discussion among the students. Students are encouraged to explore different presentational modes: film or video (which could take the form of personal footage of their experiences in Brazil), short lecture, PowerPoint presentation, performance (including musical performance), photo essay, etc.). Students will choose a topic and be assigned a day for their presentation at the start of the course.

Available Dates for Oral presentation: Jul 10th (Elena), Jul 11th (Raulzinho/Shira), Jul 12th (Kenya), Jul 13th (Andy) Jul 17th (Abby), Jul 18th (Grey), Jul 19th (Joaquin). Take a look at the corresponding themes of these dates and we will have the dates and themes assigned on our first day of class.

At the end of our course, students will give an oral presentation featuring their research topic for the final research paper. The format can be the same but students should feel free to present alternative modes of deliverance.

● **Final Research Paper:** Students will choose a topic related to Brazil and its diverse populations. The final paper will be approximately 5-10-pages long (typed, double-spaced, times new roman, 12pt) and should demonstrate the ability to construct a critical argument, creativity, and familiarity with the chosen topic. The papers must be well written and clearly organized and provide evidence of high-quality research and analysis. Make sure there is a bibliography page with credible sources.

RECOMMENDED MOVIES:
* Neighboring Sounds (O Som ao Redor) (dir. Kléber Mendonça Filho, 2012)
* Aquarius (dir. Kléber Mendonça Filho, 2016)
* Bacurau (dir. Kléber Mendonça Filho, 2019)
Sugar (Açúcar) (dir. Renata Pinheiro and Sérgio Oliveira, 2017)
How Tasty Was my Little Frenchman (Como era gostoso o meu francês) (dir. Nelson Pereira dos Santos, 1971)
City of God (Cidade de Deus) (dir. Fernando Meirelles and Katia Lund, 2003)
Black Orpheus (Orfeu Negro) (dir. Marcel Camus, 1959)
Beyond Ipanema (dir. Guto Barra and Beco Dránoff, 2009)
What is it worth? (Quanto vale ou é por quilo?) (dir. Sergio Bianchi, 2005)
Moro no Brasil (dir. Mika Kaurismäki, 2002)
Tattoo (Tatuagem) (dir. Hilton Lacerda, 2013)
Carandiru (dir. Héctor Babenco, 2004)
Black God, White Devil (Deus e o Diabo na terra do sol) (dir. Glauber Rocha, 1964)
Entranced Earth (Terra em transe) (dir. Glauber Rocha, 1967)
The Rock and the Star (O Rochedo e a Estrela) (dir. Katia Mesel, 2007)
The Transgressor (Os Transgressores) (dir. Luis Erlanger, 2017)
A Dog’s Will (O Auto da Compadecida) (dir. Guel Arraes, 2000)

Course Overview

The syllabus is subject to minor changes

Week 1 Class 1- Tuesday July 4th
PART I Introduction: The goal of this session is to introduce to the course syllabus, themes, requirements and expectations. We will also assign the topics and dates for presentations and familiarize ourselves with the regional complexity of Brazil. We will situate Pernambuco in a broad Brazilian historical perspective by presenting its specific history and cultural intricacies. We will screen parts of the movie Aquarius to have a critical understanding of our locale, its social issues, and the local arts scene as a tool for social criticism.

Activities: Go over syllabus. Assign dates for student presentations.


Part II Politics and Historical Background: In this session, we will consider the urban and rural divides in Brazil, as well as conditions of social inequality. While highlighting the historical chronology of important political movements and economic cycles, we will expand on the different depictions of the colonial period through the arts. We will explore Pernambuco’s role during colonial times, its socio-economic structure based on its sugar plantations and reflection in the present times.


Reading:


EXCERPTS FROM THE MOVIE:Aquarius(dir. Kléber Mendonça Filho, 2016)

Entrevista: Sophia Moore-Smith

AFTERNOON WORKSHOP: Visits Museums Recife Antigo

Week 1 Class 2- Wednesday Jul 5th
Anthropophagy and Modernismo: This session will discuss the importance of indigenous culture in colonial times and Oswald de Andrade’s concept of Anthropophagy as a way of discussing Brazilian culture and society. We will talk about Brazilian Modernismo in the 1920’s, paying particular attention to the contributions of painter Cicero Dias and poet Manuel Bandeira, both natives of Pernambuco, to the Modernismo movement in Brazil.

Readings:


Recommended reading:


Recommended Film:

How Tasty Was my Little Frenchman (Como era gostoso o meu francês) (dir. Nelson Pereira dos Santos, 1971)

Entrevista: Gean Ramos Pakararu

AFTERNOON WORKSHOP: Drika Souza

Week 1 Class 3- Thursday Jul 6th

Brazil and its Myths of Identity: In this session we will explore the different attempts to conceptualize Brazilian identity. We will talk about the malandro (or trickster) figure as a national hero in Mario de Andrade’s novel Macunaíma, and its re-working in a new literature of violence, such as
Paulo Lins’s novel *Cidade de Deus*. We will also touch upon the 1970’s local movement *Movimento Armorial* and its concept of *raça parda* (mixed race).

*Readings:*


*Film:*

*City of God (Cidade de Deus)* (dir. Fernando Meirelles and Katia Lund, 2003)

**Entrevista: Magali Medeiros**

**AFTERNOON: Chris Nolasco**

**Week 2 class 4 Monday Jul 10th**

**Part I: Gender and Sexuality, I:** This section explores social constructions of gender and sexuality in Brazil, particularly definitions of masculinity/femininity and LGBTPQIA+ groups. We will discuss current Brazilian debates on gender and sexuality in the face of a new conservatism and political influence exercised by the evangelical movement in Brazil.

*Readings:*


*Film:*

*Carandiru* (dir. Héctor Babenco, 2004)

**Part II: Gender and Sexuality, II:** This session will explore resistance by feminist and LGBTPQIA+ groups through activism, music, and film. We will focus primarily on Recife cinema, Funk music, and the networks of activism through music in the poor communities (*favelas*) of Rio de Janeiro and Recife. We will also discuss traditional folkloric music related to Candomblés in Recife.
Readings:


Recommended Reading:


Recommended film:

*Tattoo (Tatuagem)* (dir. Hilton Lacerda, 2013)

Entrevista: João Nemi

**AFTERNOON: Passeio Catamarã**

**Week 2 Class 5 Tuesday Jul 11th**

**Part I: Cultural Production, I:** This session will introduce students to various forms of Brazilian cultural production and ideologies of hybridity in Brazilian art. We will be particularly attentive to foreign and domestic depictions of the celebration of hybridity, engaging in critical analysis of the concept’s multiple meanings and representations.

*Readings:*


*Film:*

*Beyond Ipanema*(dir. Guto Barra and Beco Dránoff, 2009)

**Part II: Cultural Production, II:** This session will discuss the importance of the Northeast of Brazil as an important source of cultural production in the country. We will focus specifically on the dialog between folklore rhythms and commercial music in Recife, highlighting MangueBeat as a hybrid movement.
Readings:


Film:

*Moro no Brasil*(dir. Mika Kaurismäki, 2002)


Entrevista: Isa e Vitoria do Pife

*AFTERNOON WORKSHOP: Instituto Ricardo Brennand*

**Week 2 - Class 6 Wednesday Jul 12th**

**Part I- Race Relations in Brasil, I:** In this session we will discuss the social and racial structures in Brazil from the XV-XVII centuries, with a particular focus on slavery, an institution that lasted in Brazil longer than in any other country in the Americas. We will take into account the long-term impact of the African slave trade on Brazilian culture and society and critically analyze the myth of racial democracy within Gilberto Freyre’s narrative and his national building discourse as a whole.

Readings:

Part II- Race Relations in Brazil, II: This session will discuss contemporary racial politics in Brazil, in particular, recent discussions about “blackness,” racial privilege, and racial quotas. This session will also analyze how movements in the US such as “Black Lives Matter” dialog with Black movements in Brazil, such as “Vidas Negras Importam.”

Readings:


Film:

What is it worth? (Quanto vale ou é por quilo?) (dir. Sergio Bianchi, 2005)

Entrevista: Marissel Hernandez

AFTERNOON WORKSHOP: Scott Kettner Pandeiro (rhythms from the Brazil)


Week 2 - Class 7 Thursday Jul 13th

Part I: Migration: In this session, we will focus on internal migration from the Northeast to other regions of the country. We will analyze how the discourse of a “dry Northeast” has been constructed and explored in the arts (theater, cinema, and literature).

Readings:

**Recommended reading:**


**Films:**

*Barren Lives (Vidas secas)* (dir. Nelson Pereira dos Santos, 1963)

*Black God, White Devil (Deus e o Diabo na terra do sol)* (dir. Glauber Rocha, 1964)

*Entranced Earth (Terra em transe)* (dir. Glauber Rocha, 1967)

**Part II: Immigration:** The session will focus internal migration to the Northeast of Brazil, focusing on specific migratory waves from the past and in recent times. 1) The myth of the Dutch: we will discuss the Dutch legacy to Recife’s identity as an anti-colonial resistance tool; 2) From Recife to Manhattan: we will explore Jewish migration to Recife and the establishment there of the first synagogue of the Americas; and 3) The Chinese in the Tropics: we will talk about recent Chinese immigration and issues of globalization.

**Readings:**


**Recommended reading:**


**Film:**
The Rock and the Star (O Rochedo e a Estrela) (dir. Katia Mesel, 2007)

Entrevista: Camila Santos- Camila Santos is a writer born and raised in Recife, Brazil. Her work has appeared in Sand Hills Literary Magazine, Hemingway Shorts Vol. 7, Newtown Literary, Columbia Journal and the New York Times. She holds an MFA in Creative Writing and Literary Translation from Queens College and has been awarded residencies at Virginia Center for the Creative Arts, Ragdale and The Saltonstall Foundation. In 2020, she was named a Center for Fiction Emerging Writer Fellow. She lives in Sunnyside, Queens.

AFTERNOON WORKSHOP: Helder Vasconcelos Cavalho-Marinho e outros ritmos

Week 3 - Class 8 Monday Jul 17th
Visual Arts and Urban Space: Activism and Community Work. This session will explore current dialogs between Brazilian visual artists on issues of social inequality. We will focus on work by Jonathas de Andrade and the O Norte group.

Readings:
Movie in-class: The Fish (O Peixe)(dir. Jonathas de Andrade, 2016)
Film:
The Transgressor (Os Transgressores)(dir. Luis Erlanger, 2017)

Entrevista: Lula Marcondes

AFTERNOON: Scott Kettner
Week 3 - Class 9 Tuesday Jul 18th

**Cordel Literature: Northeastern Identity in the Making:** In this session we will explore the historical, sociological and cultural context of Cordel literature (popular broadsheets) reflecting upon its relevance to the Armorial Movement and local literary writers (such as João Cabral de Melo Neto and Ariano Suassuna), as well as to pop culture (such as Derlo Almeida’s works). We will analyze some traditional broadsheets, with their oral poetic forms, including discussion of bookmaking and printmaking. The weekly response paper will consist of the making of a Cordel book by students.

**Readings:**


**Recommended reading:**


**Film:**

*A Dog’s Will (O Auto da Compadecida)* (dir. Guel Arraes, 2000)

**Entrevista Paola Torres**

**AFTERNOON WORKSHOP:** visit Museum Homem do Nordeste

Week 3 - Class 10 Wednesday Jul 19th

**Contemporary Brazilian Cinema: Recife in the Spotlight:** In this session we will talk about *Novo Cinema Pernambuco* and Recife’s leading role in current Brazilian cinema production.

WE are going to receive a Guest Speaker from Group FINCAR to talk to the students

1) [https://lwlies.com/reviews/neighbouring-sounds/Neighbouring Sounds by REVIEW BY DAVID JENKINS @DAVEYJENKINS](https://lwlies.com/reviews/neighbouring-sounds/Neighbouring Sounds by REVIEW BY DAVID JENKINS @DAVEYJENKINS)

Film:

*Neighboring Sounds (O Som ao Redor)* (dir. Kléber Mendonça Filho, 2012)

Entrevista: Maria Cardozo

**AFTERNOON WORKSHOP:** Guga Santos

**Week 3 Class 11 Thursday June 20th:** Presentation and Discussion of Research Topics for the Final Paper

**AFTERNOON WORKSHOP:** Mariangela (Frevo)