

## Music and Cinema of Brazil

Instructor: Ana Leticia Fauri  
Phone: +(351) 91-866-5951  
Email: ana.fauri@gmail.com

### 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:

- \* Prada, Paulo. *For Brazil, It's Finally Tomorrow*, Wall Street Journal, March 29th, 2010.
- \* Filipa, Inês. *Brazil: Country of the Future, or Has Its Time Come?*, Americas, Dec 22nd, 2011.
- \* BBC News: Brazil Country Profile, Aug 14, 2012.
- \* Chang, Jack. "Brazil: A Great Divide", 2007.
- \* American Public Media, "What is Choro Music".
- \* Kaufman, Anthony. "Sentimental Journey as National Allegory. An Interview with Walter Salles". *Cinéaste*, vol. 24, n. 1, 1998.
- \* Nagib, Lucia. *The New Brazilian Cinema*. London: I.B. Tauris & Co Ltd., 2003.
- \* Lorenz, Aaron. "Paulo Lins' 'Cidade de Deus': Mapping Racial and Class Difference in the Favela". *Afro-Hispanic Review*, vol. 29, n. 2, Fall 2010.
- \* Peixoto, Marta. "Rio Favelas in recent Fiction and Film: Commonplaces of Urban Segregation". *PMLA*, vol. 122, n. 1, 2007.
- \* Oliveira-Monte, Emanuelle. "Blacks Versus Whites: Self-Denomination, Soccer, and Race Representation in Brazil". In: *Luso-Brazilian Review*, vol. 50, n. 2, 2013.
- \* Hughes, Arthur. "Re-Creating The Favela in 'O Homem Que Copiava' by Jorge Furtado". In: *Latin American Research Review*, vol. 47, n. 1, 2012.
- \* Stam, Robert. *Hybridity and the Aesthetics of Garbage: The Case of Brazilian Cinema*, 1998.
- \* McGowan, Chris. *The Brazilian Sound: Samba, Bossa Nova and the Popular Music of Brazil*. Philadelphia: Temple University Press, 1998.
- \* Vargas, João H. Costa. "When a Favela Dares to Become a Gated Condominium - The Politics of Race and Urban Space in Rio de Janeiro". *Latin American Perspectives*, vol. 33, n. 4, 2006.
- \* Weinstein, 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, Cláudio V. Torres. "Family and Socialization Factors in Brazil: an Overview", 2002.
- \* Lewis, John. "Why Bossa Nova is 'The Highest Flowering of Brazilian Culture'". *The Guardian*, 2013.

- \* Priori, Irene. "Authenticity and Performance Practice: Bossa Nova and João Gilberto". *Lied und Populäre Kultur*, 53. Jahrg., Populäres Lied in Lateinamerika: Deutsches Volksliederarchiv, 2008.
- \* Moreno, Albrecht. "Bossa Nova: Novo Brasil - The Significance of Bossa Nova as a Brazilian Popular Music". *Latin American Research Review*, Vol. 17, No. 2: The Latin American Studies Association, 1982.
- \* Roett, Riordan. *The New Brazil*. Washington, DC: The Brookings Institution, 2010.
- \* Green, James. *We Cannot Remain Silent: Opposition to the Brazilian Military Dictatorship in the United States*. Durham: Duke University Press, 2009.
- \* Primary sources from the period:
  - "Excerpts from the Constitution of 1967".
  - "Institutional Act n. 5".
  - "Terror in Brazil", *New York Times*, September 6, 1969, 28.
  - "Novitsky, Joseph. "Brazil to Free 15 to Win Release of the U.S. Envoy", *New York Times*, September 6, 1969, 1.
  - ALN, MR-8, "Text of Manifesto from Kidnappers of US Ambassador", *New York Times*, September 6, 1969.
- \* Dunn, Christopher. *Brutality Garden: Tropicália and the Emergence of a Brazilian Counterculture*. Chapel Hill: University of North Carolina, 2001.
- \* Romero, Simon. "On YouTube, Comedy Troupe Tickles Brazil and Ruffles Feathers", *NYT*, August 31st, 2013.

#### Films:

- \* Murat, Lucia. *Olhar Estrangeiro. (Foreign Eye)*, 2006.
- \* PBS Documentary: *Brazil in Black and White*.
- \* BBC Documentary: *Brazil: An Inconvenient History*.
- \* Solberg, Helena. *Bananas Is My Business*, 1995.
- \* BBC Documentary: *From Samba to Bossa Nova*.
- \* CNN Documentary: *From Samba to carnival: Brazil's Thriving African Culture*, 2013.
- \* Salles, Walter. *Central do Brasil (Central Station)*, 1998.
- \* Meirelles, Fernando; Lund, Kátia. *Cidade de Deus (City of God)*, 2002.
- \* Padilha, José; Lacerda, Felipe. *Ônibus 174 (Bus 174)*, 2002.
- \* Lund, Kátia; Salles, João Moreira. *Notícias De Uma Guerra Particular. (News From a Private War)*, 1999.
- \* Salles, Walter; Thomas, Daniela. *Linha de Passe (Life is What You Make It)*, 2008.
- \* Furtado, Jorge. *O Homem Que Copiava (The Man Who Copied)*, 2003.
- \* Walker, Lucy. *Lixo Extraordinário. (Waste Land)*. 2010.
- \* Furtado, Jorge. *Ilha das Flores (Isle of Flowers)*, 1990.
- \* Zimbalist, Jeff; Mochary, Matt. *Favela Rising*. 2005.
- \* BBC Documentary: *Uma História de Quatro Cidades (A Story of Four Cities)*
- \* Waddington, Andrucha. *Eu, Tu, Eles (Me, You, Them)*. 2000.
- \* Teixeira, Chico. *A casa de Alice (Alice's House)*. 2007.
- \* Barreto, Bruno. *Bossa Nova*. 2000.
- \* Faria Jr., Miguel. *Vinícius*. 2005.
- \* Hamburger, Cao. *O Ano Em Que Meus Pais Saíram De Férias (The Year My Parents Went on Vacation)*, 2006.
- \* Barreto, Bruno. *O Que É Isso, Companheiro? (Four Days in September)*, 1997.
- \* BBC Documentary: *Revolução Tropicália*.
- \* Terra, Renato; Calil, Ricardo. *Uma Noite em 67 (A Night in 1967)*, 2010.
- \* Chalk, Jimmy. "Porta dos Fundos: *Brazil's Humor Guerrillas*", *NYT*.
- \* Porta dos Fundos: *Versão 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 1S9, upon request, on a first-come, first-served basis.

#### Grading Distribution

Attendance and Participation	15%
Oral Presentations	15%
Two Short Essays (3-4 pages each)	30%
Final Exam - Research Paper (8-10 pages)	40%
<b>Total</b>	<b>100%</b>

**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. Students are expected to come to class with ideas and questions about the required readings and films. Class participation (asking questions, elaborating ideas and comments, and collaborating with other students) will count significantly towards the final grade.

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

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.

Date	Topics Covered in Class
Week 1	* Introduction to the Course: Themes, Objectives, and Assignments  * "What" is Brazil?  <u>Film:</u> * Murat, Lucia. <i>Olhar Estrangeiro</i> . Um Personagem Chamado Brasil (Foreign Eye), 2006. 70min.
Week 2	The Many Voices and Colors of the Portuguese-Speaking World  <u>Films:</u> * PBS Documentary: <i>Brazil in Black and White</i> . 54min.  * BBC documentary: <i>Brazil: An Inconvenient History</i> . 46min.  <u>Readings:</u> * Prada, Paulo. <i>For Brazil, It's Finally Tomorrow</i> , Wall Street Journal, March 29th, 2010. 5p.  * Filipa, Inês. <i>Brazil: Country of the Future, or Has Its Time Come?</i> , Americas, Dec 22nd, 2011. 3p.  * BBC News: Brazil Country Profile, Aug 14, 2012.
Week 3	What is Samba and Choro? Who was Carmen Miranda?  <u>Films:</u> * BBC Documentary - <i>From Samba to Bossa Nova</i> . 59min.  * CNN - On the Road: Brazil - <i>From Samba to Carnival: Brazil's Thriving African Culture</i> , by Shasta Darlington, July 24, 2013.

	<p>* Solberg, Helena. <i>Bananas Is My Business</i>, 1995. 91min</p> <p><u>Readings:</u></p> <p>* Chang, Jack. "Brazil: A Great Divide.", June 17, 2007.</p> <p>* American Public Media. "What Is Choro Music".</p>
Week 4	<p style="text-align: center;">Social Struggle, Solitude and Integration</p> <p><u>Film:</u></p> <p>* Salles, Walter. <i>Central do Brasil (Central Station)</i>, 1998. 113 min.</p> <p><u>Readings:</u></p> <p>* Kaufman, Anthony. "Sentimental Journey as National Allegory. An Interview with Walter Salles". <i>Cinéaste</i>, vol. 24, n. 1, 1998. p. 19-21.</p> <p>* Nagib, Lucia. "The Centre, the Zero and the Empty Utopia". In: <i>Brazil on Screen: Cinema Novo, New Cinema, Utopia</i>. London: I.B. Tauris &amp; Co Ltd., 2007. p. 33-45.</p>
Week 5	<p style="text-align: center;">Urban Violence and Social Disparities</p> <p><u>Films:</u></p> <p>* Meirelles, Fernando; Lund, Kátia. <i>Cidade de Deus (City of God)</i>, 2002. 130min.</p> <p>* Padilha, José. <i>Ônibus 174 (Bus 174)</i>. 122min.</p> <p>* Lund, Kátia; Salles, João Moreira. <i>Notícias De Uma Guerra Particular. (News From a Private War)</i>, 1999.</p> <p><u>Readings:</u></p> <p>* Lorenz, Aaron. "Paulo Lins's 'Cidade de Deus': Mapping Racial and Class Difference in the 'Favela'", <i>Afro-Hispanic Review</i>, Vol. 29, No. 2, The African Diaspora In Brazil (Fall 2010), p. 81-96.</p> <p>* Peixoto, Marta. "Rio Favelas in Recent Fiction and Film: Commonplaces of Urban Segregation." <i>PMLA</i>, Vol. 122, No. 1, Special Topic: Cities (Jan., 2007), p. 170-178.</p>
Mar. 19th *	<p style="text-align: center;">Disparity and Contestation</p> <p><u>Film:</u></p> <p>* Lund, Kátia; Salles, João Moreira. <i>Notícias De Uma Guerra Particular. (News From a Private War)</i>, 1999.</p> <p><u>Readings:</u></p> <p>* Heise, Tatiana Signorelli. <i>Remaking Brazil: Contested National Identities in Contemporary Brazilian Cinema. "Reform: The Land of Samba, Football, Violence, and Discrimination"</i>. University of Wales Press, 2012.</p> <p>* Bentes, Ivana. "The <i>Sertão</i> and The <i>Favela</i> in Contemporary Brazilian Films." In.: Nagib, Lucia. <i>The New Brazilian Cinema</i>. London: I.B. Tauris Co. Ltd.</p>
Week 7	<p style="text-align: center;">The Striving to Belong</p> <p><u>Films:</u></p> <p>* Salles, Walter; Thomas, Daniela. <i>Linha de Passe (Life is What You Make It)</i>, 2008. 113 min.</p>

	<p>* Furtado, Jorge. <i>O Homem Que Copiava (The Man Who Copied)</i>, 124min. 2003.</p> <p><u>Readings:</u></p> <p>* Oliveira-Monte, Emanuelle. "Blacks Versus Whites: Self-Denomination, Soccer, and Race Representation in Brazil. In.: <i>Luso-Brazilian Review</i>, vol. 50, n. 2, 2013. p. 76-92.</p> <p>* Hughes, Arthur. "Re-Creating The Favela in 'O Homem Que Copiava' by Jorge Furtado". In.: <i>Latin American Research Review</i>, vol. 47, n. 1, 2012. p. 64-77.</p> <p><u>South of Brazil</u></p>
Week 8	<p>The Favela Speaks - Movements for Inclusion</p> <p><u>Films:</u></p> <p>* Zimbalist, Jeff; Mochary, Matt. <i>Favela Rising</i>. 2005, 80min.</p> <p>* BBC Music Documentary: <i>Uma História de Quatro Cidades (A Story of Four Cities)</i>: 59min.</p> <p><u>Readings:</u></p> <p>* Buendía, Felipe Cala. "Social Violence for Global Consumption: The Cultural Politics of 'Favela Rising'", <i>Revista Letral</i>, n. 3, Universidad de Granada: Granada, 2009. p. 103-113.</p> <p>* McGowan, Chris; Pessana, Ricardo. "Bahia of All Saints - Roots of the Afro-Brazilian Renaissance". In.: <i>The Brazilian Sounds. Samba, Bossa Nova, and Popular Music of Brazil</i>. Philadelphia, Pennsylvania: Temple University Press, 2009. p. 133-146.</p> <p><u>Audio:</u></p> <p>* "Favela Rising: Hard Life in a Brazilian Ghetto" - NPR interview with social leader Anderson Sá and director Jeff Zimbalist about the documentary "Favela Rising"</p> <p><u>Northeast of Brazil</u></p>
Week 9	<p>Difference and Sameness: Existence in Our Remains</p> <p><u>Films:</u></p> <p>* Walker, Lucy. <i>Lixo Extraordinário. (Waste Land)</i>. 2010. 99min.</p> <p>* Furtado, Jorge. <i>Ilha das Flores (Isle of Flowers)</i>, 1989. 13min.</p> <p><u>Readings:</u></p> <p>* Check the website from the Documentary Wasteland for Interviews and Reviews</p> <p>* Stam, Robert. <i>Hybridity and the Aesthetics of Garbage: The Case of Brazilian Cinema</i>.</p> <p>* "Ilha das Flores (Isle of Flowers/Island of Flowers)".</p> <p><u>North of Brazil</u></p>
Week 10	<p>Gender Representation in Brazilian Films</p> <p><u>Films:</u></p> <p>* Waddington, Andrucha. <i>Eu, Tu, Eles (Me, You, Them)</i>. 2000, 104min.</p> <p>* Teixeira, Chico. <i>A Casa de Alice (Alice's House)</i>. 2007, 92 min.</p> <p><u>Readings:</u></p> <p>* Weinstein, Barbara. "Inventing the 'Mulher Paulista': Politics, Rebellion, and Gendering of</p>

	<p>Brazilian Regional identities". In. <i>Journal of Women's History</i>, vol. 18, n. 1, Spring 2006, p. 22-49.</p> <p>* Dessen, Maria Auxiliadora; Torres, Cláudio V. "Family and Socialization Factors in Brazil: an Overview". In.: W. J. Lonner, D. L. Dinnel, S. A. Hayes, D. N. Sattler (Eds.), <i>Online Readings in Psychology and Culture</i> (Unit 13, Chapter 2), Center for Cross-Cultural Research, Western Washington University, Bellingham, Washington, 2002. 14p.</p> <p><u>Center-West of Brazil</u></p>
Week 11	<p>Bossa Nova</p> <p><u>Films:</u></p> <p>* Barreto, Bruno. <i>Bossa Nova</i>. 2000. 95 min.</p> <p>* Faria Jr., Miguel. <i>Vinicius</i>. 2005. 121 min.</p> <p><u>Music:</u></p> <p>* "Desafinado" (with subtitles), João Gilberto.</p> <p>* "Garota de Ipanema" (with subtitles), Tom Jobim and João Gilberto.</p> <p>* "Corcovado"(Quiet Nights), Tom Jobim</p> <p>* "Eu sei que vou te amar", João Gilberto.</p> <p>* "Chega de Saudade", João Gilberto.</p> <p>* "Onda" (Wave) by Tom Jobim, sang by João Gilberto.</p> <p>* "Só Danço Samba", João Gilberto.</p> <p>* "Águas de Março" (Waters of March), Elis Regina and Tom Jobim</p> <p><u>Readings:</u></p> <p>* Lewis, John. "Why Bossa Nova is 'the Highest Flowering of Brazilian Culture'". <i>The Guardian</i>, October 1st, 2013.</p> <p>* Priori, Irene. "Authenticity and Performance Practice: Bossa Nova and João Gilberto". <i>Lied und populäre Kultur / Song and Popular Culture</i>, 53. Jahrg., Populäres Lied in Lateinamerika / Popular Song in Latin America: Deutsches Volksliedearchiv, 2008. p. 109-130.</p> <p>* Moreno, Albrecht. "Bossa Nova: Novo Brasil - The Significance of Bossa Nova as a Brazilian Popular Music". <i>Latin American Research Review</i>, Vol. 17, No. 2: The Latin American Studies Association, 1982. p. 129-141.</p> <p><u>Southeast of Brazil</u></p>
Week 12	<p>Military Dictatorship and Opposition</p> <p><u>Films:</u></p> <p>* Hamburger, Cao. <i>O Ano Em Que Meus Pais Saíram De Férias (The Year My Parents Went on Vacation)</i>, 2006.</p> <p>* Barreto, Bruno. <i>O Que É Isso, Companheiro? (Four Days in September)</i>, 1997.</p> <p><u>Readings:</u></p> <p>* Primary sources from the period: (email)</p>

	<p>- "Excerpts from the Constitution of 1967".  - "Institutional Act n. 5".  - "Terror in Brazil", <i>New York Times</i>, September 6, 1969, 28.  - "Novitsky, Joseph. "Brazil to Free 15 to Win Release of the U.S. Envoy", <i>New York Times</i>, September 6, 1969, 1.  - ALN, MR-8, "Text of Manifesto from Kidnappers of US Ambassador", <i>New York Times</i>, September 6, 1969.</p> <p>* Hall, Clarence H. "The Country that Saved Itself", <i>Reader Digest</i>, Nov. 1964.</p> <p><u>Northeast of Brazil</u></p>
Week 13	<p style="text-align: center;">Tropicália and the Counterculture</p> <p><u>Films:</u>  * BBC Documentary: <i>Revolução Tropicália</i>. 59min.  * Terra, Renato; Calil, Ricardo. <i>Uma Noite em 67 (A Night in 1967)</i>, 2010. 85min.</p> <p><u>Reading:</u>  * Smadja, Jez. "Bread, Circuses, and Brazilian Protest: Tropicalia Reviewed", <i>The Quietus</i>, July 2nd, 2013.</p> <p><u>Music:</u>  * <i>Jovem Guarda</i>  Roberto Carlos. Calhambeque.  Celi Campelo: Estúpido Cupido.</p> <p>* <i>Tropicália</i>  Caetano Veloso. Alegria, alegria.  Geraldo Vandré. Para nao dizer que não falei de flores.  Os Mutantes (&amp; Rita Lee). Baby Secos e Molhados</p> <p><u>Center-West of Brazil</u></p>
Week 14	<p style="text-align: center;">New Venues for Brazilian Film</p> <p><u>Films / Videos:</u>  * Chalk, Jimmy. <i>Porta dos Fundos: Brazil's Humor Guerrillas</i>, NYT, 5min.</p> <p>* <i>Porta dos Fundos</i>  - <i>Na Lata (On The Can)</i>  - <i>Dura</i>  - <i>Bala de Borracha (Rubber Bullets)</i>  - <i>Bom dia (Good morning)</i>  - <i>Suborno Bribe</i>  - <i>Reunião de traficante</i></p> <p>* <i>Os Normais: Todos São Normais (All Are Normal)</i>. 25 min.</p> <p><u>Readings:</u>  * Romero, Simon. "On Youtube, Comedy Troupe Tickles Brazil and Ruffles Feathers", NYT.  * Antunes, Anderson. "In The Land Of Telenovelas, A Youtube Channel Gives A Glimpse Of Scripted Entertainment's Future", <i>Forbes</i>, May 31st, 2013.</p>



