This course will be an advanced introduction to the key problematics of Brazilian culture from 1500 until the early twenty-first century. Our focus will be interdisciplinary, involving literature, history, intellectual thought/critical theory, film, and popular music. Critics and scholars have invariably described Brazil as a "racial democracy" (Gilberto Freyre) or as "the borderlands of the Western world" (Roberto DaMatta) or as "a space in-between" (Silviano Santiago), emphasizing the fact that Brazilian culture (or for that matter, Latin American cultures in general) cannot be defined in terms of "unity" or "purity," since it/they is/are neither entirely European nor African nor Amerindian. Throughout this course, we shall deconstruct these various characterizations of Brazil in order to understand the forces that have shaped this national reality through time, and reflect upon its prospects for the future.

The following will be the thematic areas covered: the colonial roots of Brazil; national identity formation; the construction of race and ethnicity in Brazilian culture; modernity and modernization; the struggles for democracy and socio-economic justice; gender and sexual identities; and the place of Brazil in the contemporary globalized world. Important cultural connections will be established with other regional or national realities such as Portugal, (Lusophone) Africa, Spanish-speaking America, and the United States.

This course will be taught entirely in English but the reading material will be available either in English or Portuguese.

Required Readings
José de Alencar, Iracema
Euclides da Cunha, Rebellion in the Backlands (excerpts in Course Packet)
Machado de Assis, Dom Casmurro (in separate Course Packet)
Mário de Andrade, Macunaima (excerpts in Course Packet)
Clarice Lispector, Family Ties; Soulstorm; The Hour of the Star
Caio Fernando Abreu, Whatever Happened to Dulce Velga?
Darlene Sadlier, One Hundred Years After Tomorrow;Brazilian Women’s Fiction in the 20th Century
Roberto Schwarz, Misplaced Ideas (in Course Packet)
Silviano, Santiago, The Space In-Between: Essays on Latin American Culture
Randal Johnson & Robert Stam, Brazilian Cinema
Robert Levine, The Brazil Reader: History, Culture, and Politics

Supplementary Readings
Alfredo Bosi, História concisa da literatura brasileira
Susan Quinlan & Fernando Arenas, Lusosex: Gender & Sexuality in the Portuguese-Speaking World
Charles Perrone & Christopher Dunn, *Brazilian Popular Music and Globalization*
Richard Parker, *Beneath the Equator: Cultures of Desire, Male Homosexuality, and Emerging Gay Communities in Brazil*

There will also be two course packets available at Gnomon Copy (on Mass Ave in Harvard Sq), which will include (1) reading material in English and (2) material de leitura em português. The English-language packet is required for all students and the packet in Portuguese only for those who read/speak Portuguese.

The required and supplementary books are available in English at the Harvard COOP, while most of the required reading in Portuguese is available at SCHOENHOF’S.

**Film Screenings**
“Vidas Secas” [Barren Lives], Nelson Pereira dos Santos (1963)
“Bye Bye Brasil”, Carlos Diegues (1979)
“Cronicamente Inviável” [Chronically Unfeasible], Sérgio Bianchi (2000)

**Classroom activity:**
50% lecture
50% discussion

**Film screenings will take place during alternative times to be announced**

**Work load for undergraduate students:**
200+- pages of reading per week
20+ pages of writing per semester (double-spaced)
6 short critical papers

**Work load for graduate students:**
300+ pages of reading per week
20-30 pages of writing (double-spaced)
1 research paper

**Work load and grading percentages for Graduates:**

**Final Paper** 50%
The Final Paper will be approximately 20 pp long and will ideally have a comparative framework based on a series of cultural/literary questions that you may develop through one text/author or more. The supplementary reading material plus other theoretical/philosophical points of reference should be brought into the discussion. Towards the middle of the semester each student will submit a research proposal for his/her paper to be discussed with the professor during office hours. Ideally, your paper may connect with your on-going Doctoral or Master’s degree research.

**Student Presentations** 25%
There will be one presentation based on the list of supplementary readings. Each student will provide a synthesis and critical evaluation of the argument(s) developed throughout the article, as well as a series of questions in order to encourage further discussion. You should connect the content of your presentation to the literary or filmic texts being studied at the time. Each presentation should not last more than 15-20 minutes (please time yourselves).

**Participation** 25%
Students are encouraged to participate actively either in the form of questions or insights during the discussions themselves. As you read and reflect upon what you read make sure you jot down notes on what you consider interesting, important, or difficult aspects of the readings in order to come well prepared for class. Students will receive a weekly grade on participation.

**Work load and grading percentages for Undergraduates:**

**Short Papers**  
75%  
Students will write 6 papers (3-5 pp long). Five of these will be based on the novels, short stories, poetry, and or films. One will be based on a small book-based research project related to historical or cultural questions of the student’s choice. Papers should be written in Portuguese and students may be expected to re-write their paper in order to revise content and improve their grade. Due dates are indicated throughout the Undergraduate supplementary schedule.

**Participation**  
25%  
Similarly to graduate students, you are encouraged to participate actively either in the form of questions or insights during the discussions themselves. As you read and reflect upon what you read, make sure you jot down notes on what you consider interesting, important, or difficult aspects of the readings in order to come well prepared for class. Students will have the chance to discuss in groups, pairs, or together with the whole class. Students will receive a weekly grade on participation. Undergraduates will be required to attend office hours in two scheduled meetings throughout the semester in order to ascertain learning process and general proficiency with course material, clarify difficult points, or further discuss any questions that remain unclear. If you are unable to attend class please inform the professor through email or phone with a valid explanation for the absence based on health or other extenuating circumstances. Late papers shall be accepted only with a valid excuse.

**Week-by-Week Schedule**

**Mon Feb 3**  
Introduction

**Mon Feb 10**  
Colonial Encounters on Island-Brazil

*Required readings*  

*Supplementary Readings*  
Caetano Veloso, “Introduction”, in *Tropical Truth*  
Silviano Santiago, “Latin American Discourse: The Space In-Between”, in *The Space In-Between: Essays on Latin American Culture*  
David J. Hess and Roberto A. DaMatta, “Introduction,” in *The Brazilian Puzzle: Culture on the Borderlands of the Western World*

**Mon Feb 17**  
Brazil in the Trans-Atlantic Slave Trade  
— Masters and Slaves in the Plantation Economy

*Required Readings*  
Father Antonio Vieira, selected sermons (in course packet)
Gilberto Freyre, *The Masters and the Slaves* (selected chapters in course packet)

**Supplementary Readings**
Gregory Rabassa, “Vieira in the Maranhão: Out of Pragmatism, Prophecy”
Alfredo Bosi, “Do Antigo Estado à Máquina Mercante”; “Vieira ou a Cruz da Desigualdade”, in *Dialética da Colonização*
Eduardo Portella, “Texto Introductório,” in Gilberto Freyre: *Introdução à história da sociedade patriarcal no Brasil* (Intérpretes do Brasil)
Evaldo Cabral de Mello, “O ovo de Colombo gilbertiano,” in *FolhaMAIS!*
Roberto Ventura, “A saga da cana-de-açúcar,” in *FolhaMAIS!*
Elide Rugai Bastos, “Os descendentes de Prometeu,” in *FolhaMAIS!*

**Mon Feb 24**
**Brazilian Monarchy, Brazilian Romanticism**

**Required Readings**
José de Alencar, *Iracema*
Robert M. Levine and John J. Crocitti, *The Brazil Reader*, “Decree Elevating Brazil to a Kingdom,” “Imperial and Republican Brazil,” “Brazilian Declaration of Independence” (pp. 56-64)

**Supplementary Readings**
Roberto Schwarz, “Nationalism by Elimination” in *Misplaced Ideas*
Roberto Reis, “The Self-Portrait and the Back of the Portrait”, in *The Pearl Necklace*
Doris Sommer, “O Guarani and Iracema: Brazil’s Two-Faced Indigenism,” in *Foundational Fictions*
Silviano Santiago, “Apesar de dependente, universal,” “Liderança e hierarquia em Alencar” in *Vale Quanto Pesa*

**Mon Mar 3**
**The Brazilian Republic and A Master on the Periphery of Capitalism**

**Required Readings**
Machado de Assis, *Dom Casmurro*
Robert M. Levine and John J. Crocitti, *The Brazil Reader*, “Slavery and its Aftermath” (pp. 121-147)

**Supplementary Readings**
Roberto Schwarz, “Misplaced Ideas: Literature and Society in Late Nineteenth-Century Brazil” in *Misplaced Ideas*
John Gledson, “Introduction”, “The Deceptive Narrator”, in *The Deceptive Realism of Machado de Assis*
Roberto Schwarz, “A poesia envenenada de Dom Casmurro” in *Duas Meninas*

**Mon Mar 10**
**The Battle for the Nation**

**Film:** "BARREN LIVES / VIDAS SECAS"
(Director: Nelson Pereira dos Santos, 1963)

**Time and Date TBA**

**Required Readings**
Euclides da Cunha, *Rebellion in the Backlands* (excerpts in course packet)
Robert M. Levine and John J. Crocitti, *The Brazil Reader*, Dain Borges, “A Mirror of Progress” (pp. 93-99)

**Supplementary Readings**

Antonio Candido, "Literature and Underdevelopment," in *On Literature and Society*

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**Mon Mar 17**  
**Cannibalism and the Brazilian Avant-Garde**

**Required Readings**

Mário de Andrade, *Macunaima* (excerpts in course packet)  
Oswald de Andrade, "Cannibalist Manifesto"  
Robert M. Levine and John J. Crocitti, *The Brazil Reader*, “The Vargas Era” (pp. 149-65; 308-18)

**Supplementary Readings**

Randall Johnson, "The Dynamics of the Brazilian Literary Field, 1930-1945"  
Silviano Santiago, "Vale Quanto Pesa" in *Vale Quanto Pesa*; "Fechado para Balanço", "História de um Livro" in *As Malhas da Letra*  
Lúcia Helena, "Mário e Oswald de Andrade: Identidade e Diferença", in *Uma Literatura Antropofágica*  
Roberto Reis, "Passando a Limpo"

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**Mon Mar 31**  
**Brazilian Cinema & Cinema Novo**

**Film:** "BYE BYE BRASIL"  
(Director: Carlos “Cacá” Diegues, 1979)  
**Time and Date TBA**

**Required Readings**

Randal Johnson and Robert Stam, “The Shape of Brazilian Film History”, in *Brazilian Cinema*  
Glauber Rocha, “Cinema Novo and the Dialectics of Popular Culture”

**Supplementary Readings**


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**Mon Apr 7**  
**Tropicália and Brazilian Popular Music**

**Required Readings**

Selected Poetry & Music (Caetano Veloso)  
Robert M. Levine and John J. Crocitti, *The Brazil Reader*, “Seeking Democracy and Equity” (pp. 225-253)

**Supplementary Readings**

Roberto Schwarz, “Culture and Politics in Brazil, 1964-1969”, in *Misplaced Ideas*  
Caetano Veloso, “Alegria, Alegria”, “Sunday in the Park”, "Tropicália", in *Tropical Truth*  
Charles A. Perrone and Christopher Dunn, “Chiclete com Banana”: Internationalization in Brazilian Popular Music,” in *Globalization and Brazilian Popular Culture*

Heloísa Buarque de Hollanda, *Impressões de Viagem* (excertos)  
Evelina Hoisel, “Tropicalismo: Algumas Reflexões Teóricas”  
Charles Perrone, *Letras e Letras de MPB* (excertos)
Mon Apr 14  

A Portrait of Clarice Lispector

Required Readings
Clarice Lispector, Family Ties; The Hour of the Star; The Stations of the Body (in Soulstorm)

Supplementary Readings
Earl Fitz, “The Passion of Logocentrism, or the Deconstructionist Universe of Clarice Lispector”
Marta Peixoto, "Family Ties: Female Development in Clarice Lispector," in The Voyage In: Fictions of Female Development
Hélène Cixous, "The Hour of the Star: How Does One Desire Wealth or Poverty?"
Marta Peixoto, “Rape and Textual Violence”, in Passionate Fictions

Verena Andermatt Conley, "Introduction," in Reading with Clarice Lispector

Lúcia Helena, “A Literatura Segundo Lispector”

Mon Apr 21  

Visions of Women, Gender, and Afro-Brazil

Required Readings
Darlene Sadlier, One Hundred Years After Tomorrow: Brazilian Women’s Fiction in the 20th Century

Lygia Fagundes Telles, “Just a Saxophone” (pp.122-31)
Márcia Denser, “The Vampire of Whitehouse Lane” (pp.204-14)
Lya Luft, From The Left Wing of the Angel (pp.215-27)
Sônia Coutinho, “Every Lana Turner has her Johnny Stompanato” (pp.228-35)

Miriam Alves, Finally Us: Contemporary Black Brazilian Women Writers

“Finally Us...Why?” (pp. 17-25)
Conceição Evaristo (pp. 69-75)
Geni Guimarães (pp. 93-103)
Miriam Alves (pp. 163-189)

Robert M. Levine and John J. Crocitti, The Brazil Reader, “Women’s Lives” (pp. 299-301; 319-22; 325-30; 334-36, 343-47), “Race and Ethnic Relations” (pp. 351-53; 367-81; 386-94)

Supplementary Readings
Heloísa Buarque de Hollanda, “The Law of the Cannibal or How to Deal with the Idea of Difference in Brazil,” in Revista Z
Sonia E. Alvarez, Engendering Democracy in Brazil (selected chapters)

Maria Nazaré Soares Fonseca, “Visibilidade e ocultação da diferença: imagens de negro na cultura brasileira,” in Brasil afro-brasileiro
Lídia Avelar Stanislau, “Feminino plural: negras do Brasil,” in Brasil afro-brasileiro

Mon Apr 28  

No Sin Beneath the Equator?: Brazilian Sexualities

Film: "CHRONICALLY UNFEASIBLE / CRONICAMENTE INVIAVEL"
(Director: Sérgio Bianchi, 2000)
**Time and Date TBA**

Required Readings
Caio Fernando Abreu, *Whatever Happened to Dulce Veiga?*

Supplementary Readings
Fernando Arenas & Susan C. Quinlan, “Introduction,” in *Lusosex: Gender & Sexuality in the Portuguese-Speaking World*
Richard Parker, “Introduction”, “Norms and Perversions”, “Bodies and Pleasures” in *Bodies, Pleasures, and Passions*
Richard Parker, “Introduction: Beneath the Equator,” “Brazilian Homosexualities,” in *Beneath the Equator: Cultures of Desire, Male Homosexuality, and Emerging Gay Communities in Brazil*
Walnice Nogueira Galvão, "Musas sob assédio," in *FolhaMAIS!*

**Thurs Mai 15**
**FINAL PAPERS DUE**