CARMEN MIRANDA is one of the most powerful, yet controversial, symbols ever produced about Brazil. Beyond her exotic costumes and her fast diction, the auspiciousness with which Miranda moved her hips to the black rhythm of samba has given international visibility to a particular kind of bodily syncopation that, in Brazil, is commonly known as *ginga*. Combining movement analysis with historiography, in this presentation Rosa demonstrates how and why *ginga* was once considered a “primitive” and “indecent,” thus “shameful,” way of acting in society, but is eventually proudly celebrated as the “essence” of Brazilian soul. Across the 20th century this “hip-swing” is repackaged into set narratives and discourses of/about Brazil sold worldwide. From the cinematography of Carmen Miranda to the repertoire of Grupo Corpo Dance Theater, these carefully constructed performances amount to what Rosa calls *fixed choreographies of national identification*. This short presentation highlights one of the several topics addressed in Rosa’s book “Brazilian Bodies and Their Choreographies of Identification: Swing Nation,” recently published by Palgrave Macmillan press on August 2015.

Tuesday, December 1
4:30PM-6:30PM
Cabot International Center, Rm 703
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