

University of Washington
Department of Spanish and Portuguese Studies

Portuguese 365/ JSIS A 365
From Samba to Funk: A Portray of Brazilian Society through Music

(Mapping Luso-Brazilian Cultures)

Areas of Knowledge: Individual and Societies, Diversity, Visual Literary and Performing Arts
Winter 2020

Instructors: Eduardo Viana da Silva
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Class meets on T/Th – 1:30-3:20 pm
Denny Hall, room 259

Phone number: (206) 543-794
Office: Padelford, room C-222
Office hours: Tue (3:30-4:30)
Th (11:30-12:30)

JSIS A 365/ PORT 365 - Catalogue Description

Explores cultures of Brazil, Portuguese-speaking Africa, Asia, and Europe within the framework of cultural studies theory. Follows an interdisciplinary approach, drawing from readings, audio files (radio), films and documentaries in history, literature, arts and performances, anthropology, among others. Focuses on selected cultural aspects and countries. Taught in English.

Course Description for Winter 2020

This course will look at several cultural representations of Brazil and other Portuguese-speaking countries through music, including genres as samba, choro, tropicália, maracatu, and funk, among others. Most of the course work will focus on Brazilian society and history through music. We will also study some of the musical genres from Portugal, Angola, Cape Verde, and Mozambique and its historical and cultural aspects as well.

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

- Evaluate aspects of culture formation through several music genres in Brazil, Mozambique, Angola, Cape Verde, and Portugal;
- Cultivate a critical appreciation and understanding of music genres and artists from the Luso-Brazilian world;
- Develop an understanding of pertinent culture differences and global citizenship;
- Consider the lasting ideas and values of similarities and differences between the self and the other, in light of each culture;
- Learn to read and interpret critically;
- Evaluate ideas from multiple perspectives.

REQUIRED MATERIAL

- Readings available on the Canvas site for the course

Class requirements & Grade Breakdown

Class Participation & Preparation	10%
Responses to Class Readings on Canvas	20%
Moderated Discussions	20%
Midterm Exam (take home)	20%
Final Exam (take home)	30%

1 - Class Participation & Preparation (10%)

Preparation for readings and active participation in lectures, discussions, and related activities. This grade will reflect each student's commitment to the course.

- All reading must be completed before class meetings.
- Students must come to class ready to discuss readings, documentaries, and other assigned material.

2 - Response to Class Readings on Canvas (20%)

- Answer a question related to the reading on Canvas up to one hour before class.
- Write 150-200 words for your answer.
- Reply to another colleague's answer when asked (maximum of 100 words)

3 – Moderated Discussion (20%)

- Conduct a class discussion on an assigned reading. As part of this assignment, please bring a one-page hand-out with questions to facilitate the discussion and a summary of key points to be discussed. This is not a presentation about the readings.

4 – Midterm Exam – (take home) – (20%)

During the end of the fifth week of class, students will have an essay-style midterm exam. The exam will be uploaded on Canvas.

5 - Final Exam – (take home) - (30%)

The Final Exam, essay-style, is comprehensive and will take place during Finals week.

This is a take-home exam and will need to be uploaded on Canvas.

DISCLAIMERS:

- The instructors reserve the right to make changes to the syllabus as deemed necessary. Students will be notified in a timely manner of any syllabus changes via email or the course Announcements.
- The material available for this class comes from a variety of areas of knowledge. The points of view of the authors may not be the same as yours or of your instructor.
- Some of the topics that will be discussed in class involve race, gender identification, LGBTQ+, and other current issues. Some of the videos and readings may address other topics that are controversial and sensitive as well.

SCHEDULE OF CLASSES - WINTER 2020

All the selected readings will be available on Canvas.

WEEK 1 - Samba

Tuesday – Jan 7

Introduction to the course syllabus

Hertzman, Marc A. “Introduction.” pp. 1-15 (14 pages). In: *Making Samba: A New History of Race and Music in Brazil*. Duke University Press, 2013

Thursday – Jan 9

Hertzman, Marc A. “Between Fascination and Fear: Musician’s Worlds in Nineteenth-Century Rio de Janeiro.” pp.18-30 (12 pages). In: *Making Samba: A New History of Race and Music in Brazil*. Duke University Press, 2013

BBC Documentary: From Samba to Bossa Nova. Available on:

<https://www.youtube.com/watch?v=TwUuEsGsGRg&t=2s>

WEEK 2 – Samba and Candomblé

Tuesday – Jan 14

Murphy, John P. “Samba, Brazil’s National Music.” pp. 1-28 (27 pages). In: *Music in Brazil: Experiencing Music, Expressing Culture*. Oxford University Press, 2006.

Thursday – Jan 16

Henry, Clarence Bernard. “From the Sacred to the Secular: Popularizing Candomblé Rhythms.” pp. 56-81 (25pages). In: *Let’s Make Some Noise: Axé and the African Roots of Brazilian Popular Music*. University Press of Mississippi, 2008.

Documentary Vpro World Stories: “Why people in Brazil believe in spirits like Orishas?”

Available at: <https://www.youtube.com/watch?v=IkDID5kIet4>

WEEK 3 – Modinha, Choro, and Carmen Miranda

Tuesday – Jan 21

Livingston-Isenhour, Tamara Elena and Thomas George Caracas Garcia. “Introduction.” pp. 1-16 (15 pages). In: *A Social History of a Brazilian Popular Music*. Indiana University Press, 2005.

Leu, Lorraine. “The Tradition of the Love Song in Brazil.” pp. 103-119 (16 pages). In: *Brazilian Popular Music: Caetano Veloso and the Regeneration of Tradition*. Ashgate, 2006.

Documentary: “Caetano in Bahia” (1994). Available at:

<https://www.youtube.com/watch?v=n2E-zzTL304>

Thursday – Jan 23

Livingston-Isenhour, Tamara Elena and Thomas George Caracas Garcia. “The Roda de Choro: Heart and Soul of Choro.” pp. 39-57 (18 pages). In: *A Social History of a Brazilian Popular Music*. Indiana University Press, 2005.

Documentary IMDbTV: “Carmem Miranda: That Girl from Rio” (2008). Available at:

<https://www.youtube.com/watch?v=5YpLyD2e1Bc>

WEEK 4 – Capoeira, Music in Angola

Tuesday – January 28

Moorman, Marissa J. “The Hiatus Music, Dissent, and Nation Building after Independence, 1975– 90.” pp. 165-189 (24 pages). In: *Intonations: A Social History of Music and Nation in Luanda, Angola, from 1945 to Recent Times*. Ohio University Press, 2008.

Thursday – January 30

Galm, Eric. A. “Global Identities of Capoeira and the Berimbau: Keeping It Brazilian Overseas” – pp. 126-141 (15 pages). In: *Performing Brazil: Essays on Culture, Identity, and the Performing Arts*. The University of Wisconsin Press, 2015.

Galm, Eric A. “Historical Connections and the Emergence of a National Symbol.” pp. 31-47 (16 pages). In: *Berimbau, Soul of Brazilian Music*. University of Mississippi Press, 2010.

WEEK 5 – Pagode Bahiano, Axé Music, and Maracatu

Tuesday – February 4

Lima, Ari. “Modernity, Agency, and Sexuality in the Pagode Baiano.” pp. 267-277 (10 pages).

Guerreiro, Goli. “Candeal and Carlinhos Brown: Social and Musical Contexts of an Afro-Brazilian Community.” pp. 278-290 (12 pages). In: *Brazilian Popular Music and Citizenship*. Duke University Press, 2011.

Documentary: Favela Rising (2005). Available at:

https://www.youtube.com/watch?v=JU__cwZR6Oo&t=

Thursday – February 6

Crook, Larry. “Maracatu in Recife.” pp. 145-166 (21 pages). In: *Brazilian Music: Northeastern Traditions and the Heartbeat of a Modern Nation*. World Music Series, 2005.

Upload the take home MID-TERM EXAM until Monday (February 10) by 5 pm

WEEK 6 – Bossa Nova and Tropicália

Tuesday – February 11

McGowan, Chris and Ricardo Pessanha. “Bossa Nova: The New Way.” pp. 52-75 (28 pages)

In: *The Brazilian Sound: Samba, Bossa Nova, and the Popular Music of Brazil*. Billboard Books, 1991.

BBC Documentary: “The Girl from Ipanema: Brazil, Bossa Nova and the Beach” Available at:

<https://www.youtube.com/watch?v=DstyhF92UOQ>

Thursday – February 13

Leu, Lorraine. “Style and Sexual Politics in the Tropicália Period.” pp. 24-47 (23 pages).

In: *Brazilian Popular Music: Caetano Veloso and the Regeneration of Tradition*. Ashgate, 2006.

WEEK 7 –Country Music (*Música Sertaneja*) and Classical Music in Brazil

Tuesday – February 18

Dent, Alexander Sebastian. “Hick Dialogics: Experiencing the Play of Rural Genres.”

pp.136-161 (25 pages). In: *River of Tears: Country Music, Memory, and Modernity in Brazil*.

Duke University Press, 2009.

Thursday – February 20

Appleby, David P. “The Struggle Against Time/ The Legacy.” pp. 155-183 (27 pages).

In: *Heitor Villa-Lobos: A Life (1887-1959)*. The Scarecrow Press, Inc, 2002.

WEEK 8 – Hip-Hop and Pop-music in Brazil

Tuesday – February 25

Weller, Wivian and Marco Aurélio Paz Tella. “Hip-Hop in São Paulo: Identity, Community Formation, and Social Action.” pp. 188-204 (14 pages).

Pardue, Derek. “Conquistando Espaço: Hip-Hop Occupations of São Paulo.” pp. 205-222 (17 pages). In: *Brazilian Popular Music and Citizenship*. Duke University Press, 2011.

Thursday – February 27

Pardue, Derek. “Hip Hop as Pedagogy: A Look into Heaven and Soul in São Paulo, Brazil.” pp. 673-709 (37 pages). *Anthropological Quarterly*. Vol. 80, No. 3 (Summer, 2007)

WEEK 9 – Funk in Brazil, Popular Music in Cape Verde. Rappers in Lisbon

Tuesday – March 3

Moehn, Frederick. “Fernanda Abreu: Garota Carioca.” pp. 130-161 (31 pages).

In: *Contemporary Carioca: Technologies and Mixing in a Brazilian Music Scene*. Duke University Press, 2012.

Documentary from Studio Mega: “Favela on Blast” (2008). Available at:

<https://www.youtube.com/watch?v=pGmQHmaiYvI&t=4584s>

Thursday – March 5

Braz Dias, Juliana. “Popular Music in Cape Verde: Resistance or Conciliation?” pp. 316-328. (12 pages). In: *Music, Performance, and African Identities*. Routledge, 2012.

Pardue, Derek. “Lisbon Rappers and the Labor of Location.” pp. 84-104 (20 pages). In: *Cape Verde, Let's Go: Creole Rappers and Citizenship in Portugal*. University of Illinois Press, 2015.

WEEK 10 – Brazilian Contemporary Music and Course Overview

Tuesday – March 10

Perrone, Charles A. “Nationalism, Dissension, and Politics in Contemporary Brazilian Popular Music.” pp. 65-78 (14 pages). *Luso-Brazilian Review*. Vol. 39, No. 1 (Summer, 2002).

Thursday – March 12

Avelar, Idelber and Christopher Dunn. “Music as Practice of Citizenship in Brazil.” pp. 1-27. (26 pages). In: *Brazilian Popular Music and Citizenship*. Duke University Press, 2011.

Upload the take home FINAL until Monday (March 16) by 5 pm

ACADEMIC CONDUCT

The Student Conduct Code explains that admission to University of Washington carries with it the presumption that students will practice high standards of professional honesty and integrity (WAC 478-120-020 [2]). The Portuguese Program supports and follows the Student Conduct Code at UW. Please familiarize yourself with this code as it governs acceptable classroom behavior, describes what constitutes cheating or plagiarism, and defines the procedure for responding to code violations.

Plagiarism occurs whenever someone uses the ideas or writings of another as their own without giving due credit. According to the Committee on Academic Conduct (1994, p. 23), a student commits plagiarism by:

1. **Using another writer's words without proper citation.**
2. **Using another writer's ideas without proper citation.**
3. **Citing your source but reproducing the exact words of a printed source without quotation marks.**
4. **Borrowing the structure of another author's phrases or sentences without crediting the author from whom it came.**
5. **Borrowing all or part of another student's paper or using someone else's outline to write your own paper.**
6. **Using a paper writing "service" or having a friend write the paper for you.**

Find more information at <http://www.washington.edu/teaching/cheating-or-plagiarism/>

In order to have a classroom environment conducive to learning and free of distractions, we ask that you turn your cell phones to silent (or off) prior to entering your class. You are allowed to use your laptop or tablet during your regular classes, but you cannot turn them on during any of your exams. Find more information on the Student Conduct Code and the Vision and Values for the student community in the link below: <http://www.washington.edu/cssc/misson-statement/vision-values/>

ACCOMODATIONS FOR STUDENTS WITH DISABILITIES :

Disability Resources for Students (DRS) is a unit within the Division of Student Life dedicated to ensuring access and inclusion for all students with disabilities on the Seattle campus enrolled in undergraduate, graduate, professional, Evening Degree and Access programs. DRS serves approximately 1,600 students with either temporary or permanent physical, health, learning, sensory or psychological disabilities. Students partner with this office to establish services for their access and inclusion on campus. DRS is located in 011 Mary Gates. They can also be reached by email uwdrs@uw.edu or phone: 206-543-8924 (Voice & Relay).

Prospective or current students have the opportunity to speak with a DRS counselor **without an appointment** during Counselor on Duty (COD) hours. COD hours are designed for questions that can be addressed in 15 minutes or less. If the question is complex, a full-hour appointment will be scheduled for another day, phone questions are welcome. Please visit the DRS site for more details: <http://depts.washington.edu/uwdrs/>

RELIGIOUS ACCOMMODATION POLICY

Washington state law requires that UW develop a policy for accommodation of student absences or significant hardship due to reasons of faith or conscience, or for organized religious activities. The UW's policy, including more information about how to request an accommodation, is available at [Religious Accommodations Policy](https://registrar.washington.edu/staffandfaculty/religious-accommodations-policy/) (<https://registrar.washington.edu/staffandfaculty/religious-accommodations-policy/>). Accommodations must be requested within the first two weeks of this course using the [Religious Accommodations Request form](https://registrar.washington.edu/students/religious-accommodations-request/) (<https://registrar.washington.edu/students/religious-accommodations-request/>).

RESEARCH:

The Portuguese Program routinely conducts research on instructional practices. This research provides valuable data for program assessment. Occasionally throughout the quarter you may be invited to participate in on-going studies either during regular class time or outside of class hours. As the researcher and/or your instructor will explain, participation in any such studies is absolutely voluntary and your performance on tests intended for studies will in no way affect your grade in the course.

CONTACT WITH INSTRUCTORS

Your first contact is your instructors who may be reached through email, by telephone, or in person during office hours or by appointment. **Please allow 24 hours for your instructors to answer emails from Monday to Friday.** During weekends, your instructors may not be available to answer emails.