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The School for New Learning, DePaul University – Wright College, Chicago City Colleges Bridge  
Program

Globalization of Modern Brazil in art, literature, and music

CCC: Humanities 212

SNL AI 212: A-1-A, A-1-H, A-5, H-5,

Spring 2010

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Location: Room A325, Wright College, 1/25 - 2/22  
Room TBA, Loop Campus, DePaul University, 3/1 -3/29 (optional 4/8)

Times/Dates: Mondays, 6 – 10 pm

Bliki: <http://modernbrazil.pbworks.com>

Course Description: This course will study globalization in Modern Brazil through the representation of race, culture and religion in the arts of Brazil. Particular attention will be paid to indigenous cultures and the influence of Africa on Brazil.

#### About the Bridge Program

The Bridge Program is the result of a shared commitment to the success of adult students held by Wright College, Truman College, and DePaul University's School for New Learning. The Bridge Program offers students a unique learning experience that couples Chicago City College and DePaul resources, allows students an opportunity to experience the university environment at their own pace, and helps adult students transition smoothly to DePaul University. Bridge classes are team taught by professors from the Chicago City Colleges and DePaul. Bridge students receive extensive advising from both institutions. Chicago City College students pay Chicago City College tuition and earn both Chicago City Colleges and DePaul credit hours.

## **SNL Competences**

Chicago City College students enrolled in this class will earn credit both for Humanities 212 at the City Colleges and for two competences in the SNL program. SNL students enrolled in this class can earn credit for up to three of the following SNL competences.

### A-1-A: Can interpret works of art and relate them to one's own experience.

1. Describes the elements of the artistic form used.
2. Articulates criteria by which this work may be considered an example of an art form.
3. Discusses the technique and the creative process used to create the original work.

In this class, we will examine various media, including film, music, art in religious events, and articulate its artistic elements and the process of producing this work.

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### A-1-H: Can explain the function of folk arts in the transmission of culture and values.

1. Explains the characteristics of folk art.
2. Describes dynamics or mechanisms of how culture and values are transmitted.
3. Describes the role folk art may play in the transmission of culture and values.
4. Applies (3) to one or more specific examples.

Folk art reflects the beliefs, customs, and rituals of a culture and the values that inform their creation in a way that the members of a culture easily understand. Students demonstrate this competence by analyzing the way in which at least one work of folk art contributes to the preservation or evolution of the values of a culture and communicates them to members of the culture. Singling out folk art as a category is meant to draw attention to it, rather than to devalue it.

In this class, we will examine some of the folk arts of Brazil, particularly as they influence the Carnivale, music and religion and their subsequent international appeal.

### A-5: Can define and analyze a creative process.

1. Can define the concept of creativity.
2. Can identify, analyze, and describe the components of a creative process in one or more fields of human endeavor.
3. Can explain how engaging in a creative process affects one's perception of the world.

Creativity is often associated with forms of human expression in the literary, fine, and applied arts. Because it involves the development of innovative ideas and fresh approaches to problems, however, the practice of creativity is no less integral a component of the social, physical, and technological sciences. In any field of human endeavor, the creative process requires ability to question accepted and "acceptable" ways of perceiving and thinking, as well as a willingness to forge connections and refine knowledge through doubt, curiosity, and imagination. Through engagement, reflection, and analysis, this competence invites the student to understand how a creative process is born, how it functions, and how it changes our perception and experience of the world. Such insights may develop, for example, by analyzing the creative process in the writing of a poem, the production of a visual narrative, the planning of a city, the design of a web

site, or the development of an innovative way of perceiving and explaining a natural phenomenon.

In this class, we will look at the concept and process of creativity as imagined by writers and artists of Brazil; analyze our own creative processes, comparing our group with our individual experiences, and pay particular attention to how our creative process informs our perceptions of our analytic writing and our understanding of other cultures.

### Global Perspectives

H-5: Can analyze issues and problems from a global perspective. REQUIRED

1. Analyzes one or more global issues, problems, or opportunities facing the human race.
2. Explains how these issues affect individuals or societies in both positive and negative ways.

Students demonstrate competence by discussing such issues as how local communities (in the U.S and elsewhere) deal with global concerns such as hunger, health, education, welfare, illiteracy, environmental issues, or infectious diseases. Or they might explore the impact of science and technology on people's lives worldwide. They may study world religions, literature or the arts as a means of better understanding other cultures. Students can fulfill the competence through courses and independent learning pursuits that analyze one or more aspects of global competence. International travel and work may also be helpful.

Global connections affect our lives in many ways. Many local issues have worldwide implications, and none are merely matters of science or of economics or of politics. Some may have cultural or ethical or religious components as well. This competence invites students to explore and demonstrate these connections bearing in mind that if an issue is big enough to cross geographical borders, it is complex enough to cross disciplinary borders.

### About Your Instructors

Polly Hoover is an Assistant Professor of Humanities at Wright College and a Visiting Assistant Professor in the School for New Learning at DePaul University. She has taught at Wright for ten years and at DePaul for three. She has also taught at the University of Chicago, the University of Wisconsin at Madison, and the Ohio State University. Her Ph.D. is in Greek and Latin (a highly PRACTICAL degree) from the University of Wisconsin at Madison. Her current research interests include film and literature, technology in the classroom, and ekphrasis (how art appears in literature).

### Learning Experience

In this course the following teaching and learning techniques are used: workshops, discussions, short lectures, small group work, collaborative learning, creative projects, conferences, at home and in class assignments, critical reading, learning from others through peer editing, and lots of writing.

## Required Text

Mario Vargas Llosa, *The War at the End of the World*.

Clarice Lispector, *The Hour of the Star*.

Robert Stam. *Tropical Multiculturalism: A Comparative History of Race in Brazilian Cinema and Culture*.

John Murphy. *Music in Brazil*.

Various handouts to be provided by the instructors.

For your writing:

A college dictionary or easy access to an online dictionary like [Dictionary.com](http://dictionary.com) (<http://dictionary.reference.com>).

A college writing handbook or easy access to an online handbook like [Diane Hacker's A Writer's Reference](http://www.dianahacker.com/writersref/) online (<http://www.dianahacker.com/writersref/>) or [Purdue University's OWL](http://owl.english.purdue.edu/owl/) (<http://owl.english.purdue.edu/owl/>).

## Course Requirements/Evidence the Students Will Submit

In this class, you will complete the following:

- One analytic essay on film (due March 15) (20pts)
- Final presentation of example of Brazilian global influence on music (due March 29th) (15pts)
- Eight bliki posts (8 x 0/3/5 = 40pts)
- A final portfolio of your work this semester that documents your attainment of the course competences (10pts)
- Class discussion and in-class creativity assignments (20 pts)

## The Papers/ bliki posts

The paper assignments are designed to let you explore different ideas and kinds of writing before committing to a paper you will revise for a final grade. These bliki posts should show a mature response to the material covered in class and should reflect thought about, not regurgitation of, that material. The final paper is due **March 15<sup>th</sup>**.

**Portfolio:** Your portfolio gives you the chance to demonstrate and reflect upon what you have learned over the quarter. Your portfolio should include one of the following:

1. Make a case for which of the "Course Competencies" and/or "Expected Outcomes" you have achieved by explaining how your work and learning in the class has fulfilled these competencies and outcomes. Be sure to give specific examples. You may reference, but not include, parts or all of the papers you have written. You may do this part of the portfolio either in paragraphs or in a

table. Please see below for the “Course Competencies” and “Expected Outcomes” from the syllabus.

2. A brief essay (about two pages) in which you step back and reflect upon what you have learned in this class. Consider not only what you have learned about the topics we have covered, but also what you may have learned about yourself or others, what you have learned about college and learning and how what you have learned does or does not apply to your life.

### **Attendance**

A great deal of the work and learning of the course will take place in class. Therefore, it is absolutely necessary that you come to class, be prepared and participate. If you miss class, it is your responsibility to find out what you missed. While you should do your best to keep up, it is always better to come to class under prepared than to skip class because you did not do all of the work. If you must be absent, contact us as soon as possible, so we can make sure you do not get behind. All work must be handed in on time, whether you are in class or not.

### **Method of Evaluation/Criteria for Assessment**

Your class grade will be based on the extent to which your papers, active class participation and successful, timely completion of early drafts and other assignments indicate your mastery of your course competences. You must do all assigned drafts of your papers to earn a final paper grade.

<u>Assignment</u>	<u>Total Possible Points</u>
Class discussion and contribution	20
Final paper	20
Presentation on the music	15
Eight bliki posts(5 points each)	40
<u>Portfolio</u>	<u>10</u>
	105

Final grades will be calculated according to this scale:

- 90-105 points = A
- 80-89 points = B
- 70-79 points = C
- 60-69 points = D
- 59 points or less = F

### **Plagiarism**

In college, knowing why, when and how to cite sources is vital. By using sources appropriately, you participate in the scholarly community as you relate your ideas and experiences to those of others. When citations are lacking or incorrect, you weaken your paper by failing to clearly make those connections. You also leave yourself open to charges of plagiarism which can have serious academic consequences.

Chicago City College’s Plagiarism Policy: “The City Colleges of Chicago are committed to the ideal of truth and honesty. In view of this, students are expected to adhere to high standards of honest in their academic endeavor. Plagiarism and cheating of any kind are serious violations of these standards and will result, minimally, in the grade of ‘F’ by the instructor” (City Colleges of Chicago Student Policy Manual, 22).

DePaul University Plagiarism Policy: “DePaul University is a learning community that fosters the pursuit of knowledge and the transmission of ideas within a context that emphasizes a sense of responsibility for oneself, for others and for society at large. Violations of academic integrity, in any of their forms, are, therefore, detrimental to the values of DePaul, to the students’ own development as responsible members of society, and to the pursuit of knowledge and the transmission of ideas. Violations include but are not limited to the following categories: cheating; plagiarism; fabrication; falsification or sabotage of research data; destruction or misuse of the university’s academic resources; alteration or falsification of academic records; and academic misconduct. Conduct that is punishable under the Academic Integrity Policy could result in additional disciplinary actions by other university officials and possible civil or criminal prosecution. Please refer to your Student Handbook or visit <http://studentaffairs.depaul.edu/homehandbook.html> for further details.”

### DePaul University Incomplete Policy

Undergraduate and graduate students have two quarters to complete an incomplete. At the end of the second quarter (excluding summer) following the term in which the incomplete grade was assigned, remaining incompletes will automatically convert to "F" grades. In the case of the Law School incompletes must be completed by the end of the semester following the one in which the incomplete was assigned. Ordinarily no incomplete grade may be completed after the grace period has expired. Instructors may not change incomplete grades after the end of the grace period without the permission of a college-based Exceptions Committee. This policy applies to undergraduate, graduate and professional programs. NOTE: In the case of a student who has applied for graduation and who has been approved for an Incomplete in his or her final term, the incomplete must be resolved within the four week grace period before final degree certification.

n.b. The SNL student who wishes to receive the grade of IN must formally request in writing that the instructor issue this grade. This request must be made before the end of the quarter in which the student is enrolled in a course.

### Students with Disabilities

Students who feel they may need an accommodation based on the impact of a disability should contact either of us privately to discuss their specific needs. All discussions will remain confidential.

To ensure that you receive the most appropriate accommodation based on your needs, contact us as early as possible in the quarter (preferably within the first week of class). If you are a DePaul student, make sure that you have contacted the:

- PLS Program (for LD, AD/HD) at 773-325-4239 in SAC 220, or
- The Office for Students with Disabilities (for all other disabilities) at 773-325-7290 Student Center 307

### Don't Panic

This class is cumulative, with assignments building upon each other, so if you find yourself confused, stuck or falling behind let us know right away so we can address the problem before it becomes unmanageable.

**Course Calendar  
(Subject to Revision)**

Date	Topics and schedule	For next week:
Class beings at Wright College  4300 North Narragansett  Chicago, IL 60634  <a href="#">Click here for directions</a>		
Jan. 25	Welcome, Introductions  Who is Brazil?  Discuss: globalization/multiculturalism/race/ethnicities/class  Watch: short excerpt of soccer game  Watch: <i>Bus 174</i>	Finish: <i>The War at the End of the World</i>  Read: pp. 1 – 78 in Stam
Feb. 1	Millenarianism and slavery and global and folk religions  Watch; <i>O fio da memoria</i> (The Thread of Memory, 1992)  Art from detritus:	Read: pp. 79 – 203 in Stam
Feb. 8	Blackness/ whiteness/ history of colonization  Grande Otelo and Carmen Miranda  Globalization of film  Watch: <i>Black Orpheus</i>	Read: pp. 204 - 256

Feb. 15	<p>Afro Brazilian religion</p> <p>religion and mythology: the “story” of Afro Brazilian religion</p> <p>Candomble, yoruba, Catholicism: Brazilian syncretism and Bahaian renaissance</p> <p>Film: <i>Pagador de Promessas vs. Blame it on Rio</i></p>	Read: Lispector, <i>The Hour of the Star</i> .
Feb. 22	<p>The Colonization vs. globalization</p> <p>Discuss: <i>The Hour of the Star</i></p> <p>Watch: <i>How Tasty was my little Frenchman</i></p>	Read: pp. 257- 321 in Stam
	<p>Class Moves to DePaul’s Loop Campus</p> <p><a href="#">Click here for directions</a></p>	
March 1	<p>Culture wars: revisiting history</p> <p>Watch: <i>Xica da Silva</i></p>	Read: pp. 321-364
March 8	<p>Indigenous cinema; decolonizing the view?</p> <p>Blackness/whiteness/Indianness</p> <p>View: <i>Deus e Diabo na Terra do sol (Black God, White Devil)</i></p>	Work on final paper and presentation

<p>March 15</p>	<p>Music and Revolution: globalization of music</p> <p>Hybrid identity: Gilberto Gil, “From Bob Dylan to Bob Marley”</p> <p>Afro regga, samba, Brasilidade in popular music, bossa nova, tropicalia, MPB</p> <p>Watch: <i>Hip Hop Sao Paolo</i></p>	<p>Work on final paper and presentation</p>
<p>March 22</p>	<p>Wrap-up on race and representation</p> <p>Watch: <i>At Play in the Fields of the Lord</i></p>	<p>Work on final paper and presentation</p>
<p>March 29</p>	<p>Final presentations on music and globalization</p> <p>Final papers due on globalization in film</p> <p>Final Portfolios Due, please post them on your bliki page</p>	