In this course we combine Brazilian cinema and related scholarship to learn about contemporary Brazil. Rather than a course on national cinema per se, we take up these films as objects of anthropological research. We examine the stories they present, and who was able to get them on screen. We ask what role the films themselves, and the stories they tell, have played in Brazilian popular culture and in people's lives. Our analysis focuses on specific themes organized in three course modules. These are:

1. Inequalities in Contemporary Brazil
2. Brazilian Urban Utopias and Dystopias
3. Political Landscapes — Brazilian Documentary

Complementing the modules are visits from selected authors to discuss and learn from their research processes.

*Ninguém educa ninguém, ninguém educa a si mesmo, os homens se educam entre si, mediatizados pelo mundo.*

Paulo Freire, “Pedagogia do oprimido” [1987]
General Course Objectives

The first module includes the movies *The Second Mother [Que horas ela volta]*, *Casa Grande*, and *Aquarius*. In these films and the accompanying texts, we will examine racial, gender, and economic inequality in Brazil through the lens of recent social changes and the ‘new middle class’. Topics include the present-day ramifications of earlier rural-to-urban migration, and the fraught importance of urban space, from putatively shared public beaches, to the physical proximity and economic difference between the *morro* (favela communities) and the asphalt (condo-lined streets with private security). We examine these phenomena significantly by way of their contestation and the ways that women and their families have taken advantage of educational opportunities to advance from the lowest income bracket. These films address the implications of entering into lower middle class for those traditionally among the poorest of Brazilian society.

The second module will discuss the representation of Brazil and its cities as Edenic territories, manifested in natural beauty, cultural and racial diversity, and expressive music (think *Black Orpheus*), or, to the contrary, as a territory described in terms that are near-apocalyptic, violent-ridden, and dystopian (e.g. *City of God*). We then turn to an independent short *Peripatetic* (2017) and the Netflix production *Sintonia* (2019). Both look at making one’s way in the urban periphery of São Paulo. Where the former was made by a just-graduated film student, the latter was developed by one of Brazil’s biggest Youtube stars for the international giant Netflix). In them, education, music, drug trafficking, and religion are taken up as routes through the precarious present to a hoped-for future. We will discuss how these two productions offer an alternative to utopian and dystopian tropes and their relation to authenticity, including but not limited to what one reviewer calls the ‘street cred’ of their creators.

Our third module focuses on documentaries that examine the political landscape of Brazil. *From the Bottom Up: Revolutionary Change in Brazil* (2016) is about predominantly indigenous and afrodescendent people in the Jequitinhonha Valley of Minas Gerais, Brazil. The tale is told from the perspective of artists, religious leaders, and educators in the town of Aracuai, who joined effort with indigenous communities, unions, and women’s organizations to transform a society that had been marked by centuries of slavery, ethnic cleansing, and extreme poverty. In contrast to this grassroots transformation, *The Edge of Democracy* (2019) examines the highest levels of Brazilian politics, albeit through a distinctly personal lens. With unprecedented access to former presidents Dilma Rousseff and Lula da Silva, the film examines these leaders’ political rise and fall, and the deeply polarized nation that emerged in their wake.
Specific Course Objectives

By the end of the course students will be able to:

• Recognize important social issues relevant in Brazil, as portrayed in its national cinema, and critically discuss these as representations of the country;

• Identify and characterize the main course themes with reference to Brazilian cinema;

• Explicate the relation of Brazilian cinema and important moments in the modern and contemporary history of Brazil.

Components of the Final Grade

Virtual Pre-departure Saturday, March 20 13h-15h (required, no grade)

Prescreening Activities Due throughout the course, by 6 PM the day before the film is listed on the schedule. Watch trailer(s) then do:

15% Collaborative Annotations
Three substantive comments per text on Perusall. See instructions box.

15% Reading Response Paragraph for trailer and all texts. See instructions box.

Postscreening Activities For each film, throughout the course.

30% Video Commentary on film. Due 1 PM on the day the film is listed on the schedule. Response(s) to peer. Due 6 PM after video See instructions box.

Final Assignment.

40% Choose between 1) Film Response Essay See instructions box; or 2) Exploratory Research Essay See instructions box. 5-6 pages. Due anytime between the end of class and June 7.

EIN (F) - Course Failure. In accordance with article 10.6 (https://www.uottawa.ca/administration-and-governance/academic-regulation-10-grading-system), students receive a failing grade when they have not completed a significant portion of the course work. According to the policy established by the School, a significant portion of the work involves: either one or all exams (mid-term, final) or any other assignments (quizzes, tests, presentations, research, etc.) worth 15% or more of the final grade. Note that a refused request for a deferral can therefore lead to a failure.

GRADING SCALE

A+ 90-100; A 85-89; A- 80-84; B+ 75-79;
B 70-74; C+ 65-69;
C 60-64; D+ 55-59;
D 50-54; E 40-49;
F 0-39.
TEACHING METHODS

This class combines independent and collaborative learning strategies over three intensive weeks. THIS SYLLABUS is your guide and first tool. Additionally, we use:

Books, articles and film reviews, which you read in complement to, and as preparation for, the films which we watch and discuss.

Research – in the form of a film response essay or an exploratory essay, students will do independent work on an aspect of Brazil explored in the course films or of personal interest.

Annotations on Perusall, which allow us to do collaborative close readings together, at your own pace.

Screenings on your own time, which allows you to pause, take notes, and write up observations and ideas.

Interactive discussions on virtual campus, which are like oral discussion in the classroom, except that you can prepare your comments and responses with as much time as you need (within reason, of course, which means by the course deadline). We use both written paragraph and video-recorded formats, with follow-up comments written on each other’s videos. You want substantive and thoughtful engagement with at least one other student’s video commentary, and at least one response to comments on your own video. Once you post your written or video comment in a thread, you will be able to see other students’ threads.

Live chat sessions, two per week, to discuss what we’ve seen and read, and explore questions.

Protest against proposed cuts to education funding, 31 May 2019, Rio de Janeiro
COURSE MATERIAL

Your course readings are available through the library or are publicly available online.

We will access the films several ways. Some are available to stream through the uOttawa library (these will generally have subtitles in both French and English). Others are on YouTube, Netflix and Amazon Prime. The latter two require an account and a subscription, which is available as a free trial. One film must be rented, even with an account.

A number of films and one series in the course have been released relatively recently, and therefore there are few or no scholarly articles on them. You will typically read film reviews from generalist and specialized media, complemented by studies, from anthropology and related disciplines, to provide a deeper look at our themes.

Note that these are professional film productions, neither adapted nor censored for student viewing. They have been chosen because they address the educative goals of the course. Some will display or allude to sex, violence, and drug use. Whereas all students are of legal age to watch all of the films, you are free to your best judgment regarding your ability to watch scenes that may be disturbing to you, and make decisions such as skipping a scene.

ADDITIONAL RESOURCES

Brazilian writers, musicians, artists, actors, public figures and ordinary individuals actively produce creative works about their lives and country. You can directly access some of this production through social media and elsewhere online. See, for example, Os Santos, by Leandro Assis (Illustrator) and Triscila Oliveira (writer). Narratives address social issues in contemporary Brazil (in Portuguese only). On Instagram.

To give yourself a crash course in Brazilian studies, The Brazil Reader: History, Culture, Politics is a collection of primary sources, essays and first person accounts organized in historical periods. Online through the library; excerpts are posted on virtual campus, some of which are assigned for our ‘pre-departure’ session.

Many scholarly journals are dedicated to Latin America. See, for example:
Luso-Brazilian Review Publishes interdisciplinary scholarship on Portuguese, Brazilian, and Lusophone African cultures, with special emphasis on scholarly works in literature, history, and the social sciences.

Journal of Caribbean and Latin American Anthropology Publishes anthropologists of all subfields and topical-thematic areas within sociocultural anthropology, social archaeology, sociolinguistics, ethnohistory, bio-physical anthropology, and scholars in cognate disciplines, who are engaged in the critical study of social and cultural processes in Latin America and the Caribbean. A publication of the American Anthropological Association.

‘PRE-DEPARTURE’ CLASS

Although we are not actually departing to Brazil, there will be one mandatory Saturday session held during the Winter term for students who are accepted into the course.

In this session, we will introduce ourselves, go over course logistics (how to use Perusall and do video comments), and jump into an intensive exploration of Brazil as a country.

Indigenous Affirmation  [Listen to the audio file]

ANISHNABE
Ni manádiyânànìg Màmìwininì Anishinàbeg, ogog kà nàgadawàbandadijig iyo aki eko weshkad. Ako nongom ega wikâd ki migiwewàdij.
Ni manádiyânànìg kakina Anishinàbeg ondaje kaye ogog kakina eniyagizidjig enigokamigåg Kanadång eji ondåpinangig endåwådjin Odàwång.
Ninisidawìnawànànìg kenawendamòdijjig kije kikenindamåwìn; weshkinigidjìg kaye kejeyådizidjìg.
Nigijewenìminmànànìg ogog kà nìgåni sòngideyedjìg; weshkad, nongom; kaye ñàwìndjìg.

ENGLISH
We pay respect to the Algonquin people, who are the traditional guardians of this land. We acknowledge their longstanding relationship with this territory, which remains unceded.
We pay respect to all Indigenous people in this region, from all nations across Canada, who call Ottawa home.
We acknowledge the traditional knowledge keepers, both young and old.
And we honour their courageous leaders: past, present, and future.
Inclusion

The Faculty of social sciences aims to be an equitable and inclusive institution, actively participating in ensuring the wellbeing of students, personnel and faculty members. The Faculty is committed to eliminating obstacles to student inclusion in accordance with the Ontario Human Rights Code. Obstacles can be based on age, ancestry, colour, race, citizenship, ethnic origin, place of origin, creed, disability, family status, marital status, gender identity, gender expression, record of offences, sex and sexual orientation.

If you have experienced discrimination or harassment, you can seek confidential assistance through the University Human Rights Office to discuss your situation and/or to file a formal complaint.

The following uOttawa Campus based services are available to you and your fellow students.

- **uOttawa Counselling Service** including Individual Counselling provided by uOttawa Counsellor, Pierre Bercy who specializes in anti-black racism;
- University of Ottawa Students’ Union (UOSU) Ressources for/from the Black Community, Centre for Students with Disabilities, Racialized and Indigenous Students Experience Centre, Womxns Resource Centre and uOttawa Pride Center
- Anti-racism student committee (Email: car.arc.uottawa@gmail.com)
- Mashkawaziwgamig: Indigenous Resource Center
- University of Ottawa’s Human rights office including policies on accessibility.
# WEEK 1. RACIAL, GENDER, AND ECONOMIC INEQUALITIES IN CONTEMPORARY BRAZIL

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<th>Day</th>
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- Oscilloscope Laboratories. “Synopsis,” “Director’s Statement,” “An Interview with Anna Muylaert adapted from *Filmmaker Magazine*. Film presentation packet.  
Optional reading  
- Costa, Barbosa, Hirata (2016). “Effects of Domestic Worker Legislation Reform in Brazil.”  
- Luísa Acciari. 2019 *Decolonising Labour, Reclaiming Subaltern Epistemologies: Brazilian Domestic Workers and the International Struggle for Labour Rights* |
| **Tuesday**| Discussion Session 13h-14h20                                                         |                                                                                                                                                                                                                                                                                                                                                           |
| **Wednesday**| *Casa Grande*, Felipe Barbosa, 2014                                                  | Cortez Minchillo, Carlos (2020), “Partial Affection” *The Place(s) of Female Domestic Workers in Recent Brazilian Cinema.*  
Optional reading  
| **Thursday**| Discussion Session 13h-14h20                                                         |                                                                                                                                                                                                                                                                                                                                                           |
| **Friday**| *Aquarius*, Kleber Mendonça Filho, 2016                                              | - Mark Kermode. “*Aquarius* review – She Shall not be Moved.” *The Guardian.*  
Optional reading  
<p>|           | Stream through uOttawa library <a href="https://uottawa.kanopy.com/video/aquarius">https://uottawa.kanopy.com/video/aquarius</a> |                                                                                                                                                                                                                                                                                                                                                           |</p>
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Optional viewing (Portuguese only): Orfēu, Carlos Diegues, 1999 [https://www.youtube.com/watch?v=4flbjaHFX-k](https://www.youtube.com/watch?v=4flbjaHFX-k) |
| **Wednesday** | City of God, Fernando Meirelles, 2002 | Rent or watch with Prime (Amazon switches its availability often). |
Telesur, Film Tackles Black, Poverty Issues November 8, 2017. |
| **Friday** | Sintonia, Episodes 1-3  
KondZilla, Guilherme Quintella, Felipe Braga, 2019  
Available on Netflix (free trial)  
Telesur, Film Tackles Black, Poverty Issues November 8, 2017. |
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<td><strong>WEEK 3. POLITICAL LANDSCAPES – BRAZILIAN DOCUMENTARY</strong></td>
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<td>Stream through uOttawa library <a href="https://uottawa.kanopy.com/video/bottom">https://uottawa.kanopy.com/video/bottom</a></td>
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<td>Tuesday</td>
<td>Discussion Session 13h-14h20 - On field research in Brazil with author and filmmaker Prof. Jonathan Warren</td>
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<td>Available on Netflix (free trial)</td>
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COLLABORATIVE ANNOTATION

For each session, one or more book chapters, articles, interviews or reviews will be designated for “close reading.” This means that you should read the text on Perusall, and use Perusall to annotate it. Complete your annotations before writing your reading response paragraph, which is due at 6 PM the day before the film is assigned on the schedule.

Close reading annotations can include highlighting passages and asking questions, adding comments related to other readings or your own experiences, adding information that you’ve looked up in order to understand the text, and responding to classmates’ questions and comments. Please show substantive engagement with the whole text - aim for a minimum of three comments or follow-up to a peer’s comment, per text.

Students should create Perusall accounts at https://app.perusall.com. The enrollment code for our class is posted on Brightspace.
PRESCREENING Q–A–Q–C–C PARAGRAPHS

In preparation for the assigned film, watch the trailer, read the critical studies indicated in the course schedule, and write a paragraph on each text. Below is a suggested format, which you can leave as separate lines or combine into a paragraph. The format is simply meant to stimulate and help you structure your thoughts. If you already have a way of writing about texts that is roughly equivalent, feel free to ask if it's okay to use your approach instead. It's probably fine. The paragraph(s) should be posted by 6 PM the day before the film in the schedule. Once you post, you'll be able to read your peers' paragraphs. Try to read at least a few, so that you can get a sense of the range of ways people understood and analyzed the texts. Or read all of them!

Q—Quotation
Find a quotation that represents the essence of, or at least one of the central points concerning the argument presented in the text.

A—Argument
Summarize in your own words the central argument(s) of the text. Sometimes the “argument” is implicit: ask yourself what the text is trying to communicate.

Q—Question
Write one question you would like to ask the author / filmmaker. For example, it could be a question of clarification on an ethnographic point, a request for more information, or a question about the central argument.

C—Connection
Find connections between the text and one or two of the other texts and/or films we examine in the course.

C—critique
Critique the text on at least one point. This is not simply what you like or do not like. I suggest you read generously – ask what is the author trying to communicate? No text can cover everything, however, so then think about a limit to the argument or something the text does not address, but which further work could. For example, it’s fair to suggest other directions of analysis or perspectives on whatever ethnographic situation or director’s work is described in the text.

Often, you have one or two light readings – an interview with the director, a journalist's review of the film – and one or two more intense, conceptual readings, such as book chapters or articles. The first type will be a fast read, perhaps 20 minutes including taking some notes on the main points. The second type should take perhaps 45-90 minutes per text, depending on its length and how many notes you take. Using these notes, a good QAQCC paragraph should take between 30-45 minutes to write, including reviewing and editing to be sure you’ve clearly expressed yourself. Those are estimates for actual work time. Total time may be longer if not focused and uninterrupted.
Postscreening – Video Commenting

The course schedule lists the films on a specific day. By 1 PM on that day, upload a video response and then by the end of the day (6 PM) provide at least one substantive written comment on a peer’s video, choosing one that no other student has yet commented on.

How to prepare your video commentary

Take notes while watching the film. It’s a good idea to write out the name, the director(s), and year (they may start to blend together after you watch three or four), then jot down points during your screening.

- When it’s over, write a few sentences on your first impressions: whatever really struck you, whatever you didn’t understand. Ask yourself not what you thought of the film, but what did the film make you think?
- Write another couple of sentences on how the film represents the theme of the module: racial, gender, and economic inequalities; utopias and dystopias, and political landscapes. How is it depicting, criticizing, or explaining the theme?
- Review the paragraphs you wrote on the prescreening texts and write a few sentences about the film in light of those texts. What are the connections, critiques, and differences?

At this point, you should start to feel like you have something to say about the film to your classmates. Your oral commentary should not summarize what happens (we are all watching it, so there is no need). Instead, think of it as making a comment in class, but you have more time to prepare.

Based on your notes and sentences, write out bullet points or key words for you want to say. You do not want to ramble, but you do not need to prepare a script or worry about getting it exactly right. Say hello to everyone! Imagine you’re talking to us, all sitting in front of our screens and very interested in what you have to say about the film. Organize your comments to cover the three points above:

1) what the film made you think
2) the film and theme of the module
3) the film and the prescreening texts.
**Video recording your commentary**

Using any available video camera (cell phone or laptop, for example) record an approximately 2-minute video commentary on the film (not less, but slightly more is fine). Post the video itself or a link to it (if you have your own platform such as a channel on YouTube or icloud) to the discussion board of the film.

Do this by 1 PM on the day the film is listed. The (optional) group chat will begin right afterward if it’s a Monday or Wednesday, and then you have until 6 PM to comment on someone else’s video. Thus, you are reliant on each other to post the work so that you can, in turn, write a comment. You do not, however, need to wait until 1 PM or 6 PM to complete these activities. You arrange your schedule.

**How to prepare your response to other students**

Once you have uploaded your video response, watch the others that have been posted (if you’re first, check back later), and prepare to discuss. Take notes on their key insights, any questions they raise, and what this adds to your own reflections.

Your first, substantive comment should be approximately one paragraph in length. The goal is to build on your classmate’s contribution. You’ll see what a wide range of insights people have – what seems obvious to you (so much so that you may feel like there is no point in even bringing it up – but you will) may strike someone else as wholly original, and vice versa. **In your response,** try to focus on whatever point grabbed your interest, whether because it differed from your own or you simply hadn’t thought of it, and take that point further. Ways to do this may involve discussing the film, the assigned reading or the broader themes of the course.

After you’ve posted at least one substantive comment on another student’s video, you’re welcome to be a 2nd, 3rd, and nth-onward commenter on the others. Our goal is to have a real discussion over time: in these additional comments, you might refer to the readings or films we’ve already watched, or suggest outside connections.

Make sure to **follow up with those who comment on your video.** Someone is leaving you a substantive comment, and you can either respond in kind – engaging with substance of the idea or suggestion or comment – or more simply, saying that you get the point your peer is making or appreciate it.
Final Assignment Option 1. Film Response Essay

For this assignment, you will write a response paper to one of the course films.

1. Begin by reading Timothy J. Corrigan. “Introduction to Writing about the Movies” in A Short Guide to Writing about Film. There is a link to the PDF under "Film Response Paper.” Watch the trailers and clips below when they come up in the chapter:

  For those who want to watch the transition that Corrigan discusses, the whole film can be found on YouTube, and the scene begins around 1:23:00.
- *Badlands* (1973) trailer https://youtu.be/qKykkx7CBbc

2. Your essay will blend elements of the different modes of writing that Corrigan discusses (screening report, movie review, theoretical essay, critical essay), without falling strictly into any single mode. You will use the course readings and, as necessary, external resources, to approach the film as an *anthropological object*. This can take a number of forms. For our course, pick one of the following two options:

- exploring the context in which the film was created. Ask, what was happening in Brazil when it was made? Who funded it (you’ll usually see sponsors at the start, and in the ending credits)? Which directors get to have their voices heard? How might these elements have shaped the final product? You will find this information in academic and non-academic writing about the film itself and/or the directors, but also in articles and books about contemporary Brazil (what Ancine is, for example, when was it founded and why), and the politics and policies of culture and cultural production such as cinema.

- exploring the content of the film. Ask, what does this film have to say about life in Brazil? How does it materialize one or more of our course’s three themes? To analyze the film’s depiction and the aspect of its content you have chosen to examine in depth, use fieldwork-based writing (anthropologists, sociologists, geographers and others in the human sciences do this kind of research). Bringing together the film and pertinent scholarship, discuss an aspect of contemporary Brazil with due attention to one or more of the course themes.
(Film Response Essay Cont.)

Select one of the films. It may be one that allowed you to understand something new, because it spoke to you in some way or, in contrast, because you found it disturbingly flawed. Pick a film that you want to write about even if at the start you’re not sure why. Re-read your notes and QAQCC paragraph(s) on the film, and write a few bullet points on your insights, claims, and a possible argument.

Next, select a scene that you feel is representative of the argument you want to make about the film. Write a descriptive paragraph about the scene, which will act as the equivalent of an ethnographic vignette in a fieldwork-based essay (e.g. the start of Robb Larkins’ Introduction). There are an endless number of ways any image or scene can be described. In selecting the details, you want to write descriptively while setting yourself up to write analytically. Aim to produce an image in your reader’s mind, through specific elements that you will discuss in the next paragraph. Once that is done, write the next paragraph, explaining this scene and connecting its significance to your argument. In this way, you introduce the main topic or idea you will be discussing in your paper.

At this point, you should be ready to draft an outline of your paper. You can go back and edit your opening paragraphs now or later. Develop your outline into a narrative summary of what you’ll cover and proceed to flesh out the argument over the pages left to you, following your own outline (evidently, change as necessary). There are many ways to conclude, and you should choose what works for your essay. One good option is to return to the film: the same scene, now in light of your essay; or a different scene, which reinforces your main point.

The online group video chat will allow everyone to discuss the films. This will help you choose which one you want to examine more closely, and develop ideas for the paper.

The paper should be 5-6 pages and may be turned in anytime during the course but not after. There are no strict rules on formatting, but be consistent, and for those who prefer instructions: begin at the top of the page; double-space; use 1-inch margins, font Times New Roman, size 12. Include any necessary references and in-text citations, using Chicago Author-Date. Edit and rewrite as necessary before you submit, paying attention to the quality of your writing.
Final Assignment Option 2. Exploratory Essay

An exploratory essay allows students to do independent research into an aspect of the course that interests them. One way to think about this is as a ‘response paper’: you are going respond to something you learned about in the course by doing more research and developing your own original insight into it. The form of the essay will be exploratory: it is about your inquiry and findings.

‘The main point of an exploratory essay’, as one writing guide I draw on here puts it, ‘is to conduct inquiry into a topic, gather information, and share that information with readers’. Begin with a question and explore it through your research. Conclude with what you find, by which point you may have a thesis. You are probably more accustomed to a research paper in which you present a thesis statement and defend it, but there are two reasons why I am asking for a different kind of essay. They have to do with the much repeated comment by composer and musician Tom Jobim, ‘Brasil não é para principiantes’ – usually translated as ‘Brazil is not for beginners’ (in the sense of ‘novices’). I would rather you learn more, and make a small claim around a specific insight grounded in the work you do, than to start out making an argument that requires a massive amount of background knowledge you can’t reasonably be expected to have.

The first reason for an exploratory final essay, then, is so that you can choose a topic based on what you want to know more about, rather than defaulting to what you figure you already know. In order to level the field between curiosity and existing knowledge, we are shifting the bulk of the task. You may, in fact, happily select a topic that you’ve studied before and now want to examine in Brazil. You are also free to turn to something wholly new. The assignment is designed so that you can do either equally well. The second reason is that Brazil is not unique with regard to the demand for depth, and semesters are always short (even when not compressed). Really, there should be more exploratory essays. They are a useful tool for thinking and produce something enjoyable to read (in contrast to, say, an annotated bibliography). So another goal is precisely to unsele the habits you may have acquired by always trying to argue something up front or simply amass facts.

That essay itself should be engaging, analytic, and, ultimately, convince your reader that you’re asking interesting questions worth knowing the answers to. Despite the exploratory structure, the essay you eventually turn in is not the journey itself, but a report on that journey. Select your topic, write your introduction, outline your steps, do the reading and writing, and then revise, edit, and rewrite until you have a polished, compelling exploration of your questions.

* these instructions are loosely adapted from Purdue University’s online writing lab but different enough that you should follow the guidance here when in doubt.
Essay Outline

Introduction
The introduction should present the topic you have explored, and address the implicit question of, 'so what?' To do this, describe the topic and establish its significance for or more of our course themes. For example, state:

1. the topic, problems related to the topic, and their proposed/possible causes;
2. the institutions and people comprising the topic;
3. some of the proposed solutions to the problems around the topic.

Signpost the rest of the essay. Explain how you explored your topic by briefly outlining the structure of your paper, the sources you considered, and the information you found. Sources should include course materials as appropriate, but must not be limited to them.

Body Paragraphs
Body paragraphs should trace the inquiry process you followed to research your topic. Include the following, although avoid being formulaic:

1. Introduction of source or a small grouping of sources (title, author, type of media, publisher, publication date, etc.) and why you chose to use it/them;
2. Important information you found in the source(s) regarding your topic;
3. Why the information is important and how relates to the topic;
4. Explain how the source(s) helped you. How did it allow you to think differently about the problem, whether by reinforcing, undermining, or otherwise engaging your expectations? Explain how it led you in a new direction in your research, which forms a transition into your next source.

Essays in more literary-minded journalism venues and in literary magazines are often exploratory in this way. It’s less of a list and more of an unveiling of exciting new elements, leading to your conclusion.

Conclusion
The conclusion should restate the questions and problem you explored, and the insight(s) you now have into them. You can discuss the questions that remain and why. You can discuss what you think needs to happen, in terms of research or your problem. Make sure you relate what you have found to the course (film and texts, their topics, or our themes), in a way that fits your essay.

The paper should be 5-6 pages, and may be turned in anytime between the end of the course (May 28) and the due date (June 7 at 1 PM). There are no strict rules on the number of sources – use enough to develop an insight into your topic. For formatting, be consistent, and for those who prefer instructions: begin at the top of the page; double-space; use 1-inch margins, font Times New Roman, size 12. Include any necessary references and in-text citations, using Chicago Author-Date. Edit and rewrite as necessary before you submit, paying attention to the quality of your writing.
AN INVITATION AND REMINDER

Please take responsibility for the energy you bring to the class. As with any course, what you put into it has implications for what you get out of it. This is a course for those who are willing to put time, energy, effort, and curiosity into their learning!

This should not be a course based only on your relation to your professor and the films. You have the opportunity to present your views and hear and comment on your colleagues’ views as well, so that together we build a convivial intellectual community.

Discussions and Class Work

You learn a lot when you talk about things, question them, and rephrase ideas or claims in your words. I actively encourage student questions, and class discussions, and have included interaction with each other as part of your grade. Think about how you can use these video reports and written comments to help yourself learn the material, and to teach it to your peers. Participating in the class this way will make the class experience more effective, more interesting, more fun, and more meaningful for all involved.

Green Classroom

No paper! The syllabus takes the form of a PDF on Brightspace, and includes assignment instructions. The films and readings will be available online through the library or as indicated on the syllabus. Most are hyperlinked on the syllabus. If the link does not work, you can search for the title on the library site, and the text or video link will pop up. You will turn in assignments via our Brightspace site. You will also receive your grades online.

Email

Please include your name and the course title, ‘Brazil at a Distance’. I get a lot of emails. Rather than ‘hey’ or ‘Ms.’ ‘Mrs.’ or ‘Miss’ please begin your email with ‘Dear Professor Stalcup’, ‘Dear Dr. Stalcup’ or, once we know each other, ‘Dear Meg’ is fine.
Asynchronous and Synchronous Learning

There are no lectures for this class. Instead, the kind of information that would be on a powerpoint or conveyed orally in a class is already on the syllabus, or will be shared in ‘Announcements’ on Brightspace. We will largely interact with each other in ‘Discussions’ on Brightspace in which we ‘speak’ at different times, that is, *asynchronously* (from the Greek *khronos* ‘time’). You say something in a short video, or write it in a paragraph, and your peers respond when they watch or read it. Twice a week, however, there are live *synchronous* chat sessions.

Getting Distracted Online

The biggest challenge to online courses is not getting distracted with other media. You are investing time and money to be in this class — please don’t take your *mind* away from it. Consider installing a “focus” app, that may prevent yourself from opening specific sites such as YouTube, or other social media. You can usually add or remove the specific pages that distract you, and define the length of time in which your computer will not let you access them. This page mentions a few: [https://zapier.com/blog/stay-focused-avoid-distractions/](https://zapier.com/blog/stay-focused-avoid-distractions/).

Smartphone use

Everything I wrote about getting distracted online counts for cellphones.

Students with Accommodations

I warmly welcome students with accommodations. This kind of class aims to allow everyone to participate fully and to the best of their abilities. If you have an accommodation, let me know and we’ll talk about how to make this work for you. Here is the university’s official statement and link.

   The University has always strived to meet the needs of individuals with learning disabilities or with other temporary or permanent functional disabilities (hearing/visual impairments, sustained health issues, mental health problems), and the campus community works collaboratively so that you can develop and maintain your autonomy, as well as reach your full potential throughout your studies. You can call on a wide range of services and resources, all provided with expertise, professionalism and confidentiality.

   If barriers are preventing you from integrating into university life and you need adaptive measures to progress (physical setting, arrangements for exams, learning strategies, etc.), contact the Access Service online [http://sass.uottawa.ca/en/access](http://sass.uottawa.ca/en/access)
POLICIES ON LATE SUBMISSIONS, LANGUAGE QUALITY, DEFERRALS, AND HARASSMENT

Due to the compressed nature of this course, and the flexibility already built into the assignments, late pass-fail assignments (paragraphs, video commentary, comments on peer videos) can be submitted, but if I have already marked a given item (sometimes I mark work immediately, sometimes a day or so later), there is no make-up or partial credit. You simply will not receive the points and should aim to complete the rest of the assignments on time. Better yet, just submit everything on time.

For the film response and final essay (which are graded), a penalty of 10% will be given for each subsequent calendar day following the due dates. This goes for assignments submitted through e-mail should the issue be with Brightspace and, in this case, the time that the e-mail was received will be counted as the time of submission of the document.

You will be assessed on your writing skills. While the weekly paragraphs are less formal, as are the videos, and the written comments on your peers’ videos, your film response essay and final essay should be carefully written. Take the appropriate measures to avoid mistakes such as spelling, syntax, punctuation, inappropriate use of terms, etc. You may be penalized up to 15%, at the professor and teaching assistant’s discretion.

University policy is that students who are excused for missing an exam or graded item will be required to write a deferred exam, except where the professor offers a re-weighting scheme which applies to the student’s case. Professors may decline to offer a deferred exam and instead re-weight the remaining pieces of work only if (i) the re-weighted scheme is indicated on the syllabus and (ii) it respects both the 25 percent rule (Academic Regulation 9.0) and the final exam rule. Note that there is no exam and no re-weighting in this course.

DFR forms must be completed for both midterms and final exams. The form can be obtained at https://socialsciences.uottawa.ca/students/undergraduate-forms. Once completed, the form with supporting documentation (ex. medical certificate) will automatically be sent to the academic unit which offers the course. The request must be completed within five working days of the exam and must respect all the conditions of Academic Regulation 19.5 (https://www.uottawa.ca/administration-and-governance/academic-regulation-9-evaluation-of-student-learning).

Absence for any other serious reason must be justified in writing, to the academic assistants of the Faculty, within five business days following the date of the exam or submission of an assignment. The Faculty reserves the right to accept or refuse the reason. Reasons such as travel, jobs, or any misreading of the examination timetable are not acceptable.

Let us know as early as possible if a religious holiday or a religious event will force you to be absent during an evaluation.

The University of Ottawa does not tolerate any form of sexual violence. Sexual violence refers to any act of a sexual nature committed without consent, such as rape, sexual harassment or online harassment. The University, as well as student and employee associations, offers a full range of resources and services allowing members of our community to receive information and confidential assistance and providing for a procedure to report an incident or make a complaint. For more information, visit https://www.uottawa.ca/sexual-violence-support-and-prevention/
WHAT IS ACADEMIC FRAUD?

Academic fraud consists of dishonest and wrongful acts on exams, tests or assignments, resulting in flawed grades and assessments. The University does not tolerate academic fraud, and anyone found guilty of this behaviour is liable to severe penalties.

For more information on how to avoid fraud, see: http://www.socialsciencese.uottawa.ca/undergraduate/student-life-academic-resources.

You can also refer to the Faculty web page for information on plagiarism in university assignments: http://web5.uottawa.ca/mcs-smc/academicintegrity/home.php.

Here are some examples of academic fraud:

• Plagiarizing or cheating in any way;

• Presenting falsified research data;

• Submitting an assignment of which you are not the sole author;

• Presenting the same work from another course without written permission from the professors concerned.

Persons who commit or try to commit academic fraud, or who are accomplices in fraud, will be penalized. Here are some of the possible sanctions:

• a grade of F for the assignment or course in question;

• the imposition of three to 30 more credits as a condition of graduation;

Do not plagiarize. Plagiarizing means using anyone else’s work as though it were your own. “Forgetting” to put quotation marks counts as plagiarism, as does changing a few words then presenting the text as yours. Devise a system for keeping track of your sources and learn how to cite them properly.

Other common forms of fraud include claiming your computer was stolen, faking an emergency, and submitting a corrupted file in order to get more time. Note: it is your responsibility to make sure a file is readable.

I would rather have your imperfect work than work you have paid for or taken from elsewhere. You lose your integrity and put your entire future at risk when you cheat. If you’re having trouble meeting deadlines or doing the assignments, get in touch with me instead.

• suspension or expulsion from their faculty.

To consult the regulation, go to: http://www.uottawa.ca/governance/regulations.html#r72