

SYLLABUS – SPRING 2022
LAS 4935/6938 & MUH 4930 & 6935
Music and the Construction of Brazilian Identity

Tuesday, 3rd – 5th Period (9:35 AM– 12:30 PM) at Room # 376 (Latin American Studies)

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Tel. 352-273-4728. Office Hours: MW 8th period (3:00 – 3:50 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 seminar investigates the social and political importance of music and culture and its association with the various developments of Brazilian history, the way people aspire, look at their lives, and ultimately view the ethnic, racial, and social factors that shape Brazilian society. It explores and discusses Brazilian culture and its link with European, African, and Native American music and identity dimensions, musical traditions, and regional experiences. A common argument for Brazil's singularity is that people with different ethnic and cultural backgrounds developed a musical language that searches the past to unite with the present to express a shared sentiment towards the future. The seminar does explore historical, aesthetic, and cultural dimensions of musical traditions and regional experiences, looking at relevant historical factors to explain the formation of a Brazilian identity discussing the formation of Brazil and its people. The history of Brazil explains much of its social development to the plural constitution of Afro and European descendants and the role of Native Americans to the construction and the role of music in offering solutions and a more defined picture of Brazilian society.

Various types of music linked to notions of region, class, and racial identity will be introduced and discussed, including *música do nordeste*, *música do sudeste*, *música folclórica*, *música popular*, MPB, and *música erudita*. The course will utilize various written and media materials to examine Brazilian music's historical, geographical, political, social, religious, and aesthetic aspects. The course recognizes Brazilian music's uniqueness in the global music scenario (the transnational element of Brazilian music). It promotes a broader view of the political and social scene by reviewing historical contributions to the 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 course topics' schedule and essential reading and listening assignments. The course explores historical, aesthetic, and cultural dimensions of musical traditions and other relevant factors of Brazilian culture. It also examines methods and ways of developing creative thinking to produce original research and ethnomusicological directions in the study of music and 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 essential! Please be ready to contribute positively to the understanding of music and its collaborations to the development of Brazilian society, music, and culture. Please show up to class on time and be prepared to discuss the assigned readings. Your willingness to express informed opinions about material covered in the readings is valued and required as a portion of your final grade.

COURSE GOALS

1. To fully appreciate Brazilian music, its role, and relevance to understanding Brazilian society.
2. To become familiar with Brazil and Brazilian music's history and relevance in forming diverse musical scenarios and the transnational aspect of Brazilian music.

3. To broaden an understanding of Brazilian society and its various social configurations.
4. To discover that Brazilian society has gone through different social, economic, and political developments that have transformed and expanded the notion of “brasileirismo.”
5. To acquire a broader view of Brazilian music through various repertoires and mediating folk, popular and classical traditions.
6. To identify and distinguish diverse musical genres and songwriters, associating them to the regions of Brazil.
7. To explore and comment on how different authors write, develop, and conduct research.
8. To get a broader view of the political and social scenario by reviewing historical contributions to the present time.
9. To create your 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. (There is now a digital version available)

BOOK (2) Idelber Avelar & Christopher Dunn. 2011. *Brazilian Popular Music and Citizenship*. Durham and London: Duke University Press.

BOOK (3) Chris McGowan & Ricardo Pessanha. 2009. *The Brazilian Sound: Samba, Bossa Nova, and the Popular Music of Brazil*. Philadelphia: Temple University Press

Recommended Purchases

Sean Strout. 2008. *The Defense of Tradition in Brazilian Popular Music: Politics, Culture and the Creation of Música Popular Brasileira*. An Ashgate book and published by Routledge.

COURSE ORGANIZATION

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

TOPICS & HOMEWORK

The topics and assigned readings 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 or have it with you when attending class via ZOOM, including your textbook and additional article or book chapter readings.

ADDITIONAL READINGS and GENERAL INFORMATION

Additional topics will be selected from Portuguese readings (if you are a Portuguese major or minor) and English. Other textbooks and journal articles will be listed with the **Schedule of Topics to expand the resources found with the required texts or expand your research interest**. Additional readings can be found online at the AFA Library <http://www.uflib.ufl.edu/afa/> (music) or George A. Smathers Library – Latin

American and Caribbean Collection - <https://lacc.uflib.ufl.edu/>. Furthermore, **JSTOR** online is an excellent source of articles and will significantly aid your final research paper. Be aware that login in **JSTOR** from outside Campus does require Gatorlink VPN.

GRADING

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

Attendance, <u>participation</u> , and <u>presentation</u> in class discussions related to class reading assignments in class	20%
Homework assignments	25%
Written Midterm Exam	15%
Abstract & Presentation Report (1200 words)	15%
Final oral research presentation (power point)	25%

PRELIMINARY DUE DATES

Reading and Homework Assignments	Every class meeting
Recharge day	Tuesday, March 24
Written Exam during Class and Abstract due	Tuesday, March 29
Oral Research PowerPoint Presentation	Tuesday, April 12, 19
Research Presentation deadline (electronic copy of PPT presentations and Abstract Presentation Report) at last day of Classes	Tuesday, April 19

A final research presentation (PowerPoint or Keynote) will take place on the announced schedule above on a previously discussed topic or theme. Your abstract & presentation report must be provided one week before your presentation. You will need to upload it to Dropbox. The presentation should reflect your ability to incorporate all concepts discussed in class and reflex your ability to integrate all concepts, musical styles, social issues, historical events, political issues, and other essential issues in Brazil discussed in our readings. The presentation must include bibliographic references and additional pertinent information where the presentation's content was found. 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 answers, essays, 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 course will lack 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 disputes of type (3) or (4) above, you must notify the instructor one week before the anticipated absence. Extra three points will be awarded for 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 expose 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!