This course will explore the construction of Brazilian identity and the conceptualization of the city through the works of Brazilian writer Jorge Amado (1912-2001). Students will analyse novels, novellas, as well as film, graphic novels and TV adaptations of Amado’s work and excerpts from other texts, songs and films that contextualise the themes of national identity and representation of urban space in Amado’s work and in Brazilian society.

**Note:** This course is mainly taught in Portuguese.

**Readings:** Students must come to class with all the readings/films for that day carefully prepared. All reading assignments, writing assignments, and presentations are listed in the Syllabus on the course Blackboard site. **Students are responsible for checking the Blackboard site daily.** Readings for the course will be on Blackboard or at the Reserve Room, all videos and CDs will be available on Blackboard or at JMC. Suggested readings point to further exploration of the class theme; they are not mandatory.

**Evaluation:** Blackboard Discussion Forum, classroom discussion, two four-page long essays, one oral group presentation and one individual oral examination.
- There will be no extensions for any written assignments except for medical or other emergencies. Late submittals without prior approved extension will carry a penalty.
- All written assignments will be four double-spaced pages long due on the assigned dates.
- Oral assessments will focus on content rather than Portuguese-language accuracy.

*Religious Observance: Some students may wish to take part in religious observances that occur during this academic term. If you have a religious observance that conflicts with your participation in the course, please meet with me before the end of the second week of the term to discuss appropriate accommodations.*

**Disability:** Any student with a documented disability needing academic adjustments or accommodations is requested to speak to me and give me a copy of your accommodations form by the end of the second week of the term. All discussions will remain confidential, although the Director of Student Disabilities may be consulted if questions arise.

***The Spanish and Portuguese Department is a firm supporter of Dartmouth's Anti-Hazing Policy. We reject hazing in all of its manifestations. In order to promote a safe environment for all students and not interrupt the learning experience at Dartmouth College, evidence of hazing-related practices, as defined by the Dartmouth College Anti-Hazing Policy, will not be considered appropriate in the classroom.***

**** As a Dartmouth Student you are required to comply with the Academic Honor Principle. [http://www.dartmouth.edu/~deancoll/documents/handbook/conduct/standards/honor.htm](http://www.dartmouth.edu/~deancoll/documents/handbook/conduct/standards/honor.htm)
WEEK 1:

**Introduction. The City and the Country. Social Malaise and Positivism.**

06/01 Introduction to the course. Objectives and expectations. Methodology and grades.
Salvador da Bahia, a brief history
Blackboard reading: Excerpts from Antônio Risério’s *Uma História da Cidade da Bahia*.

08/01 Jorge Amado’s Bahia, Jorge Amado’s Brazil. Local and national identity in his works.
Blackboard reading: Ilana Seltzer Goldstein’s ‘Alguns Conceitos, ou de Como Jorge Amado Pode Ser Bom para Pensar Nação, Mestiçagem e Identidade Nacional’ (from *O Brasil Best-Seller de Jorge Amado*).
Video: *Jorge Amado*, a documentary by João Moreira Salles

10/01 “Três raças tristes”. Positivism and determinism. Reading *O País do Carnaval*.
Blackboard reading: excerpts from Paulo Prado’s *Retrato do Brasil* and Amado’s *O País do Carnaval*.
Song: Ary Barroso’s *Dá Nela*
Suggested reading: Roberto DaMatta’s “Two Basic Social Domains: The House and the Street” (in *Carnivals, Rogues and Heroes*).

WEEK 2

**Realism and the Colonial Past**

13/01 North and South: the binary country. Introduction to ‘romance de 30’. Communist intellectuals.
Blackboard reading: Excerpts from Rachel de Queiroz’s *O Quinze*; Antônio Candido’s “Literatura e Cultura de 1900 a 1945”, item 3 (in *Literatura e Sociedade*).
Suggested reading: Fernand Braudel’s *A History of Civilizations* (“Latin America: The Other New World”).

15/01 *Suor* and the colonial order. The proletarian novel and the claustrophobic city.
Blackboard reading: Selected excerpts from Patrícia Galvão’s *Parque Industrial* (“Teares” and “O Comício no Largo da Concórdia”); Dain Borges’s “Bahian Society: 1870-1945” (in *The Family in Bahia, Brazil, 1870-1945*).

17/01 *Suor* and filth. Influences of naturalism. Classroom discussion: what do *O País* and *Suor* have in common (besides their author)?
Blackboard reading: Excerpt from Aluísio Azevedo’s *O Cortiço* (Chapter I).
WEEK 3

Candomblé and the Divided City

22/01

23/01
(x-hour)

24/01

First essay: “Candomblé: how does the portrayal of Afro-Brazilian culture evolve in Amado’s work (from O País do Carnaval to Jubiabá)?” due on Day 1 Week 4.

WEEK 4

Estado Novo and the Communist Ideal

27/01
The candomblé terreiro in Jubiabá. Place of resistance. Blackboard reading: Michel Foucault’s “Of Other Spaces”; excerpts from José Lins do Rego’s O Moleque Ricardo.

The tension between pamphlet and realism. Classroom discussion: are Afro-Brazilian traditions alienating in Jubiabá?

29/01
WEEK 5
City of children and the middle class

03/02 City street children as heroes of the revolution. A comparative study of Amado’s *Capitães da Areia* and Shishkov’s *Children of the Street.*
Blackboard reading: Eduardo de Assis Duarte’s “*Capitães da Areia*: Da Vida Lumpen à Luta Proletária” (in *Jorge Amado: Romance em Tempo de Utopia*); excerpts from Amado’s *Capitães da Areia* (“Companheiros” and “Os Atabaques Ressoam como Clarins de Guerra”)

05/02 **Group presentations. How Salvador evolved.** Each group will pick one of the elements below to present an analysis of Amado’s novels from the first half of the twentieth century. Salvador, strike, race, religion, literary style, colonial heritage, modernity, the social divide, the economy, politics,

06/02 The 1940s and 1950s. Brazilian middle class and the homogeneous city in *Quincas Berro Dáguia.*
Video: Sergio Machado’s *A Morte e a Morte de Quincas Berro Dáguia*
Suggested reading and video: Nelson Rodrigues’s *A Vida como Ela É*

WEEK 6
Heterogeneous city, Urban Dynamics and Misplaced Ideas

10/02 JA vs JK: Salvador and Brasília. The case for the baroque city in *Quincas Berro Dáguia.*
Blackboard reading: Marshall Berman’s “The Broad and Open Way” (in *All That is Solid Melts into Air*); Sylvia Plath’s “Brasilia”; Clarice Lispector’s “Brasília: Cinco Dias” (in *A Legião Estrangeira*)

Panorama of the city. The ‘jeitinho’ and misplaced ideas in *Os Pastores da Noite.*

12/02 The upside-down society. Exu and the Carnival city in *Os Pastores da Noite.*
Video: *Pastores da Noite* mini-series
Suggested reading: Mikhail Bakhtin’s “Introduction” (in *Rabelais and His World*)
WEEK 7
Gender Dynamics and the Triadic Society

17/02
City of women. Matriarchal spaces in Os Pastores da Noite and Dona Flor e Seus Dois Maridos.
Blackboard reading: excerpts from Amado’s Dona Flor e Seus Dois Maridos
Video: Bruno Barreto’s Dona Flor e Seus Dois Maridos
Song: Chico Buarque’s “O Que Será, Que Será (A Flor da Terra)

19/02
The triadic society and the cordial man. Bridging the social gap in Dona Flor e Seus Dois Maridos.
Blackboard reading: Sérgio Buarque de Hollanda’s “O Homem Cordial” (in Raízes do Brasil); Roberto DaMatta’s “Dona Flor and Her Two Husbands: A Relational Novel” (in Social Science Information, 21(1)).

21/02
Classroom discussion: how empowered are women in the city of Dona Flor?

Second essay: Choose one of the research questions proposed during classes and develop it. Due on Feb 21.

WEEK 8
Ideological Shifts and Race

24/02
Blackboard reading: Hannah Arendt’s “Race-Thinking Before Racism”, pp. 158-161, and 170-175 (in The Origins of Totalitarianism, and Lilia Moritz Schwarcz’s “Introdução” (in O Espetáculo das Raças); Euclides da Cunha’s “Um parêntese irritante” and “Uma raça forte” (in Os Sertões)
Suggested reading: Benedict Anderson’s “Introduction” (in Imagined Communities)

26/02
Mixed country. Gilberto Freyre’s miscegenation.
Blackboard reading: Peter Burke and Maria Lúcia Pallares-Burke’s “Masters and Slaves”, pp. 59-66, 91-98 (in Gilberto Freyre: Social Theory in the Tropics)

28/02
Blackboard reading: Lilia Schwarcz’s “Complexo de Zé Carioca: Notas sobre uma Identidade Mestiça e Malandra” (in Revista Brasileira de Ciências Sociais, n. 29)
Suggested Video: Disney’s Los Three Caballeros
WEEK 9
Hybridity as revolution and assimilation

03/03  Homogeneity, purity and the Eurocentric city in *Tenda dos Milagres*.
Blackboard reading: Alberto Ferreira Filho’s “Desafricanizar as Ruas: Elites Letradas, Mulheres Pobres e Cultura Popular em Salvador” (in *Afro-Ásia* 21-22); excerpts from Lima Barreto’s *Recordações do Escrivão Isaías Caminha*.

05/03  Candomblé, miscegenation and hybridity. Pedro Archanjo and the subversive city in *Tenda dos Milagres*.
Blackboard reading: Excerpts from Manuel Querino’s *O Africano como Colonizador*; David Brookshaw’s *Race and Color in Brazilian Literature*, pp. 164-167.
Video: Walter Avancini’s *Tenda dos Milagres*

07/03  Repetition as farce. Military dictatorship, resistance and assimilation. *Tenda dos Milagres* in context.
Blackboard reading: Excerpts from Veríssimo’s *Incidente em Antares*; Milton Hatoum’s “Exílio”; excerpts from Carlos Heitor Cony’s *Pessach*.

WEEK 10
Conclusion and Orals

10/03  Conclusion: The order of chaos and the syncretic village. Amado’s legacy and the Brazilian order. Classroom discussion: is Amado’s ideal city possible?

05/03  Individual oral exams.

07/03  Individual oral exams.