

Música e a Construção da Identidade Brasileira

(Music and the Construction of Brazilian Identity)

SYLLABUS – LAS 4935/6938

Wednesday, 3rd – 5th Period (9:35 AM– 12:35 PM) at Room # 376 (Latin American Studies)

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Tel. 352-273-4728. Office Hours: MWF 7th period (1:55 – 2:45 PM) and by appointment.

In Brazil music can be encountered everywhere and part of a complex network of people searching for a better way of life. This course plans to investigate the social and political importance of music and its association with the various developments of Brazilian history, the way people have aspirations, look at their lives, and ultimately view the ethnic, racial, and social factors that shapes culture and society. The course is being offered in Portuguese to look at Brazilian society from intertwined cultural and musical perspectives. It will explore historical, aesthetic, and cultural dimensions of musical traditions and regional experiences looking at relevant historical factors to explain the formation of Brazilian identity. The course recognizes the uniqueness of Brazilian music in the context of the global music scenario (the transnational aspect of Brazilian music) and promotes a broader view of the political and social scenario by reviewing historical contributions to present time.

OBJECTIVES AND GUIDANCE

Class periods will comprise lectures, guest presentations, demonstrations, class discussion of assigned reading and listening, and focused listening and viewing of recorded media. Class handouts will list the schedule of course topics together with basic reading and listening assignments in Portuguese. The course explores historical, aesthetic, and cultural dimensions of musical traditions as well other relevant factors of Brazilian culture. Assigned groups will discuss the required textbooks and assignments in class. Your willingness to express your informed opinion and to challenge the ideas found in the readings is extremely important! Please be ready to contribute positively to the understanding of music and its collaborations to the development of Brazilian society. Please show up to class on time and prepared to discuss the assigned topic. Your willingness to express informed opinions about material covered in the readings is both valued and required in this class.

COURSE GOALS

1. This course is intended to provide students with the opportunity to read and write in Portuguese.
2. To produce weekly assignment in Portuguese to demonstrate proficiency and knowledge of the language and the course content materials.
3. To fully appreciate Brazilian music, its role, and relevance to understand Brazilian society.
4. To become familiar with the history of Brazil and Brazilian music and its relevance in the formation of diverse musical scenarios.
5. To broaden an understanding of Brazilian society and its various social configurations.
6. To discover that Brazilian society has gone through different social, economical, and political developments that have transformed and expanded the notion of “brasileirismo”.
7. To acquire a broader view of Brazilian music through various repertoires and its role mediating folk, popular and classical traditions.
8. To identify and distinguish diverse musical genres and songwriters, associating them to the regions of Brazil.
9. To recognize the uniqueness of Brazilian music in the context of the global music scenario (the transnational aspect of Brazilian music).

10. To get a broader view of the political and social scenario by reviewing historical contributions to present time.
11. To create your own understanding of how music and culture have intertwined to create national identity linked to regional characteristics.

TEXTS FOR THE COURSE (Required)

- BOOK (1)** Robert Levine & John Crocitti. 1999. *The Brazil Reader: History, Culture, and Politics*. Durham: Duke University Press.
- BOOK (2)** José Ramos Tinhorão. 1998. *História Social da Música Popular Brasileira*. São Paulo: Editora 34 Ltda.
- BOOK (3)** Idelber Avelar & Christopher Dunn. 2011. *Brazilian Popular Music and Citizenship*. Durham and London: Duke University Press.

Recommended Purchases

Chris McGowan & Ricardo Pessanha. 2009. *The Brazilian Sound: Samba, Bossa Nova, and the Popular Music of Brazil*. Philadelphia: Temple University Press.

COURSE ORGANIZATION

The class in a seminar format is organized around a series of topics from the textbook and assigned chapters from readings. For each topic (see **Schedule of Topics – given in class**) a list of required and suggested readings will also be given. Each student is expected to come to class prepared to contribute to the discussion of the assigned topic (part of the grading scale). The student leads the discussion, though organized and timed by the instructor. The goal is to have you prepare an open discussion of your contribution on your specific reading assignment. The course also brings additional information on how to organize and prepare researched assignments using specific methodology to formulate ideas or to create new knowledge. You are required to turn in a one/two-page reading assigned report during your weekly presentation. Your final research paper will be presented during the final term project oral and written presentations (hard copy and electronic versions)

TOPICS & HOMEWORK

The topics and assigned readings to be covered in the semester are organized and listed with your **Schedule of Topics**. Please read the assignments carefully and prepare a topic discussion based on your assigned task before coming to class. Please bring a hard copy of all reading materials to class, including your textbook and/or additional article or book chapter readings.

ADDITIONAL READINGS and GENERAL INFORMATION

Additional topics will be selected from readings of the Portuguese and English. In order to expand the resources found with the required texts, or to expand your research interest, other textbooks and journal articles will be listed with the **Schedule of Topics**. Additional readings can be found online at the AFA Library <http://www.uflib.ufl.edu/afa/> (music) or George A. Smathers Library – Latin American Collection - <http://www.uflib.ufl.edu/lac/>. Furthermore, **JSTOR** online is a great source of articles and will be of a great aid to your final research paper. Be aware that login in **JSTOR** from outside Campus does require Gatorlink VPN software at Network services <https://net-services.ufl.edu/>

GRADING

Grades will be based on your class participation, written work, homework assignments, and oral presentations within the following percentages:

Attendance, participation, and presentation in class discussions related to class reading assignments _____ 20%

Homework assignments _____	25%
Written Midterm Exam _____	15%
Final oral research presentation (power point) _____	10%
Final term research project report _____	30%

PRELIMINARY DUE DATES

Reading and Homework Assignments	Every class meeting
Written Exam	Wednesday, March 27
Oral research presentation	Wednesday, April 17 and 24
Research paper deadline (electronic and hard copy) at last day of Classes	Tuesday, April 24

Oral Research Presentation is a Power Point project presentation (.ppt) intended to discuss the topic of your chosen research for this course. The presentation should reflect your ability to propose new ideas, concepts, and/or theories related to your topic.

Final term project is a research paper: (12-15 pages [4000 level] and 15-20 pages [6000 level], font size: Times New Roman 12 / Space: 1,5 space) on a music or philosophical related topic of your choice and previously discussed with the instructor due at the last day of class. Only partial credit is awarded if research paper is not in by the last day of class (December 8). The grade scale for this course is as follows: **"A"--93-100 "A"--90-93 "B+"--87-89 "B"--83-86 "B"--80-82 "C+"--77-79 "C"--73-76 "C"--70-72 "D"--65-69 "E"--64 or below**. The midterm exam will feature short answer, an essay, and identification components.

GENERAL POLICIES

Attendance is required. Please show up to class on time. Class sessions will be conducted as seminars and your participation in critically discussing the topics is essential. Assignments are part of your grade, if you do not come to class prepared—i.e., having completed the readings—the class will suffer from lack of diverse perspectives. Do not hesitate to challenge ideas found in the readings and expressed in class. You are allowed a total of two unexcused absences during the semester. Each additional unexcused absence will result in a lowering of your semester course total by six points. The criteria for officially excused absences are (1) medical reasons accompanied by a signed statement from your doctor, (2) unanticipated family emergencies accompanied by a signed statement from your parent or guardian, (3) a religious holiday conflict, or (4) an official University of Florida conflict accompanied by a signed statement from the faculty sponsor and a pre-arranged agreement with the instructor. For conflicts of type (3) or (4) above, you must notify the instructor at least one week in advance of the anticipated absence. Extra three points will be awarded for a perfect attendance. A late arrival (5 or more minutes) is an absence, unless justifiable!

(STUDENT HONOR CODE AND STUDENT CONDUCT CODE) at <https://dso.ufl.edu> (The Dean of Students Office) Cheating on exams and using someone else's ideas in a written paper without providing proper recognition of the source (plagiarizing) are serious matters. Anyone caught cheating or plagiarizing is subject to an automatic **E** for the course and further disciplinary action by the Student Honor Court. Be original and creative in your writing and exposing your ideas.

For students with disabilities—to request classroom accommodations, contact the Assistant Dean of Students/Director of the Disability Resources Program at P202 Peabody Hall or call 392-1261 (V), 392-3008 (TDD). Enjoy your semester and this new course experience!