

PROVISIONAL SYLLABUS SUBMITTED FOR APPROVAL

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):

Buarque, Chico. *Spilt Milk*, 2013.

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

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academic sources and use the appropriate methods of citation (MLA, Chicago, etc). You are free to write about a topic of your choice within the context of the class. In developing your topic, feel free to return to your response papers or those of your classmates in shaping your argument.

Excellent essays demonstrate a careful use of evidence and analysis in the development of an argument, while calling upon an appropriate academic style of writing to present its ideas in a logical and organized fashion. Please avoid writing descriptive, “book-report” essays or “Op-ed” essays that are hyper-critical or overly congratulatory and celebrative.

Comprehensive Final Exercise:

The CFE is comprised of a series of essay questions drawing upon the readings, films, and other texts discussed in class. The questions ask that you explore connections and differences among the variety of texts reviewed in class and that you identify and describe some of the larger themes spanning the course. The CFE should be completed outside of class. You are expected to return to the original texts for quotes and examples. However, you are not allowed to consult with each other or materials other than those assigned in the development of your responses.

Attendance Policy:

Each additional absence beyond the second will lower your final average by a third of a letter grade, e.g. with two total absences, a B would become a B-, or with three total absences, a B would become a C+, etc.

Academic Integrity:

Academic dishonesty is a very serious concern. Any instances of plagiarism, or using someone else’s work, will be handled according to the procedures set out by the Faculty of Arts and Sciences. All such offenses will be referred to the Department Chair and the Office of the Dean. You may read more about these policies here:

<http://cas.nyu.edu/page/academicintegrity>

Week 1	W 5/28: Introduction to the course
Week 2	<p>Brazil as “New World” Encounter Indigenous groups and the first travelers to Brazil: Jean de Léry, Gandavo, Hans Staden</p> <p>M 6/2: Fausto, Boris. <i>A Concise History of Brazil</i>. Cambridge: Cambridge UP, 1999. 1-25. <i>The Brazil Reader: History, Culture, Politics</i>. Ed. Levine, Robert M. and John J. Crociotti. Durham: Duke UP, 1999.</p> <ul style="list-style-type: none">--Origins, Conquest, and Colonial Rule. 11-15.--“The Origin of Fire: Caypo Legend.” 16-19.--Anonymous. “A Description of the Tupinambá.” 25-32--Warren Dean. “The First Wave.” 33-36.--Manoel da Nóbrega. “Letter to Governor Tomé de Sousa.” 37-40. <p>W 6/4: Pêro Vaz de Caminha—“Letter to Manuel I of Portugal” Pereira dos Santos, Nelson — <i>How tasty was my little Frenchman</i> [<i>Como era gostoso o meu francês</i>] (1971)—Movie, on Classes</p>

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Week 3	<p>Brazil as an African Crossroads</p> <p>M 6/9: Sweet, J. H. (2011). <i>Domingos Álvares, African healing, and the intellectual history of the Atlantic world</i>. Chapel Hill: University of North Carolina Press. (Chapters 1-5) --Kent, R.K. "Palmares: An African State in Brazil" --Bastide, Roger "The Other Quilombos" --Schwartz, Stuart "The <i>Mocambo</i>: Slave Resistance in Colonial Bahia"</p> <p>W 6/11: Rocha, Glauber—<i>The Turning Winds [Barravento]</i> Movie, on Classes --Edward E. Telles. <i>Race in Another America: The Significance of Skin Color in Brazil</i>. Princeton: Princeton UP, 2004. 24-106. --Antonio Sérgio Alfredo Guimarães. "Racial Democracy." <i>Imagining Brazil</i>. Ed. Jessé Souza and Valter Sinder. Lanham: Lexington Books, 2007. 119-140.</p>
<p>Essay 1, Due Friday June 13, 5:00pm</p>	
Week 4	<p>Fashioning Modern Brazil</p> <p>M 6/16: Schwarcz, Lilia Moritz. <i>The Emperor's Beard</i>. New York: Hill and Wang, 2004. 59-117. -- Buarque, Chico. <i>Spilt Milk</i>, 2013.</p> <p>W 6/18: Hertzman, Marc—" 'Our Music:' 'Pelo telefone,' the Oito Batutas, and the Rise of 'Samba' " in <i>Making Samba: A New History of Race and Music in Brazil</i> --Andrade, Joaquim Pedro de. <i>Garrincha: Hero of the Jungle</i>. Movie, on Classes.</p>
Week 5	<p>The Long 1960s: Development, Dictatorship, and Dissent in Brazil</p> <p>M 6/23: Brasília --el-Dahdah, Farès—<i>Oscar 102 / Brasília 50: Eight Cases in Brazil's Architectural Modernity</i> (Selections) --Niemeyer, Oscar—<i>The Curves of Time: The Memoirs of Oscar Niemeyer</i> (Selection) --Andrade, Joaquim Pedro de—<i>Brasília, Contradições de uma Cidade Nova</i> (1967) (Short documentary film, in-class)</p> <p>W 6/25: Tropicália --Dunn, Christopher—"Poetry for Export: Modernity, Nationality, and Internationalism in Brazilian Culture" in <i>Brutality Garden: Tropicália and the Emergence of a Brazilian Counterculture</i>.</p>
<p>Essay 2, Due Friday June 27, 5:00pm</p>	

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