Cultures and Contexts: Brazil

CORE-UA 555
M/W 2:00-5:00pm
TISC LC7

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Office Hours: M/W 12:30-1:30

Description:
Brazilian culture in a global context: For five centuries, Brazil has found itself at the crossroads of international commerce. Numerous indigenous groups, Portuguese, Africans of various ethnicities, Spaniards, French, Dutch, and British have all played central roles in the fashioning of Brazil—the only modern nation whose name derives from the commodity (Brazilwood) it would first export in great quantity. And while commerce provided the initial impetus to bring these groups—often violently—together, their prolonged contact shaped an exceptionally rich cultural history in Brazil. Through popular music, cinema, soccer, visual art, and literature, we revisit some of these encounters, in order to examine how they have shaped Brazilian culture, as well as how this culture has, in turn, engaged with the world around it.

Course Materials:
NYUClasses will be used throughout the course to distribute some of the course materials. There, you will find announcements, updates and changes to this syllabus, and links to related sites. Additionally, some of the musical and cinematic examples may be accessed or downloaded there, as well as many of the texts in pdf.

A selection of related texts will be placed on reserve at Bobst for you to consult in the development of your presentations or papers.

The required texts are (please only use the indicated editions):


All other readings will be available on NYUClasses as pdf.

Grading:

Comprehensive Final Exercise: 40%
Essays 1-2 (5pp): 40%
Participation (incl. occasional response papers and presentations): 20%

In-class presentations:
Each student will give approximately two presentations throughout the semester on one of the assigned readings. Presentations should not last more than fifteen minutes and should summarize critically the key points of the reading. Please consider your schedule carefully before signing up to present a reading since it cannot be made up in the event of your absence. I can provide feedback to you regarding your presentation during my office hours. While individual presentations will not receive a letter grade, they will factor into your participation grade.

Essays:
Essays should be at least 5 pages, double-spaced, and written with a conventional, 12-pt. font and standard margins. You should develop your essay as a critical response to one or more of the readings. It needs to call upon outside
### Week 1

W 5/28: Introduction to the course

### Week 2

#### Brazil as “New World” Encounter

Indigenous groups and the first travelers to Brazil: Jean de Léry, Gandavo, Hans Staden


--“The Origin of Fire: Caypo Legend.” 16-19.

--Anonymous. “A Description of the Tupinambá.” 25-32


Pereira dos Santos, Nelson — *How tasty was my little Frenchman [Como era gostoso o meu francês]* (1971)—Movie, on Classes
## PROVISIONAL SYLLABUS SUBMITTED FOR APPROVAL

### Week 3

**Brazil as an African Crossroads**

  - Kent, R.K. “Palmares: An African State in Brazil”
  - Bastide, Roger “The Other Quilombos”
  - Schwartz, Stuart “The Mocambo: Slave Resistance in Colonial Bahia”

- **W 6/11:** Rocha, Glauber—*The Turning Winds* (Barravento) Movie, on Classes

### Essay 1, Due Friday June 13, 5:00pm

### Week 4

**Fashioning Modern Brazil**


- **W 6/18:** Hertzman, Marc—“‘Our Music:’ ‘Pelo telefone,’ the Oito Batutas, and the Rise of ‘Samba’” in *Making Samba: A New History of Race and Music in Brazil*

### Week 5

**The Long 1960s: Development, Dictatorship, and Dissent in Brazil**

- **M 6/23:** *Brasília*
  - el-Dahdah, Farès—*Oscar 102 / Brasília 50: Eight Cases in Brazil’s Architectural Modernity* (Selections)
  - Niemeyer, Oscar—*The Curves of Time: The Memoirs of Oscar Niemeyer* (Selection)
  - Andrade, Joaquim Pedro de—*Brasília, Contrações de uma Cidade Nova* (1967)
  (Short documentary film, in-class)

- **W 6/25:** *Tropicália*
  - Dunn, Christopher—“Poetry for Export: Modernity, Nationality, and Internationalism in Brazilian Culture” in *Brutality Garden: Tropicália and the Emergence of a Brazilian Counterculture*.

### Essay 2, Due Friday June 27, 5:00pm
<table>
<thead>
<tr>
<th>Week 6</th>
<th>Miami com Copacabana: Musica funk and Rio de Janeiro as a “Global” Crossroads</th>
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<tr>
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<td>M 6/30: Crook, Larry—“Turned-Around Beat: Maracatu de Baque Virado and Chico Science”</td>
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<td>--Yúdice, George—“The Funkification of Rio” from The Expediency of Culture.</td>
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<td>--Kaurismäki, Miko—I live in Brasil [Eu moro no Brasil] Segment, movie, on Classes</td>
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<td>W 7/2: Summary and Review</td>
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**Comprehensive Final Exercise, Due Saturday June 5, 5:00pm**