

SYLLABUS – SPRING 2024
LAS 4935/6938 & MUH 4930/6935
Music and the Construction of Brazilian Identity

Wednesday, 3rd – 5th Period (9:35 AM– 12:30 PM) at Room # 232 (School of Music)

Welson A. Tremura, Ph.D. tremura@ufl.edu

Contact Information: Center for Latin American Studies – 319 Grinter Hall, # 305

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 is 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, how people aspire, look at their lives, and ultimately view the ethnic, racial, and social factors that shape Brazilian society. It explores Brazilian culture and its link with European, African, and Native American music, 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 combines the past with the present to express a shared sentiment towards the future. The seminar explores historical, aesthetic, and cultural dimensions of musical traditions and regional experiences, looking at relevant historical factors to explain the formation of Brazilian identity and 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 in 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 discussions of assigned reading and listening, and focused listening and viewing 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 challenge the ideas found in the readings is essential! Please be ready to contribute positively to understanding music and its collaborations with the development of Brazilian society, music, and culture. Please attend 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 its 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 undergone 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)** Sean Strout. 2008. *The Defense of Tradition in Brazilian Popular Music: Politics, Culture and the Creation of Música Popular Brasileira*. An Ashgate book published by Routledge.

Recommended Purchases

- John P. Murphy. 2006. *Music in Brazil: Experiencing Music, Expressing Culture*. New York and Oxford: Oxford University Press.
- 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 is a seminar format 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 must come 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 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 must turn in a one/two-page reading assigned report during your weekly presentation (*Arial or New Roman 12 font & 1.5 space*). Your final research paper and presentation will be presented during the final term project oral and written presentations (hard copy and electronic versions). More details are below.

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, including your textbook and additional article or book chapter readings.

ADDITIONAL READINGS and GENERAL INFORMATION

Additional topics can be selected from Portuguese readings (if you are a Portuguese major or minor). 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:

<u>Attendance, participation, and 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 (PowerPoint)	25%

PRELIMINARY DUE DATES

Reading and Homework Assignments	Every class meeting
Written Exam during Class and Abstract due	Wednesday, March 27
Oral Research PowerPoint Presentation Research Presentation and deadline (electronic copy of PPT presentations and Abstract turned in on last day of Classes)	Wednesday, April 24

A final research presentation (PowerPoint or Keynote) will occur on the announced schedule above on a previously discussed topic or theme. Your final 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 reflect 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. You must notify the instructor one week before the anticipated absence for disputes of type (3) or (4) above. An extra three points will be awarded for perfect attendance. A late arrival (5 or more minutes) is an absence unless justifiable!

COMMUNICATION

Email is the best way to stay in contact with me! I do my best to respond to emails within 48 hours. If I do not respond to you within that time frame, please send another email or talk to me about it in class. Additionally, if you would like

to schedule a meeting, you can attend my office hours and request an appointment through Zoom.

*This syllabus and course assignments are subject to change as the instructor sees fit. Any changes will be announced in class and confirmed through email.

Scholastic Dishonesty

Cheating on exams and using someone else's ideas in a written paper without providing proper recognition of the source is plagiarism. As a result of completing the registration form at the University of Florida, every student has signed the following statement: *"I understand that the University of Florida expects its students to be honest in all their academic work. I agree to adhere to this commitment to academic honesty and understand that my failure to comply with this commitment may result in disciplinary action up to and including expulsion from the University."* <https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>. Further, UF students are bound by The Honor Pledge: "We, the University of Florida community members, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The Conduct Code specifies the number of behaviors that are in violation of this code and possible sanctions. Click here to read the Conduct Code. If you have any questions or concerns, please consult with the instructor for this class. Academic dishonesty will not be tolerated – anyone caught cheating or plagiarizing is subject to an automatic E and further disciplinary action. If you are unsure of how to cite something correctly, just ask!

COURSE EVALUATION POLICY

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give input professionally and respectfully is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens and can complete evaluations through the email they receive from GatorEvals or via <https://ufl.bluera.com/ufl/>. Summaries, of course, evaluation results are available to students at <http://gatorevals.aa.ufl.edu/public-results/>

DISABILITY RESOURCE CENTER

The University of Florida is committed to providing equal educational access to students with disabilities. As you are developing and updating your syllabi, please take a moment to review the University's [Policy on Course Syllabi](#), which specifies the inclusion of the following recommended statement related to accommodations for students with disabilities:

"Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the **Disability Resource Center** by visiting our [Get Started page](#). Students need to share their accommodation letter with their instructor and discuss their access needs as early as possible in the semester." The purpose of the Disability Resource Center (DRC) is to address access barriers, which may vary from course to course. We work towards creating a campus culture of access and inclusion. Students with disabilities can contact our office to receive support services and accommodations. <https://disability.ufl.edu/get-started/>