Music and Cinema of Brazil

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Course Descriptions:

This course examines Brazilian contemporary film and music, and analyses how filmmakers and musicians have interpreted Brazilian contemporary political, historical, social and cultural issues. The audio-visual media and the selected readings will allow the students to discuss a variety of topics: from national identity, gender and family dynamics, to social inequalities, power struggle, and major historical events that have impacted the society in Brazil. Our goal is to evaluate how films and music portray and characterize national issues, or contest hegemonic accounts, and to analyze how artistic manifestations offer a reference or a different perspective on the interpretation of the society and the identity of Brazilians. Students will be given reading material to accompany each film, and music assigned.

Course Objectives:

* Identify distinctive characteristics of the Brazilian contemporary film and music;
* Recognize the particularities among different regions in Brazil;
* Comprehend the audio-visual works as cultural references to historical, social and political issues of Brazil;
* Analyze how major historical events are portrayed and/or represented by the Brazilian film and music;
* Formulate persuasive responses to the various themes addressed in films, both orally and in writing.

Required Reading:

* American Public Media, "What is Choro Music".
* Weinsteine, Barbara. "Inventing the 'Mulher Paulista': Politics, Rebellion, and Gendering of Brazilian Regional Identities". In: *Journal of Women's History*, vol. 18, n. 1, Spring 2006.
* Dessen, Maria Auxiliadora; Torres, Claudia V. Torres. "Family and Socialization Factors in Brazil: an Overview", 2002.
* Primary sources from the period:
  "Excerpts from the Constitution of 1967".
  "Institutional Act n. 5".

**Films:**

* PBS Documentary: Brazil in Black and White.
* BBC Documentary: Brazil: An Inconvenient History.
* BBC Documentary: From Samba to Bossa Nova.
* Padilha, José; Lacerda, Felipe. Onibus 174 (Bus 174), 2002.
* Salles, Walter; Thomas, Daniela. Linha de Passe (Life is What You Make It), 2008.
* Furtado, Jorge. Ilheu dos Flores (Isle of Flowers), 1990.
* Zimbalsat, Jeff; Mochary, Matt. Favela Rising, 2005.
* BBC Documentary: Uma Historia de Quatro Cidades (A Story of Four Cities).
* Hamburger, Cao. O Ano Em Que Meus Pais Sairam De Férias (The Year My Parents Went on Vacation), 2006.
* Barreto, Bruno. O Que Es Isto, Companheiros? (Four Days in September), 1997.
* BBC Documentary: Revolução Tropicália.
* Chalk, Jimmy. "Porta dos Fundos: Brazil's Humor Guerrilas", NYT.
* Porta dos Fundos: Versao Brasileira (Brazilian Version), Na Lata (On The Can), Bala de Borracha (Rubber Bullets).
* Os Normais: Todos São Normais (All are normal).

**Note:**
Films not available on the internet or not presented in class will be lent to you. In case you cannot access or watch the movie for any reason, please let me know of it until the following Friday at noon, at the latest. A DVD copy of the film will be available to you at Ricardo Pereira's Office, Coordinator of the UMass Program, room 159, upon request, on a first-come, first-served basis.

**Grading Distribution**
Course Requirements:

* Attendance and participation:
The course will be conducted as a student-centered seminar. Students are expected to attend class sessions prepared to contribute to discussions. This means that they should complete their weekly reading, and film viewing assignments on time and participate actively in class.

The participation in class should be demonstrated by your willingness to engage in discussions, and your interest towards the subject matter. Above all, the key to fully participate in a successful way is preparation.

As a community, we depend on each other for the best learning outcome. The continuity of the learning process demands that each student do his/her best to be always present. Missing classes usually disrupt the continuity of the course, and impact your colleagues’ learning process. Moreover, students are accountable for all work missed because of an absence.

It is my intention to help you develop the skills to analyze and elaborate complex responses to the material we will be studying, for example offering different approaches or theories to the matter, points of view, historical context, language perspective, and affective responses to it so that you can formulate the persuasive responses that will be required both orally and in writing.

*Homework (every week, unless otherwise noted)
Each student should prepare 3 to 5 discussion-questions, for each class, based on the material assigned for the following class. The questions must be emailed me by Monday at noon the latest, in order to provide the rest of the class with a copy of the topics we’ll be discussing ahead of time. Questions submitted late will result in a lower grade.

*Oral Presentations (3):
Oral presentations (15 minutes) should be brief and analytical perspectives of students’ reactions and thoughts to the primary and/or secondary sources presented in class, and will be scheduled in advance. Students should make use of an alternative audio or visual media for their oral presentations, (i.e., bring/sing a song, show images, videos, etc), and bring an outline of their presentation for the whole class. It is important that you keep in mind that the most relevant issues for the oral presentations and classes in general are more related to the interconnections between themes and aesthetic or reality aspects of the material than simple biographies or recounts of movie / history events. Please, remember to give yourself enough time to complete this task.

* Short Essays (2):
Students will be required to write two short essays. Each paper should elaborate on an articulated aspect of the film, music or article/review that seems to be significant to you, or that reveal a connection with a major historical, social or cultural event in Brazil. The additional readings or movies may help you formulate an even more complex response to your essays. If you need extra material for your research, please don't hesitate in contacting me. Each paper should be 3 to 4 pages long, Times New Roman, 12’ font, 1-inch margins, double-spaced.

Students will choose a topic in collaboration with the instructor, at least 1 week prior to the due date.

*Final Research Paper:
The final paper should be a broader essay that reveals knowledge of the material studied during the semester. It should be a topic that allows you to relate the film(s) or the music and articles read to larger issues involving

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<th>Attendance and Participation</th>
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<tr>
<td>Oral Presentations</td>
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<tr>
<td>Two Short Essays (3–4 pages each)</td>
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<td>Final Exam - Research Paper (8–10 pages)</td>
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contemporary Brazil. It must include at least one article and one film or type of music. The topic of your final essay should be discussed with your instructor 2 weeks before the due date. One week before the due date, you’re expected to email me an outline of your plans for your final essay, in a PDF format. Students will be required to present orally the results of their project in class to their peers on our last class. The final paper should be 8-10 pages long, Times New Roman, 12’ font, 1-inch margins, double-spaced.

Notes:
If you are worried about your final grade, discuss it with me before the end of the semester. Students are expected to schedule a time with me throughout the semester to discuss their standing in class. Do not expect for undeserved leniency at the end of the semester.
Unless you have university excused absences and you have informed me and asked for my permission in advance, late assignments will be penalized. There is an automatic deduction for each day of lateness, including weekends.
Since I am primarily concerned with the student’s progress, remember that my expectations in regards to the quality of your writing and your understanding of concepts will increase as the semester moves along.

* Tentative Course Outline:
The following is a day-by-day schedule for the semester. This syllabus is a good effort to describe our course, but I reserve the right to change the schedule or modify its content to enhance the learning process. Students will be notified in advance of any changes. However, if a student is absent, he or she is responsible for finding out about changes and complying with the new deadlines.

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<tr>
<th>Date</th>
<th>Topics Covered in Class</th>
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| Week 1| * Introduction to the Course: Themes, Objectives, and Assignments  
* "What" is Brazil?  
**Films:**  
* Murat, Lucia. Olhar Estrangeiro. Um Personagem Chamado Brasil (Foreign Eye), 2006. 70min. |
| Week 2| The Many Voices and Colors of the Portuguese-Speaking World  
**Films:**  
* PBS Documentary: Brazil in Black and White. 54min.  
* BBC documentary: Brazil: An Inconvenient History. 46min.  
**Readings:**  
| Week 3| What is Samba and Choro? Who was Carmen Miranda?  
**Films:**  
* BBC Documentary - From Samba to Bossa Nova: 59min.  
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<tr>
<td><strong>Readings:</strong></td>
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<td><em>Chang, Jack. &quot;Brazil: A Great Divide.&quot;, June 17, 2007.</em></td>
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<th><strong>Week 4</strong></th>
<th>Social Struggle, Solitude and Integration</th>
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<tr>
<td><strong>Film:</strong></td>
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<tr>
<td><em>Salles, Walter. <em>Central do Brasil (Central Station)</em>, 1998. 113 min.</em></td>
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<td><strong>Readings:</strong></td>
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<th><strong>Week 5</strong></th>
<th>Urban Violence and Social Disparities</th>
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<td><strong>Films:</strong></td>
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<td><em>Padiha, José. <em>Ônibus 174 (Bus 174).</em> 122min.</em></td>
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<th><strong>Mar. 19th</strong></th>
<th>Disparity and Contestation</th>
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<td><strong>Film:</strong></td>
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<td><strong>Readings:</strong></td>
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<th><strong>Week 7</strong></th>
<th>The Striving to Belong</th>
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<td><strong>Films:</strong></td>
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<tr>
<td><em>Salles, Walter; Thomas, Daniela. <em>Linha de Passe (Life is What You Make It)</em>, 2008. 113 min.</em></td>
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**South of Brazil**

**Week 8**

**The Favela Speaks - Movements for Inclusion**

**Films:**
- *Zimbalist, Jeff; Mochary, Matt. Favela Rising.* 2005, 80min.

**Readings:**

**Audio:**
- "Favela Rising: Hard Life in a Brazilian Ghetto" - NPR interview with social leader Anderson Sá and director Jeff Zimbalist about the documentary "Favela Rising"

**Northeast of Brazil**

**Week 9**

**Difference and Sameness: Existence in Our Remains**

**Films:**
- *Furtado, Jorge. Ilha das Flores (Isle of Flowers),* 1989. 13min.

**Readings:**
- *Check the website from the Documentary Wasteland for Interviews and Reviews*
- "Ilha das Flores (Isle of Flowers/Island of Flowers)"

**North of Brazil**

**Week 10**

**Gender Representation in Brazilian Films**

**Films:**
- *Waddington, Andrucha. Em, Tu, Eles (Me, You, Them).* 2000, 104min.
- *Teixeira, Chico. A Casa de Alice (Alice's House).* 2007, 92 min.

**Readings:**
- *Weinstein, Barbara. "Inventing the 'Mulher Paulista': Politics, Rebellion, and Gendering of*
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<th>Week 11</th>
<th>Bossa Nova</th>
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| **Films:** | * Barreto, Bruno. *Bossa Nova*. 2000. 95 min.  
| **Music:** | * "Desafinado" (with subtitles), João Gilberto.  
* "Garota de Ipanema" (with subtitles), Tom Jobim and João Gilberto.  
* "Corcovado" (Quiet Nights), Tom Jobim  
* "Eu sei que vou te amar", João Gilberto.  
* "Chega de Saudade", João Gilberto.  
* "Onda" (Wave) by Tom Jobim, sang by João Gilberto.  
* "Só Danço Samba", João Gilberto.  
* "Águas de Março" (Waters of March), Elis Regina and Tom Jobim |

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<th>Week 12</th>
<th>Military Dictatorship and Opposition</th>
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| **Films:** | * Hamburger, Cao. *O Ano Em Que Meus Pais Saíram De Férias (The Year My Parents Went on Vacation)*, 2006.  
| **Readings:** | * Primary sources from the period: (email) |
- "Excerpts from the Constitution of 1967".
  "Institutional Act n. 5".


**Northeast of Brazil**

**Week 13**  
**Tropicália and the Counterculture**

**Films:**
* BBC Documentary: *Revolução Tropicália*. 59min.


**Reading:**

**Music:**
* Jovem Guarda  
  Roberto Carlos. Calhambeque.  
  Celi Campelo: Estúpido Cupido.

* Tropicália  
  CaetanoVeloso. Alegria, alegria.  
  Geraldo Vandré. Para nao dizer que não falei de flores.  
  Os Mutantes (& Rita Lee). Baby Secos e Molhados

**Center-West of Brazil**

**Week 14**  
**New Venues for Brazilian Film**

**Films / Videos:**
* Chalk, Jimmy. *Porta dos Fundos: Brazil’s Humor Guerrillas*, NYT, 5min.

* Porta dos Fundos  
  - *Na Lata (On The Can)*  
  - *Dura*  
  - *Bala de Borracha (Rubber Bullets)*  
  - *Bom dia (Good morning)*  
  - *Suborno Bripe*  
  - *Reunião de traficante*

* Os Normais: *Todos São Normais (All Are Normal)*. 25 min.

**Readings:**
* Romero, Simon. "On Youtube, Comedy Troupe Tickles Brazil and Ruffles Feathers", NYT.
