

# Cover Sheet: Request 15461

## POW 4XXX – Crime Fiction in Brazil

### Info

Process	Course New Ugrad/Pro
Status	Pending at PV - University Curriculum Committee (UCC)
Submitter	Gillian Lord-Ward glord@ufl.edu
Created	11/12/2020 9:43:15 AM
Updated	2/5/2021 10:48:31 AM
Description of request	To add to upper division offerings in POW; course has been taught previously with rotating topics number.

### Actions

Step	Status	Group	User	Comment	Updated
Department	Approved	CLAS - Spanish and Portuguese - PORTUG/SPA 16880500/168803	Gillian Lord-Ward		11/12/2020
No document changes					
College	Conditionally Approved	CLAS - College of Liberal Arts and Sciences	Joseph Spillane	The College Curriculum Committee conditionally approves this request, with the following: <ul style="list-style-type: none"> <li>Grading scale missing</li> <li>Remove week 16</li> <li>Course objectives need to be rewritten to be measurable.</li> <li>Prereq not programmable.</li> </ul>	2/4/2021
No document changes					
Department	Approved	CLAS - Spanish and Portuguese - PORTUG/SPA 16880500/168803	Gillian Lord-Ward	Requested changes have been made	2/5/2021
Crime Fiction syllabus.doc					
College	Approved	CLAS - College of Liberal Arts and Sciences	Joseph Spillane		2/5/2021
No document changes					
University Curriculum Committee	Pending	PV - University Curriculum Committee (UCC)			2/5/2021
No document changes					
Statewide Course Numbering System					
No document changes					
Office of the Registrar					
No document changes					
Student Academic Support System					
No document changes					

Step	Status	Group	User	Comment	Updated
Catalog					
No document changes					
College Notified					
No document changes					

# Course|New for request 15461

## Info

**Request:** POW 4XXX – Crime Fiction in Brazil

**Description of request:** To add to upper division offerings in POW; course has been taught previously with rotating topics number.

**Submitter:** Gillian Lord-Ward glord@ufl.edu

**Created:** 2/5/2021 10:47:08 AM

**Form version:** 4

## Responses

### Recommended Prefix

*Enter the three letter code indicating placement of course within the discipline (e.g., POS, ATR, ENC). Note that for new course proposals, the State Common Numbering System (SCNS) may assign a different prefix.*

Response:  
POW

### Course Level

*Select the one digit code preceding the course number that indicates the course level at which the course is taught (e.g., 1=freshman, 2=sophomore, etc.).*

Response:  
4

### Course Number

*Enter the three digit code indicating the specific content of the course based on the SCNS taxonomy and course equivalency profiles. For new course requests, this may be XXX until SCNS assigns an appropriate number.*

Response:  
xxx

### Category of Instruction

*Indicate whether the course is introductory, intermediate or advanced. Introductory courses are those that require no prerequisites and are general in nature. Intermediate courses require some prior preparation in a related area. Advanced courses require specific competencies or knowledge relevant to the topic prior to enrollment.*

Response:  
Advanced

- 1000 level = Introductory undergraduate
- 2000 level = Introductory undergraduate
- 3000 level = Intermediate undergraduate
- 4000 level = Advanced undergraduate
- 5000 level = Introductory graduate
- 6000 level = Intermediate graduate
- 7000 level = Advanced graduate
- 4000/5000= Joint undergraduate/graduate
- 4000/6000= Joint undergraduate/graduate

*\*Joint undergraduate/graduate courses must be approved by the UCC and the Graduate Council)*

**Lab Code**

Enter the lab code to indicate whether the course is lecture only (None), lab only (L), or a combined lecture and lab (C).

Response:  
None

**Course Title**

Enter the title of the course as it should appear in the Academic Catalog. There is a 100 character limit for course titles.&nbsp;

Response:  
Crime Fiction in Brazil

**Transcript Title**

Enter the title that will appear in the transcript and the schedule of courses. Note that this must be limited to 30 characters (including spaces and punctuation).

Response:  
Crime Fiction in Brazil

**Degree Type**

Select the type of degree program for which this course is intended.

Response:  
Baccalaureate

**Delivery Method(s)**

Indicate all platforms through which the course is currently planned to be delivered.

Response:  
On-Campus

**Co-Listing**

Will this course be jointly taught to undergraduate, graduate, and/or professional students?

Response:  
No

**Effective Term**

Select the requested term that the course will first be offered. Selecting "Earliest" will allow the course to be active in the earliest term after SCNS approval. If a specific term and year are selected, this should reflect the department's best projection. Courses cannot be implemented retroactively, and therefore the actual effective term cannot be prior to SCNS approval, which must be obtained prior to the first day of classes for the effective term. SCNS approval typically requires 2 to 6 weeks after approval of the course at UF.

Response:  
Earliest Available

**Effective Year**

Select the requested year that the course will first be offered. See preceding item for further information.

Response:  
Earliest Available

**Rotating Topic?**

Select "Yes" if the course can have rotating (varying) topics. These course titles can vary by topic in the Schedule of Courses.

Response:  
No

**Repeatable Credit?**

Select "Yes" if the course may be repeated for credit. If the course will also have rotating topics, be sure to indicate this in the question above.

Response:  
No

**Amount of Credit**

Select the number of credits awarded to the student upon successful completion, or select "Variable" if the course will be offered with variable credit and then indicate the minimum and maximum credits per section. Note that credit hours are regulated by Rule 6A-10.033, FAC. If you select "Variable" for the amount of credit, additional fields will appear in which to indicate the minimum and maximum number of total credits.

Response:  
3

**S/U Only?**

Select "Yes" if all students should be graded as S/U in the course. Note that each course must be entered into the UF curriculum inventory as either letter-graded or S/U. A course may not have both options. However, letter-graded courses allow students to take the course S/U with instructor permission.

Response:  
No

**Contact Type**

Select the best option to describe course contact type. This selection determines whether base hours or headcount hours will be used to determine the total contact hours per credit hour. Note that the headcount hour options are for courses that involve contact between the student and the professor on an individual basis.

Response:

## Regularly Scheduled

- Regularly Scheduled [base hr]
- Thesis/Dissertation Supervision [1.0 headcount hr]
- Directed Individual Studies [0.5 headcount hr]
- Supervision of Student Interns [0.8 headcount hr]
- Supervision of Teaching/Research [0.5 headcount hr]
- Supervision of Cooperative Education [0.8 headcount hr]

Contact the Office of Institutional Planning and Research (352-392-0456) with questions regarding contact type.

## Weekly Contact Hours

Indicate the number of hours instructors will have contact with students each week on average throughout the duration of the course.

Response:

3

## Course Description

Provide a brief narrative description of the course content. This description will be published in the Academic Catalog and is limited to 500 characters or less. See course description guidelines.

Response:

A survey of crime fiction and the adaption of the genre to portray Brazilian reality from 1920 to the present.

## Prerequisites

Indicate all requirements that must be satisfied prior to enrollment in the course. Prerequisites will be automatically checked for each student attempting to register for the course. The prerequisite will be published in the Academic Catalog and must be formulated so that it can be enforced in the registration system. Please note that upper division courses (i.e., intermediate or advanced level of instruction) must have proper prerequisites to target the appropriate audience for the course.

Courses level 3000 and above must have a prerequisite.

Please verify that any prerequisite courses listed are active courses.

Response:

POW 3100 or POW3130 or POW3131

Completing Prerequisites on UCC forms:

- Use "&" and "or" to conjoin multiple requirements; do not use commas, semicolons, etc.
- Use parentheses to specify groupings in multiple requirements.
- Specifying a course prerequisite (without specifying a grade) assumes the required passing grade is D-. In order to specify a different grade, include the grade in parentheses immediately after the course number. For example, "MAC 2311(B)" indicates that students are required to obtain a grade of B in Calculus I. MAC2311 by itself would only require a grade of D-.
- Specify all majors or minors included (if all majors in a college are acceptable the college code is sufficient).
- "Permission of department" is always an option so it should not be included in any prerequisite or co-requisite.
- If the course prerequisite should list a specific major and/or minor, please provide the plan code for that major/minor (e.g., undergraduate Chemistry major = CHY\_BS, undergraduate Disabilities in Society minor = DIS\_UMN)

Example: A grade of C in HSC 3502, passing grades in HSC 3057 or HSC 4558, and undergraduate PBH student should be written as follows: HSC 3502(C) & (HSC 3057 or HSC 4558) & UGPBH  
&nbsp;

**Co-requisites**

Indicate all requirements that must be taken concurrently with the course. Co-requisites are not checked by the registration system. If there are none please enter N/A.

Response:  
N/A

**Rationale and Placement in Curriculum**

Explain the rationale for offering the course and its place in the curriculum.

Response:

We are in the process of updating our curriculum by requesting permanent numbers for courses we have offered as rotating topics. This course has been offered a number of times and is always very popular. Additionally, it helps expand our 4K level POR/POW offerings, to help flesh out our new HLL major

**Course Objectives**

Describe the core knowledge and skills that student should derive from the course. The objectives should be both observable and measurable.

Response:

1. Identify and classify different genres of crime fiction
2. Expand the understanding of Brazilian cultural history and social class
3. Interpret texts, films and critical essays to understand and decolonize concepts of justice and social justice
4. Reflect on how intersectionality affects criminality and society
5. Write and communicate effectively in the target language

**Course Textbook(s) and/or Other Assigned Reading**

Enter the title, author(s) and publication date of textbooks and/or readings that will be assigned. &nbsp;&nbsp;&nbsp;Please provide specific examples&nbsp;&nbsp;&nbsp;to evaluate the course and identify required textbooks.&nbsp;&nbsp;&nbsp;

Response:

Rio Noir, ed. Tony Belotto. Available on amazon: <https://www.amazon.com/Rio-Noir-Akashic-Tony-Belotto/dp/1617753122>

Other readings and materials (e.g., films) vary by semester and will be included on Canvas.

Examples from previous semesters include:

Abreu, Jean Luis Neves. "O flâneur e a cidade brasileira." Mneme – Revista Virtual de Humanidades, 10. 5, abr./jun. 2004.

<http://www.cerescaico.ufrn.br/mneme/pdf/mneme10/flaneur.pdf> Accessed 29 July 2013. Web.

Avelar, Idelber. The Untimely Present: Post-dictatorial Latin America and the Task of Mourning. Durham, NC: Duke UP, 1999. Print.

Almeida, Marco Antonio de. "Estratégias de legitimidade e distinção no Mercado editorial: algumas considerações a partir da literatura policial no Brasil." Web.

Arenas, Fernando. "Writing after Paradise and Before a Possible Dream: Brazil's Caio Fernando Abreu" Luso-Brazilian Review, 36.2 (1999): 13-21. Print.

Ballantyne, Christopher. "The Rhetoric of Violence in Rubem Fonseca." Luso-Brazilian Review 23.2 (1986): 1-20. Print.

Bordieu, Pierre. "The Essence of Neo-liberalism" Le Monde diplomatique, English Edition. Dec. 1998. <http://mondediplo.com/1998/12/08bourdieu>. Web.

Boring, Phyllis Zatlín "Maria Alice Barroso: A study in Point of View" Luso-Brazilian Review 14.1

(1977): 29-39. Print.

Cândido, Wesley and Nelci Alves Coelho Silvestre. "O discurso antropofágico como estratégia de construção da identidade cultural brasileira. *Acta Scientiarum: Language and Culture*. Vol. 38 no. 3 (2016): 243-251.

Chiappini, Ligia. "A questão da 'grande arte': Uma faca de dois gumes" *Brasil/Brazil* 5.7 (1992): 47-60. Print.

Ferraz, Geraldo Galvão. "A pulp fiction de Patrícia Galvão" *Introdução de Safrá Macabre*. Rio de Janeiro: José Olympio, 1998. 3-15. Print.

Frizzi, Adriana. Afterword. *What ever happened to Dulce Veiga: a B-Novel*. Trans. Adriana Frizzi. Austin: U of Texas P, 2000. 167-195.

Ginway, M. Elizabeth "Weaving Webs of Intrigue: Rubem Fonseca's *A grande arte* as a Work of Analytic Crime Fiction." *Hispania*, Dec. 2012.

Góes, Denise. "O sucesso, sem mistério, do romance policial." *EntreLivros* 1.6 (Sept. 2005): 29-47

Hilfer, Tony. *The Crime Novel: A Deviant Genre*. Austin: U of Texas P, 1990. Print.

Hopenhayn, Martin. "Postmodernism and Neo-liberalism in Latin America." *The Postmodern Debate in Latin America*. John Beverly, José Oviedo and Michael Aronna, eds. Duke UP, 1995. 93-109. Print.

Miranda, Humberto da Silva. "Pixote e seus companheiros: crianças e situação de rua no Brasil nos anos 70." *Anais do XXVI Simpósio Nacional de História ANPUH*. São Paulo, julho 2011. 1-9.

[http://www.snh2011.anpuh.org/resources/anais/14/1300581558\\_ARQUIVO\\_ARTIGOHUMBERTODASILVAMIRAN](http://www.snh2011.anpuh.org/resources/anais/14/1300581558_ARQUIVO_ARTIGOHUMBERTODASILVAMIRAN)

Irwin, John. *The Mystery to a Solution: Poe, Borges and the Analytic Detective Story*. Baltimore, MD: Johns Hopkins UP, 1994. Print.

Magdaleno, Renata. "A solidão do detetive: uma reflexão a partir de Luiz Alfredo Garcia-Roza." *Estudos*

de Literatura Brasileira Contemporânea 33. [Brasília] (Jan. –June) 2009: 109-125.

[http://www.gelbc.com.br/pdf\\_revista/3307.pdf](http://www.gelbc.com.br/pdf_revista/3307.pdf) Web.

Masiello, Francine. "In Search of a Subject." *The Art of Transition. Latin American Culture and Neoliberal Crisis*. Durham: Duke UP, 2001. 21-51. Print.

Medeiros e Albuquerque, Paulo de. "O policial brasileiro." *O mundo emocionante do romance policial*. Rio de Janeiro: Francisco Alves, 1979: 205-220. Print.

\_\_\_\_\_. "O policial como gênero literário." *O mundo emocionante do romance policial*. Rio de Janeiro: Francisco Alves, 1979: 221-227. Print.

Ostrom, Katherine Ann. "Literatura policial: Gender, Genre and Appropriation in Argentine and Brazilian Hardboiled Crime Fiction." U of Minnesota PhD Diss, 2011.

[https://conservancy.umn.edu/bitstream/handle/11299/109824/Ostrom\\_umn\\_0130E\\_12033.pdf?sequence=1&isAll](https://conservancy.umn.edu/bitstream/handle/11299/109824/Ostrom_umn_0130E_12033.pdf?sequence=1&isAll) Web.

Otsuka, Edu Teruki. *As Marcas da Catástrofe: experiência urbana e indústria cultural em Rubem Fonseca, João Gilberto Noll e Chico Buarque*. São Paulo: Nankin, 2001. Web.

Pellegrini, Tânia. "Clear Enigma: Brazilian Crime Fiction and Urban Violence." Working Paper CBS-69-05, Centre for Brazilian Studies, University of Oxford. Web.

Perrone, Charles A. "Dolce Vita: Sono-graphic figuration, tension and resolution in *Onde andar* de Dulce Veiga." *Brasil/Brazil* 32 (2004): 51-70. Print.

Reimão, Sandra. *Literatura policial brasileira*. Rio de Janeiro: Jorge Zahar, 2005. Print.

Rodriguez, Jaime Alejandro. "De Macondo a McOndo a Macon: Literatura e posmodernidad."

*Cultura popular y literatura en la narrativa colombiana*. 13 Jan. 2009. <http://archive.is/yXq6>. Web.

Simpson, Amelia. *Detective Fiction from Latin America*. Rutherford, NJ: Farleigh Dickinson, 1990. \_\_\_\_\_. *New Tales of Crime and Mystery From Latin America*. Rutherford NJ: Farleigh Dickinson UP, 1992.

\_\_\_\_\_. "True Crime Stories during the Dictatorship: Brazil's romance-reportagem. *Studies in Latin American Popular Culture* 11 (1992): 1-11. Print.

Süssekind, Flora. "De-territorialization and Literary Form: Brazilian Contemporary Literature and Urban Experience. Oxford Center for Brazilian Studies Working Paper CBS34-02 (2002). Web.

Tesser, Carmen. "La violencia: nueva máscara de la apertura." *Las máscaras de la apertura: un contexto literario [Brasil 1985-1990]*. México: Universidad Autónoma, 1998. 69-79. Print.

Vieira, Nelson. "Closing the Gap between High and Low: Intimations on the Brazilian Novel of the Future." *Latin American Literary Review* 20.40 (1992): 109-19. Print.

\_\_\_\_\_. "Evil Be Thou My Good: Postmodern Heroics and Ethics in Billy Bathgate and Bufo & Spallanzani." *Comparative Literature Studies*, 28.4 (1991): 356-78. Print.

\_\_\_\_\_. "Metafiction and the Question of Authority in the Postmodern Novel from Brazil." *Hispania*



74.3 (1991): 583-93. Print.

Yúdice, George "Postmodernity and Transnational Capitalism in Latin America. *On Edge: The Crisis of Contemporary Latin American Culture*, ed. George Yúdice and Jean Franco. Minneapolis: University of Minnesota Press, 1992. 1-28. Print.

Zolin, Lúcia Osana. "O Matador de Patrícia Melo: gênero e representação." *Revista Letras*, Curitiba 71 (2007): 53-63. Online. Web.

### **Weekly Schedule of Topics**

*Provide a projected weekly schedule of topics. This should have sufficient detail to evaluate how the course would meet current curricular needs and the extent to which it overlaps with existing courses at UF.*

Response:

Week 1: Models of detective literature

Week 2: Comparison of classic detectives to Brazilian detectives in lit/film

Week 3: Corruption and honesty

Week 4: Noir genre

Week 5: Crime fiction, point of view

Week 6: Dictatorship, state crimes

Week 7: Review and midterm exam

Week 8: Neoliberalism

Week 9: Middle class crime

Week 10: "Rio Noir" - noir genre in Brazil

Week 11: Postmodern parodies of crime literature

Week 12: Group projects, work in class

Week 13: Watch films out of class, work on group projects

Week 14: Project presentations

Week 15: Project presentations

### **Grading Scheme**

*List the types of assessments, assignments and other activities that will be used to determine the course grade, and the percentage contribution from each. This list should have sufficient detail to evaluate the course rigor and grade integrity. Include details about the grading rubric and percentage breakdowns for determining grades. If participation and/or attendance are part of the students grade, please provide a rubric or details regarding how those items will be assessed.*

Response:

A = 100-93

A- = 92-90

B+ = 89-87

B = 86-83

B- = 82-80

C+ = 79-77

C(S) = 76-73

C-(U) = 72-70

D+ = 69-67

D = 66-63

D- = 62-60

E = 59-0

Mid-term and final exam: 30%  
short answer, essay format (15% each)

Group project and presentation: 20%

A project designed to illustrate the principles and paradigms of Brazilian crime fiction, through the creation of a script or character(s) or a "mash-up" of different characters from texts in the class.

Individual paper: 20%

Based on group project; each group member submits individually; (in Portuguese) 3 pages

Short critical essays: 15%

Three short (20 minutes) in-class essays based on concepts and readings

Blogs on films: 10%

Three short blog posts on Canvas blog; reflections on films watched

Participation: 5%

Students may demonstrate participation by answering questions in class, offering comments, participating in group work, and by writing thoughtful blog comments and by taking notes.

Students are also expected to consult the web sites on the syllabus and prepare the readings before class and arrive prepared to discuss the texts. Assessed holistically every two weeks.

### **Instructor(s)**

*Enter the name of the planned instructor or instructors, or "to be determined" if instructors are not yet identified.*

Response:

M. Elizabeth Ginway

### **Attendance & Make-up**

*Please confirm that you have read and understand the University of Florida Attendance policy.*

*A required statement related to class attendance, make-up exams and other work will be included in the syllabus and adhered to in the course. Courses may not have any policies which conflict with the University of Florida policy. The following statement may be used directly in the syllabus.*

• *Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at:*

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

Response:

Yes

### **Accommodations**

*Please confirm that you have read and understand the University of Florida Accommodations policy.*

*A statement related to accommodations for students with disabilities will be included in the syllabus and adhered to in the course. The following statement may be used directly in the syllabus:*

• *Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/)) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.*

Response:

Yes

### **UF Grading Policies for assigning Grade Points**

*Please confirm that you have read and understand the University of Florida Grading policies.*

*Information on current UF grading policies for assigning grade points is require to be included in the course*

syllabus. The following link may be used directly in the syllabus:

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

Response:

Yes

### **Course Evaluation Policy**

*Course Evaluation Policy*

*Please confirm that you have read and understand the University of Florida Course Evaluation Policy.*

*A statement related to course evaluations will be included in the syllabus. The following statement may be used directly in the syllabus:*

- 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 <https://gatorevals.aa.ufl.edu/public-results/>. 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 <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

&nbsp;

Response:

Yes

## POW 4xxx: Crime and Detective Fiction in Brazil

MWF X period, classroom xxxx

**Instructor information:** Dr. M. Elizabeth Ginway [eginway@ufl.edu](mailto:eginway@ufl.edu)

Office: 149 Dauer Hall

Office hours: Wed. 3-4; Thurs. 3-5 pm and by appointment

Phone: (352) 273-3745



### STATEMENT ON LANGUAGE USE IN THE CLASSROOM

Following departmental policy, this course will be taught *in Portuguese*. Research in language teaching and learning has shown that language instruction must provide significant levels of meaningful communication and interactive feedback in the target language in order for students to develop language and cultural proficiency. The [American Council on the Teaching of Foreign Languages](#) recommends that language educators and their students use the target language as exclusively as possible (at least 90%) at all levels of instruction. The Department of Spanish and Portuguese Studies follows this recommendation in all coursework.

**Required Texts:** *Rio Noir* ed. Tony Belotto. This text will be used for final projects.

Many of the readings will be on Canvas, including Medeiros e Albuquerque, Patrícia Galvão, Jerônimo Monteiro, Marcos Rey, Luiz Lopes Coelho, Rubem Fonseca, Wander Piroli and Ignacio de Loyola Brandão; novels include *Quem matou Pacífico* (1969) by Maria Alice Barroso and *O Matador* by Patricia Melo. Films: *Zuzu Angel/ Bufo and Spallanzani/Meu tio matou um cara*

**Course Description:** This course will trace the history and conventions of crime and detective fiction in general, then explore the ways authors in Brazil adapt an imported genre to portray Brazilian society 1930 to the present. Students will learn to classify and characterize the distinct types of detective fiction: the traditional deductive or analytical model, the police procedural, American noir or hard-boiled style, “true crime” stories during the military regime as well as crimes of state perpetrated by the military regime. We then explore the ensuing criminalization

of poverty and the increase in urban violence, especially during and after Brazil’s military regime (1964-85) and the advent of neoliberalism in the 1980s and 1990s. The greater focus on the criminal calls attention to the failure of state institutions to address basic social injustices, thereby subverting the conventional theme of the crime and detective genre. The course also traces the genre’s postmodern variant of crime fiction beginning in the 1990s, following changing gender roles and the shifting demographics of contemporary urban Brazil, emphasizing its use of critical parody and the reinvention of the genre to reflect Brazilian reality.

**Course objectives:** After successful completion of this class, students will be able to:

1. Identify and classify different genres of crime fiction
2. Expand the understanding of Brazilian cultural history and social class
3. Interpret texts, films and critical essays to understand and decolonize concepts of justice and social justice
4. Reflect on how intersectionality affects criminality and society
5. Write and communicate effectively in the target language

#### ASSESSMENT and COMPONENTS FOR GRADING

**A mid-term and final exam: 30%** short answer, essay format

**An individual paper: 20%** based on group project (in Portuguese) 3 pages

**A group project and presentation: 20%**

A project designed to illustrate the principles and paradigms of Brazilian crime fiction, through the creation of a script or character(s) or a “mash-up” of different characters from texts in the class. Details appear on page 12.

**Short critical essays: 15%** Three short (20 minutes) in-class essays based on concepts and readings

**Three blogs on films: 10%** These will be posted on Canvas as Discussion topics

**Participation: 5%** Students may demonstrate participation by answering questions in class, offering comments, participating in group work, and by writing thoughtful blog comments and by taking notes. Students are also expected to consult the web sites on the syllabus and prepare the readings before class and arrive prepared to discuss the texts.

#### Grade Scale and Policies

The grade scale for all classes in the Department of Spanish and Portuguese Studies is as follows:

A = 100-93

A- = 92-90

B+ = 89-87

B = 86-83

B- = 82-80

C+ = 79-77

C(S) = 76-73

C-(U) = 72-70

D+ = 69-67

D = 66-63

D- = 62-60

E = 59-0

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>.

I	Jan	<b>Leituras</b> <b>1. Detetive e detetive brasileiro</b>	<b>Os modelos e paradigmas de literatura policial</b> Góes, Denise. "O sucesso, sem mistério, do romance policial."
S	07	O corpo social, o investigador e os paradigmas do gênero policial no mundo anglo-americano	<a href="https://www.smithsonianmag.com/smart-news/edgar-allan-poe-invented-detective-story-180962914/">https://www.smithsonianmag.com/smart-news/edgar-allan-poe-invented-detective-story-180962914/</a>  "From Sherlock Holmes to the Hard-Boiled Detective" Jerold J. Abrams in <i>The Philosophy of Film Noir</i> , ed. Mark T. Conrad (U of Kentucky P 2007), 69-89. On
Q	09	"Se eu fosse Sherlock Holmes" (1932); contexto brasileiro Conto: <a href="https://pibidlitufrj.files.wordpress.com/2015/09/antologia-pibid2.pdf">https://pibidlitufrj.files.wordpress.com/2015/09/antologia-pibid2.pdf</a>	Canvas: Roberto DaMatta  <a href="https://mundosherlock.wordpress.com/canon_e/arthur-conan-doyle-as-aventuras-de-sherlock-holmes-1892/um-caso-de-identidade/">https://mundosherlock.wordpress.com/canon_e/arthur-conan-doyle-as-aventuras-de-sherlock-holmes-1892/um-caso-de-identidade/</a>  Bruno Alves e paródia de gêneros importados Resumo: Veja Canvas
S	11	"A morte do presidente" (1932) Medeiros e Albuquerque	Knox's Decalogue <a href="http://www.thrillingdetective.com/trivia/triv186.html">http://www.thrillingdetective.com/trivia/triv186.html</a> DaMatta: "Triângulo de heróis" Caxias, malandro e santo—comparar investigador/herói Canvas Bruno Alves "Superpoderes, malandros e heróis" Online Literatura e antropofagia: Cândido e Silvestre <a href="https://www.redalyc.org/html/3074/307446626003/">https://www.redalyc.org/html/3074/307446626003/</a>
II	Jan	<b>2. Detetive clássico, analítico</b>	Geraldo Galvão Ferraz, "A pulp fiction de Patrícia Galvão"
S	14	"Morte no Varieté" (1944) Patrícia Galvão	S.S. Van Dine's 20 Rules <a href="http://www.thrillingdetective.com/trivia/triv288.html">http://www.thrillingdetective.com/trivia/triv288.html</a>
Q	16	<i>Quem matou Pacífico</i> (1969) Maria Alice Barroso	<b>Provinha 1</b> 5% Vargas Dictatorship 1930-1945 Military Dictatorship 1964-1985
S	18	<i>Quem matou Pacífico</i> (1969) Maria Alice Barroso	Primeira parte do romance
III	Jan	<b>O tira honesto / regime corrupto</b>	Phyllis Zatlin Boring, "Maria Alice Barroso" <i>Luso Brazilian Review</i> ; Amelia Simpson, Latin American Crime Fiction Chapter "Brazil" (1990)
	21	<i>Feriado</i>	MLK
Q	23	<i>Quem matou Pacífico</i> (1969) Maria Alice Barroso	Military Dictatorship 1964-1985 Segunda parte do romance
S	25	<i>Quem matou Pacífico</i> (1969) Maria Alice	Modelo do detetive analítico, racional

		Barroso	Sociedade ditatorial Terceira parte do romance
IV	Jan Fev	<b>O modelo noir "harboiled"</b>	Katherine Ann Ostrom, "Literatura policial"
S	28	<i>Quem matou Pacífico</i> (1969) Maria Alice Barroso	O mito do "tira honesto" [honest cop] Final do romance
Q	30	Luiz Lopes Coelho, "Morte no envelope" (1957)	<b>Provinha 2</b> 5% <i>Bloody Murder in Brazil</i> <a href="http://www.dartmouth.edu/~gjidemko/brazil.htm">http://www.dartmouth.edu/~gjidemko/brazil.htm</a>
S	01	Resumo de temas/conceitos Jerônimo Monteiro, "O fantasma da 5ª Av." (1940); Marcos Rey, "O último Cuba Libre," (1978)	Marling, Hard Boiled Hero: <a href="http://www.detnovel.com/Hero-Heroine.html">http://www.detnovel.com/Hero-Heroine.html</a> <a href="http://www.detnovel.com/DetectiveCode.html">http://www.detnovel.com/DetectiveCode.html</a> Hardboiled brasileiro; "código do detetive" <a href="http://www.detnovel.com/DetectiveCode.html">http://www.detnovel.com/DetectiveCode.html</a> Adaptação brasileira do hardboiled
V	Fev	<b>Ficção de crime</b>	<b>Literatura de crime: PDV do criminoso</b> Ballantyne "The Rhetoric of Violence in Rubem Fonseca; Tony Hilfer, <i>Crime Fiction</i> , 1-13
S	04	"Passeio noturno 1 e 2," (1975) Rubem Fonseca	Conceitos de ficção de detetive vs. ficção de crime
Q	06	"Feliz ano novo," (1975) Rubem Fonseca	Questão de classe social
S	08	"O cobrador" (1979)	Questão de justiça social/violência
VI	Fev	<b>Ditadura e crime do estado</b>	Amelia Simpson, "True Crime Stories" 1992 Vieira, Nelson, "Closing the Gap." (1992)
S	11	Prova 3 sobre noir/crime/Fonseca	<i>Romance-reportagem</i> Crime vs. Policial <b>Provinha 3</b> 5%
Q	13	"Depoimento" Paulo Rangel (1978); "O inimigo secreto" (1977), Caio Fernando Abreu	Canvas "The Deposition" in <i>New Tales of Crime and Mystery from Latin America</i> ed. Amelia Simpson, 1992.
S	15	"Mandrake" (1979)	Rubem Fonseca
VII	Fev	<b>Prova</b>	Avelar, Idelber. Ch 2 <i>The Untimely Present: Post-dictatorial Latin America</i>
S	18	Revisão	<b>Blog 1</b> 3% O mecanismo/Que bom te ver
Q	20	<b>Exame</b>	10%

S	22	<i>Bufo e Spallanzani</i> (1985)	Nelson Vieira, <i>Metafiction and the Question of Authority;</i> " <i>Hispania</i> 74.3 199
VIII	Fev	<b>Neoliberalismo</b>	Neoliberalismo, Bourdieu Marcos Almeida "Considerações a partir da literatura policial no Brasil"
S	25	<i>Bufo e Spallanzani</i> <i>Livro 1986/filme 1998</i>	<a href="https://www.youtube.com/watch?v=pQVt89AX-U">https://www.youtube.com/watch?v=pQVt89AX-U</a> <b>Blog 2</b> 3%
Q	27	<i>O matador</i> (1995)	Patrícia Melo
S	01	<i>O matador</i>	
XI	Mar	<b>Break</b>	
S	04	Férias	
Q	06	Férias	
S	08	Férias	
X	Mar	<b>Crime e a classe média</b>	Lúcia Zolin, "O matador, gênero e representação" online Tania Pellegrini, "Clear Enigma" 2005
S	11	<i>O matador</i>	Neoliberalismo/paródia crítica
Q	13	<i>O matador</i>	ICFA
S	15	<i>O homem do ano</i>	ICFA <b>Blog 3</b> 4% pts
XI	Mar	<b>Rio Noir e gênero</b> <b>Projetos finais</b>	Ginway: "Fonseca: Analytic Crime Fiction" (2012) <i>Rio Noir (2014)/ literatura policial projeto de grupo</i>
S	18	"O enforcado"	Adriana Lisboa Temas de trabalho de grupo
Q	20	"Taxi argentino"	Artur Dapieve Temas trabalho de grupo
S	22	"A espera"	Flávio Carneiro Temas trabalho de grupo
XII	Mar	<b>Paródia posmoderna em Rio Noir</b>	<i>Bibliografia e esboço do projeto final POW 6930</i>
S	25	"O lenhador" "O retorno" MVBill	Luis Fernando Verissimo Temas trabalho de grupo
Q	27	"A história de Georges Fullar"	Rafael Montes Temas trabalho de grupo
S	29	Formação de grupos	Temas possíveis/formatos
XIII	Abr	<b>Projetos de grupo</b>	
S	01	Trabalho de grupo	Em sala
Q	03	Trabalho de grupo	Em sala
S	05	<b>Tema/Obra</b>	<b>Projeto preliminar coletivo (5%)</b>
S14	Abril	<b>Projetos/projeto individual</b>	Flavio Moreira: "Existe uma literatura policial no Brasil?" <a href="http://www.candido.bpp.pr.gov.br/modules/conteudo/conteudo.php?conteudo=192">http://www.candido.bpp.pr.gov.br/modules/conteudo/conteudo.php?conteudo=192</a>
S	08	Trabalho de grupo	Consulta com a professora
Q	10	Trabalho de grupo	Consulta com a professora
S	12	Trabalho em sala	<b>Trabalho escrito individual (20%)</b>
	Abril	<b>Apresentações</b>	Introduction; Renata Magdaleno, "A solidão do detetive"



S 15			<a href="http://www.gelbc.com.br/pdf_revista/3307.pdf">http://www.gelbc.com.br/pdf_revista/3307.pdf</a> online
S	15	Apresentações	2 grupos Projeto/roteiro final (10%)
Q	17	Apresentações	2 grupos Projeto/roteiro final (10%)
S	19	Apresentações	2 grupos Projeto/roteiro final (10%)
S 16	Abril	Revisão	
S	22	Revisão/ Reflexão	Reflexão sobre projeto (5%)
Q	24	Revisão para Prova Final	Take-home
T		= Exam final 20% 30 abril terça-feira	4/30/2019 @ 3:00 PM - 5:00 PM via email <a href="mailto:eginway@ufl.edu">eginway@ufl.edu</a> -5 per hour late POW Term Paper due

\*Roberto DaMatta *Casa e rua*: resumo de Inara Brito:

<http://culturabrasileirapp.blogspot.com/2008/06/diferena-entre-casa-rua-e-o-trabalho.html>

Fernando Luiz Lara:

<https://www.revistaforum.com.br/entre-a-casa-e-a-rua/>

Livro inteiro de DaMatta:

<https://www.rocco.com.br/admin/Arquivos/LivroTrecho/A%20casa%20e%20a%20rua.pdf>

#### UNIVERSITY POLICIES AND RESOURCES

##### **Attendance and make-ups for excused absences: illness, official activities with documentation**

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>

*"The university recognizes the right of the individual professor to make attendance mandatory. After due warning, professors can prohibit further attendance and subsequently assign a failing grade for excessive absences."*

##### **Accommodations**

Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation. For more information see <http://www.dso.ufl.edu/drc>.

##### **Course Evaluations**

Students are expected to provide feedback on the quality of instruction in this course based on 10 criteria. These evaluations are conducted online at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results>.

## Academic Integrity

Suggested wording: “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](mailto: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](mailto: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 (Under)Graduate 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](https://www.dso.ufl.edu/documents/UF_Complaints_policy.pdf) (for residential classes) or <http://www.distance.ufl.edu/student-complaintprocess> (for online classes).

## Primary Bibliography: POW 4930 Crime and Detective Fiction

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Recommended:

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- Recommended:
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- Rio, João do. "As crianças que matam." 1909. *Histórias da gente alegre*. Ed. João Carlos Rodrigues. Rio de Janeiro: José Olympio, 1981. 38-42. Print.
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Recommended Films: *O outro lado da rua*. (2004); dir. Marcos Bernstein. *Ônibus 174* (2002); dir. José Padilha. *O homem do ano*. (2003); dir. Henrique Fonseca. *Meu tio matou um cara*; (2004). dir. Jorge Furtado. Recomendado: *O invasor* (2004); dir. Beto Brant.

**POW 6930 Crime and Detective Fiction in Brazil:** Supplemental Criticism and Theory

Graduate students have to take the exams (20%) with additional take-home questions, do a presentation on an extra novel [see list below\*] (10%), write a longer paper (40%) and blog on the critical and theoretical articles (20%), including brief commentaries on the films.

Participation (10%). See the end of the syllabus for POW 6930 for readings and full citations.

\*Rubem Fonseca, *A grande arte* (1983), *Bufo e Spallanzani* (1985), *Agosto* (1990); Tony Belloto, *Bellini e o esfinge* (1995); Nelson Motta, *O canto da Sereia* (2002). Luiz Alfredo Garcia Roza: *O silêncio das chuvas* (1996) *Achados e perdidos* (1998), *Espinosa sem saída* (2006) *Na multidão* (2007). Luis Fernando Verissimo, *O jardim do diabo* (1988). Ruy Castro: *Bilac vê estrelas* (2000).

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## **POW 4930 Final Project Topics, Requirements and Phases**

### **Description**

Elaborated during final four weeks of class, the project will build on concepts from the class syllabus, which may be supplemented by works of scholarly criticism or theoretical approaches to Brazilian crime and detective fiction.

**Part I:** Brainstorming about the type of project: Weeks 11-12 and project outline **April 5**

**Part II:** Meeting with instructor to discuss your ideas and feedback **April 8 and 10**

**Part III:** Writing a critical individual paper that is part of a larger creative group project performance or presentation: **April 12**

**Part IV:** Project script and performance **April 15, 17, 19**

**Part V:** Reflection and final script **April 22**

### Guidelines

#### **Brazilian cultural context:**

Roberto DaMatta, *Casa e rua*, triângulo de heróis,  
Bruno Alves e paródia/Cândido e Silvestre antropofagia cultural

Types of detectives and their Brazilian variants

- The traditional deductive or analytical model (Holmes, Dupin, Nero Wolf, Arzão, Espinosa, Duca in *Meu tio matou um cara*— critics Amelia Simpson, Tania Pellegrini)
- American noir or hard-boiled style (Sam Spade, Philip Marlowe, Mandrake—critics Vieira, Ginway)
- The police/law procedural (Maigret, Inspector Morse, Perry Mason, inspector Leite, Guedes, Alberto Mattos—critics Amelia Simpson, Carmen Tesser)
- “True crime” stories, romance reportagem (journalist detectives José Louzeiro, Aginaldo Silva, Lucio Flávio, Pixote, critics: Louzeiro, Simpson)
- State crimes perpetrated during the military dictatorship (disappearances, torture, *Zuzu Angel*, *Onde andar*á *Dulce Veiga* de Caio Fernando Abreu, *Quatro Olhos* Renato Pompeu—critic: Idelber Avelar)
- Crime stories from the point of view of the criminal (Poe’s *The Black Cat*, Dexter, Fonseca characters—critic Tony Hilfer)
- Postmodern variants (Patricia Melo, Verissimo, Paul Auster, see Vieira, Ostrom)

In the case of crime or detective fiction, which is driven by conventions and plot, students have the choice of several types of projects:

- a) An original text: an outline or plot of a crime or detective novel set in Brazil that incorporates the criteria of the genre, perhaps subverting it
- b) An original text about a Brazilian detective and his or her characteristics and methods
- c) A performative piece in which several characters from Brazilian crime and detective fiction interact or present their point of view
- d) An original text offering an alternate ending to a story or novel, explaining your justification of the ending and why the official ending is different

The following phases need to be completed

- In class group discussions Weeks 11 and 12: project outline due: April 5, 2019 (2.5%)
- A pre-project consultation or meeting with the instructor April 8 and 10



- A individual 2-3-page analysis of your project or contribution according to the critical tools from class; the type of crime fiction, its point of view and theme, taking into account Brazil’s socio-cultural reality. (20%) project **April 12, 2019**
- Final collective project script **April 16, 2019** (15%)
- Post project reflection: **April 22, 2019** (2.5%)

General instructions:

- Remember to include questions or ideas that are the “takeaway” from your performance/presentation because they will be part of the final exam.
- Send your script or PowerPoint to me for the final exam

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Graduating Majors Only**

*Evaluation of written project and oral presentation*

Name \_\_\_\_\_ Term \_\_\_\_\_  
Class \_\_\_\_\_ Assessed by \_\_\_\_\_

<b>SLO</b>	<b>Excellent</b>	<b>Good</b>	<b>Basic</b>	<b>Rudimenta ry</b>	<b>Insufficien t</b>	<b>POINTS</b>
Interpretati on and analysis (50%)	<i>Demonstra tes profound knowledge of the cultural correlates, literary antecedent s, and/or linguistic</i>	<i>Demonstra tes considerab le knowledge of the cultural correlates, literary antecedent s, and/or</i>	<i>Demonstra tes some knowledge of the cultural correlates, literary antecedent s, and/or linguistic structures</i>	<i>Demonstra tes only piecemeal knowledge of the cultural correlates, literary antecedent s, and/or linguistic</i>	<i>Unable to demonstra te coherent knowledge of the cultural correlates, literary antecedent s, and/or</i>	



	<p>structures being studied; knowledge is applied to the chosen text(s) in an insightful way; provides well-structured arguments or accurately analyzed evidence to support conclusions</p> <p><b>[50-45 points]</b></p>	<p>linguistic structures being studied; knowledge is applied to the chosen text(s) competently; provides acceptable arguments or analyzed evidence to support conclusions</p> <p><b>[44-40 points]</b></p>	<p>being studied; knowledge is applied to the chosen text(s) with some accuracy; provides some arguments analyzed evidence but conclusions are only vaguely supported</p> <p><b>[39-35 points]</b></p>	<p>structures being studied; knowledge is applied to the chosen text(s) in a hit-or-miss way; arguments or evidence lead only tangentially to conclusions</p> <p><b>[34-30 points]</b></p>	<p>linguistic structures being studied; knowledge is inadequately applied to the chosen text(s); arguments or evidence presented do not lead to any coherent conclusion</p> <p><b>[29-0 points]</b></p>	
<p>Written language (25%)</p>	<p>Excellent command of the Portuguese language; near-native in terms of grammar and vocabulary; mastery of stylistic conventions of written Portuguese; free of orthographic or stylistic errors</p> <p><b>[25-23]</b></p>	<p>Good command of the Portuguese language; above average in terms of grammar and vocabulary; shows understanding of stylistic conventions of written Portuguese; minimal orthographic or stylistic errors</p>	<p>Only moderate command of the Portuguese language; frequent errors in grammar and vocabulary; shows only basic knowledge of stylistic conventions of written Portuguese; some orthographic and stylistic errors</p>	<p>Minimal command of the Portuguese language; deficient in terms of grammar and vocabulary; written Portuguese is lacking stylistic grace; considerable orthographic and stylistic errors</p>	<p>Shows no command of the Portuguese language; excessive errors in terms of grammar and vocabulary; language errors interfere with meaning; shows no understanding of stylistic conventions of written Portuguese; numerous</p>	

	<b>points]</b>	<b>[22-20 points]</b>	<b>[19-18 points]</b>	<b>[17-15 points]</b>	<i>orthographical errors</i> <b>[14-0 points]</b>	
Spoken language (25%)	<i>Excellent command of the Portuguese language; near-native in terms of grammar, vocabulary, pronunciation and fluency; presents topic with confidence and ease; answers questions with ease and appropriate register</i>  <b>[25-23 points]</b>	<i>Good command of the Portuguese language; above average in terms of grammar, vocabulary, pronunciation and fluency; presents topic with confidence but may falter on occasion; answers questions competently with appropriate register</i>  <b>[22-20 points]</b>	<i>Only moderate command of the Portuguese language; frequent errors in grammar, vocabulary, pronunciation and fluency; occasionally lacks confidence in presenting topic; answers some questions but is flustered, may not maintain appropriate register</i>  <b>[19-18 points]</b>	<i>Minimal command of the Portuguese language; deficient in terms of grammar, vocabulary, pronunciation and fluency; shows little confidence in ability to present topic; has difficulty answering questions on topic and does not use appropriate register</i>  <b>[17-15 points]</b>	<i>Shows no command of the Portuguese language; excessive errors in terms of grammar, vocabulary, pronunciation and fluency; language errors interfere with meaning; unable to present to audience in coherent way; cannot answer questions related to topic</i>  <b>[14-0 points]</b>	
					<b>TOTAL</b>	<u>      </u> /100

**Comments**