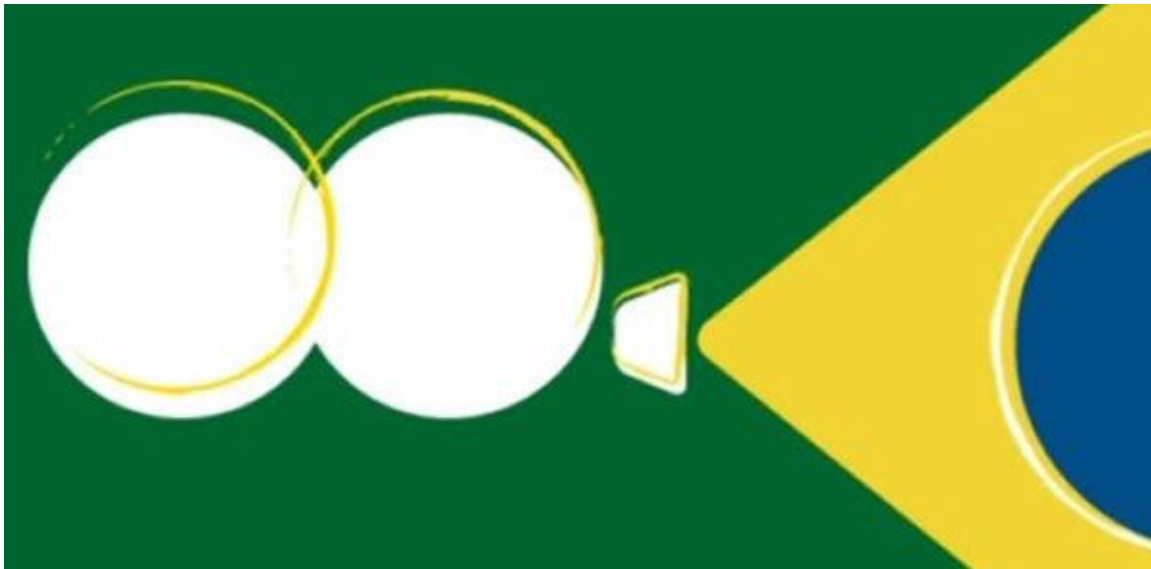


PRT 3391/ENG 4135 (Sec.1988/8062) Brazilian Cinema Fall 2020

MWF 8th 3:00-3:50; M 4:05-6:00 screening

Department of Spanish and Portuguese Studies (SPS), University of Florida



INSTRUCTOR

Dr. M. Elizabeth Ginway, Associate Professor, Spanish and Portuguese Studies

Office: 149 Dauer Hall, tel. 273-3745

Office Hours 3:00-5:00 pm Thursday; 4:00-5pm Friday and by appointment (Zoom)

<https://ufl.zoom.us/j/96010807656>

E-mail: eginway@ufl.edu

Web: <https://people.clas.ufl.edu/eginway/>

Description: From Cinema Novo to the New Brazilian Cinema and beyond, this class offers film analysis through esthetic and ideological content. The course will be centered on films from the 1960s to the present—from political Third Cinema to contemporary social thrillers.

Materials in English, Four Credits, Readings, written work, and discussion in English (Credit given for the Portuguese majors/minors with exams and papers written in Portuguese).

Readings include:

Johnson, Randal and Robert Stam. *Brazilian Cinema*, 2nd edition. New York: Columbia UP, 1995.

Nagib, Lúcia, ed. *The New Brazilian Cinema*. London: Tauris, 2003:

https://archive.org/details/The_New_Brazilian_Cinema_Luci_Nagib/page/n27/mode/2up

Stam, Robert. *Tropical Multiculturalism: a Comparative History of Race in Brazilian Cinema and Culture*. Durham, NC: Duke UP, 1997.

Non-film majors: some film terminology that may be helpful:

<https://filmanalysis.yale.edu/alphabetized-index/>

Online readings available on Canvas.

COURSE GOALS AND OBJECTIVES

Goals: Students who satisfactorily complete all requirements will be able to:

- Have an overview of Brazilian film production and theory from 1955 to the present
- Analyze films in order to understand their wider meaning as cultural criticism
- Hone analytic and writing skills in English or Portuguese
- Write persuasive essays about Brazilian cinema, showing sensitivity to its cultural context and international impact

ASSESSMENT

Class Grade: The course grade will be comprised of the following components:

- *Blogs/discussion board about PowerPoints/ film screenings* **20%**
- *Participation in class and breakout group work* **15%**
- *Writing and revising 4 short papers (1-2 pages)* **50%**
- *Presenting topic or theme in pairs or in groups of three—one student of Portuguese per pair or group* **15%**

Expectations and demeanor

- Your willingness to participate actively in *all* class activities
- Your cooperation during group and pair work
- Your respect and attitude toward the class and your peers
- Your preparation for each class

Attendance and Absence Policies. Three absences will be allowed for any reason. No need for written excuses unless it is for an excused absence (medical/official business reasons). After the **third** absence **two points** per absence will be deducted from your final grade. Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found in the online catalog at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>.

Graded component 1=Discussion Board/blog =20 % Screenings and Power Points

In a face to face class, students would receive credit for attendance and discussion at film screenings. Instead, students will respond to the weekly Discussion Board prompts to confirm viewing of the film and the instructor's PowerPoint about the film. Students receive credit for posting 10 of 12 of these will count towards the final grade. These are informal reactions to prompts under the Discussions in Canvas.

Graded component 2=Participation/Attendance=15 %

While the blogs will provide the basis for class discussion, answering or volunteering to answer or ask at least one question per class based on the readings/Canvas worksheets per class is expected—a question in the Chat also counts, along with active participation in breakout group discussions—for full credit. A log will be kept of student participation on a per class basis, .5 per Zoom class, or a point a week.

Graded component 3 = Papers 50% (x 4)

For writing assignments: You need to do 4 assignments:

This is a formal paper, and as such, needs to be written in a different, more academic style than your blog. Your analysis/interpretation must be numbered with a title (Essay 2: The Role of Landscapes in *Vidas secas*). Please include film title, year and director in the essay and refer to a concept from the film criticism in class, with a list of references or sources at the end of the essay. If you do not turn in the paper on the due date, you lose five points off that assignment grade. Papers turned in on time may be re-written to raise the assignment grade 1-5 pts. An extra assignment is offered as a make-up at the end of the semester for one paper missed or for a major rewrite. Papers will be graded based on clarity of exposition, insight into the film(s) discussed, the sensitivity to cultural context via knowledge of critical texts from class.

Graded component 4 = Presentation =15%

- 1) Pairing should consist of a student from Portuguese Studies (or who reads Portuguese) and one from English. Find a new aspect to discuss about a Brazilian film studied in class or find one on a similar topic or period, making reference to films and cinematic movements familiar to the class.
- 2) You may present an article from class, or do extra research, using film clips and other resources when possible
- 3) Cite your sources on the last slide or handout
- 4) Include a set of 3-5 questions to ask the class for discussion in breakout groups
- 5) Send PowerPoint to the Instructor

Grade Scale

The grade scale is as follows:

A = 100-93	C(S) = 76-73
A- = 92-90	C-(U) = 72-70
B+ = 89-87	D+ = 69-67
B = 86-83	D = 66-63
B- = 82-80	D- = 62-60

C+ = 79-77	E = 59-0
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*NOTE: A grade of C- will not be a qualifying grade for major, minor, Gen Ed, Gordon Rule or Basic Distribution Credit courses. For further information regarding passing grades and grade point equivalents, please refer to the Undergraduate Catalog at <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

BC=*Brazilian Cinema*, Johnson and Stam
 Nagib=*The New Brazilian Cinema*
 Other readings online or through Canvas
 X5= *Cinema novo X5*, Randal Johnson

COURSE MATERIALS

- All required material is available through Canvas or is available online
- NB: For video content on reserve: This content may be protected under U.S. Copyright Law and should not be disseminated outside this course.

CALENDAR*

*This calendar is subject to change for pedagogical or logistical reasons.
 Students will be reminded of assignments via Canvas “Announcements”
 Please check “Files” on Canvas for weekly readings
 Class in light gray—Mondays— beginning the third week are asynchronous: watch the Instructor’s voiceover PowerPoint, watch the film and answer the Discussion/blog prompts.

Week 1	Aug	Introduction to Brazilian Cinema: shorts	READ or VIEW before class or turn in assignment
Mon.	31	Introductions/who we are/Syllabus Links to screening film shorts (Canvas)	Syllabus Canvas
Wed	Sept 2	Brazilian Film History English speakers: 1. <i>Tyger</i> (2006) (fantasy, social satire/environment) OR https://vimeo.com/6787244 2. <i>White Out, Black In</i> (2014) (Lo-fi Sci-fi, favelas) Read the review before watching the trailer https://remezcla.com/film/trailer-branco-sai-preto-fica/ Portuguese speakers: 1. <i>The Love that Dare Not Speak its Name</i> (Sexualities), OR http://reptilia.art.br/portfolio/o-amor/ 2. <i>Children’s Time</i> (Childhood, favela) https://www.youtube.com/watch?v=H5u6OXdU3hM&app=desktop	Read BC, Johnson Film History 1 17-30 (Canvas) [Screening HW: Film Shorts] Watch one or more of the film shorts

Fri.	4	Chanchada, <i>Sputnik Man</i> (subtitled) vs. Political Cinema: Nelson Pereira dos Santos, <i>Rio 40 Degrees</i> (no subtitles, so watch 1. credits to minute 5:00 (note favela setting, tone of interactions of families and peanut sellers) 2. Minutes 11:00-14:00 (Caterina), 3. most dramatic scene, fight and chase of rivals: 1:14-1:16	Watch 1. <i>Sputnik Man</i> (start at min.13) https://www.youtube.com/watch?v=uoy27olrnNE 2. <i>Rio 40 Degrees</i> https://www.youtube.com/watch?v=V81QK2SNulo&list=PLwMzfxiaOGxhojuktDZO5qU_9k1CLbcFC
Week 2	Sept	Film history, Cinema Novo: <i>Vidas Secas/ Barren Lives (1962)</i>	
Mon.	7	Labor Day Holiday	
Tues.	8	<i>Vidas secas/Barren Lives (1962)</i> PP https://www.youtube.com/watch?v=6pSn37ZJqBQ	Watch <i>Vidas secas</i>
Wed.	9	Cinema novo: Glauber Rocha "Esthetics of Hunger" <i>Vidas secas/Barren Lives (1962)</i> https://www.youtube.com/watch?v=6pSn37ZJqBQ	Read 1. Rocha: https://mediaseized.wordpress.com/2010/03/04/an-esthetic-of-hunger-glauber-rocha/ Also pdf in Canvas 2. BC Johnson Film History 30-50 Canvas Week 2
Thurs	10	Blog Post 1 closes midnight	Post Differences of <i>Sputnik Man</i> and <i>Vidas Secas</i>
Fri.	11	Discussion of <i>Vidas secas</i> , Stam	Stam BC- <i>Vidas secas</i> 120-27
Week 3	Sep	Political Film: and auteur cinema: Glauber Rocha <i>Black God, White Devil (1964)</i>	
Mon.	14	PP on Canvas Watch <i>Black God, White Devil</i>	<i>Black God, White Devil</i> https://www.youtube.com/watch?v=g0uHxfQQcLQ
Tues	15	Discussion Board Blog 2	Post <i>Vidas secas</i> vs. <i>Black God White Devil</i>
Wed.	16	<i>Black God White Devil</i> :	Read BC 64-70

			Ismail Xavier, "The Representation of History" BC 134-148.
Fri.	18	Presentation 1	Read Graham Bruce "Music/Glauber Rocha" 298-304
Week 4	Sep	Military coup: <i>Iracema</i> (1975) Censorship	
Mon.	21	PP lecture Watch <i>Iracema</i>	Watch via Canvas, Ares "Course reserves"
Tues	22	Discussion Board Blog 3	Post <i>Iracema</i>
Wed.	23	<i>Iracema</i> , road film, Jorge Bodanzky and Orlando Senna	Furtado, Revisiting <i>Iracema</i> ; Teixeira, Wandering <i>Iracema</i> (Canvas) (also in BC 429-31, Trope of the Highway)
Fri.	25	Tota on the military regime; Nationalization of the film industry: Embrafilme	Paper 1 Sputnik Man, Barren Lives, Black God or <i>Iracema</i>
Week 5		Modernization <i>Bye Bye Brazil</i> (1980)	
Mon.	28	Watch <i>Bye Bye Brazil</i> PP	Canvas, screen via Course Reserves
Tues.	29	Discussion Board Blog 4	Post <i>Bye Bye Brazil</i>
Wed.	30	Road film <i>Bye Bye Brazil</i> (1980), dir. Carlos Diegues	Read BC 98-108; <i>Bye Bye Brazil</i> Johnson (Canvas)
Fri.	Oct 2	Presentation 2	Read Vieira on <i>Bye Bye Brazil</i>
Week 6	Oct.	Dictatorship and the Crisis of Development <i>Pixote</i> (1981)	
Mon.	5	<i>Pixote</i> , (1981) dir. Hector Babenco PP	Course reserves
Tues	6	Discussion Board Blog 5	Post <i>Pixote</i>
Wed.	7	<i>Pixote</i> (1981) dir. Hector Babenco "Abertura/ Naturalism" <i>Brazilian Cinema</i>	Read 1. BC: 'Abertura Naturalism' 412-428 2. Voyeurism/Poverty in Latin America http://www.latin-american.cam.ac.uk/culture/violence/violence2.html
Fri.	9	<i>Pixote</i> , biography and favelas	Read Levine, <i>Pixote's</i> Fate

		Presentation 3	
Week 7	Oct	The Retomada	
Mon.	12	Four Days in September (1997) PP	Canvas Course Reserves
Tues	13	Discussion Board Blog 6	Post Four Days in Sept.
Wed.	14	<p>“The <i>Retomada</i> and Beyond: Female Narrative Agency in Contemporary Brazilian Cinema (1997-2006)” Miranda Kate Shaw PhD Queens College London See selections on <i>Four Days in Sept.</i></p>	<p>Read Shaw, online https://core.ac.uk/download/pdf/30695260.pdf f Also available as PDF, Canvas pp. 97-132</p>
Fri.	16	<p>Discussion <i>Four Days</i>, Fernão Pessoa Ramos “Humility, Guilt: Narcissism Turned Inside Out” Chapter 4 in Nagib: 65-84 https://archive.org/details/The_New_Brazilian_Cinema_Luci_Nagib/page/n27/mode/2up</p>	<p>Read, Ramos In Nagib https://archive.org/details/The_New_Brazilian_Cinema_Luci_Nagib/page/n27/mode/2up</p> <p>Paper 2 Bye Bye Brazil Pixote or Four Days</p>
Week 8	Oct	City and Sertão Central do Brasil/Central Station (1998)	
Mon.	19	Central Station (1998) PP	Canvas, Course Reserves
Tues.	20	Discussion Board Blog 7	Post Central Station
Wed.	21	<p><i>Central do Brasil/Central Station</i> (1998) https://archive.org/details/The_New_Brazilian_Cinema_Luci_Nagib/page/n27/mode/2up</p>	<p>Read: Ivana Bentes, “Favela Sertão” In Nagib, Ch 8 --121-137 Also Canvas</p>
Fri.	23	<p>The films of Walter Salles Presentation 4</p>	Read , Canvas, Deborah Shaw, The Absent Father
Week 9	Oct	Cidade de Deus/City of God (2002) dir. Fernando Meireles, Kátia Lund	
Mon.	26	Screening <i>City of God</i> (2002) PP	Canvas Course Reserves
Tues.	27	Discussion Board Blog 8	Post City of God
Wed.	28	<p>City of God: ethics of violence Ivana Bentes “A cosmética da fome” (for Portuguese speakers) http://revistaepoca.globo.com/Epoca/0,6993,EPT373958-1661,00.html; see English: Emanuelle Oliveira “The Ethics of the Esthetic”:</p>	<p>Read 1. Bentes <i>Cosmética</i> or <i>Oliveira</i> (or both) 2. McClellan, <i>Esthetics</i></p>

		http://ejournals.library.vanderbilt.edu/index.php/lusohispanic/article/view/3218/1421	
Fri.	30	Presentation 5 Read Joanne Laurier/Favela	https://www.wsws.org/en/articles/2004/03/city-m03.html
Week 10	Nov.	Masculinities /Race	
Mon.	2	Screening of <i>Madame Satã</i> PP	Canvas Course Reserves
Tues	3	Discussion Board Blog 9	Post Madame Satã
Wed.	4	<i>Madame Satã</i> Karim (2002) Karim Ainouz	Read Madame Satã: "Of La Baker," Jeanne Scheper
Fri.	6	Richards, Interview with Karim Ainouz (Canvas) "Madame Satã" Themes in Latin American cinema : a critical survey Keith J. Richards. Jefferson, N.C.: McFarland, 2011. Pp. 52-64.	Paper 3 <i>Central Station, City of God, Mme. Satã</i>
Week 11	Nov	The Man Who Copied (2002) Jorge Furtado	
Mon.	9	Screening The Man who copied PP	Canvas Course Res.
Tues.	10	Discussion Board Blog 10	Post Man who copied
Wed.	11	Veteran's Day	
Fri.	13	<i>Man who copied</i> (2003) <i>Saneamento básico o filme</i> (2007) (Jorge Furtado)	Read Arthur Hughes on <i>The Man who Copied</i>
Week 12	Nov	Me You Them (2000) dir.Andrucha Waddington	
Mon.	16	Screening of You Me Them PP	Canvas
Tues.	17	Discussion Board Blog 11	Post Me you them
Wed.	18	Isis Sadek "The sertão of migrants, flight and affect" <i>Studies in Hispanic Cinemas</i> , Volume 7, Number 1, January 2011 , pp. 59-72(14)	Read Sadek, Canvas
Fri.	20	Ninfa Parreiras, "Me you them: Subjective Camera in the Brazilian Bush Country" <i>International Forum of Psychoanalysis</i> 11, Vol. 2 (2002) Presentation 6 (if needed)	Read Parreiras, Canvas
Week 13	Nov	Class and Domestic Space	

Mon.	23	<i>The Second Mother/Que horas ela volta dir.</i> Anna Muylaert PP	Canvas Course reserves
Wed.	25	Thanksgiving Holiday	
Fri.	27	<u>Thanksgiving Holiday</u>	
Week 14	Nov	<i>Neighboring Sounds</i> (2012) Kleber Mendonça Filho	
Mon.	30	Watch <i>Neighboring Sounds</i> PP	Online/Course reserves or Amazon
Tues	Dec 1	Discussion Board Blog 12	Second Mother and Neighboring Sounds
Wed.	2	<i>Neighboring Sounds</i> Brás, Patricia Sequeira Brás: “O Som Ao Redor: Aural Space, Surveillance, and Class Struggle” Tiago de Luca, Casa grande e senzala, Domestic Space and Class Conflict in <i>The Second Mother</i>	Read 1. Tiago de Luca 2. Patrícia Sequeira Brás
Fri.	4	Social Thrillers: Hard Labor, Good Manners, Neighboring Sounds, Bacurau—Third Cinema https://www.themantle.com/arts-and-culture/horror-motherhood-and-brazilian-manners-boas-manieras https://en.wikipedia.org/wiki/Social_thriller https://www2.bfi.org.uk/news-opinion/news-bfi/interviews/lff-63-kleber-mendonca-filho-bacurau	Paper 4 Man Who Copied, Me, you, them, The Second Mother, Neighboring Sounds Read: Online texts Halperin, Girish
Week 15	Dec	Final assessments	
Mon.	7	Evaluation of instructor/Review	
Wed.	9	Grades/Review	
Tues.	15	Make-up Paper due Final Exam Day eginway@ufl.edu	By 2:30 pm Dec. 15, penalty for delay 10 pts per day late

UNIVERSITY POLICIES AND RESOURCES

Attendance and make-ups

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found in the online catalog at: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>.

Accommodations

Students who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center by visiting <https://disability.ufl.edu/students/get-started/>. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

Course Evaluations

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 feedback in a professional and respectful manner is available at 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, in their Canvas course menu under GatorEvals, or via ufl.bluera.com/ufl/. Summaries of course evaluation results are available to students at gatorevals.aa.ufl.edu/public-results/.

Academic Integrity

"UF students are bound by The Honor Pledge which states, "We, the members of the University of Florida community, 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 Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honorcode/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

Resources Available to Students

Health and Wellness

- *U Matter, We Care*: umatter@ufl.edu; 392-1575
- *Counseling and Wellness Center*: <http://www.counseling.ufl.edu/cwc/Default.aspx>; 392-1575
- *Sexual Assault Recovery Services (SARS)*: Student Health Care Center; 392-1161
- *University Police Department*: <http://www.police.ufl.edu/>; 392-1111 (911 for emergencies)

Academic Resources

- *E-learning technical support*: Learningsupport@ufl.edu; <https://lss.at.ufl.edu/help.shtml>; 352-392-4357 (opt. 2)
- *Career Resource Center*: Reitz Union; <http://www.crc.ufl.edu/>; 392-1601
- *Library Support*: <http://cms.uflib.ufl.edu/ask>
- *Teaching Center*: Broward Hall; 392-2010 or 392-6420
- *Writing Studio*: 302 Tigert Hall; <http://writing.ufl.edu/writing-studio/>; 846-1138

Procedure for Conflict Resolution

Any classroom issues, disagreements or grade disputes should be discussed first between the instructor and the student. If the problem cannot be resolved, please contact the Undergraduate Coordinator or the Department Chair. Be prepared to provide documentation of the problem, as well as all graded materials for the semester. Issues that cannot be resolved departmentally will be referred to the University Ombuds Office (<http://www.ombuds.ufl.edu>; 392-1308) or the Dean of Students Office (<http://www.dso.ufl.edu>; 392-1261). For further information refer to https://www.dso.ufl.edu/documents/UF_Complaints_policy.pdf (for residential classes) or <http://www.distance.ufl.edu/student-complaintprocess> (for online classes).