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Introduction:

This curriculum project is the result of a month-long Fulbright-Hays program in NE Brazil, studying the culture of the African-Brazilian Diaspora. The resources and other program activities I gathered and developed during the trip will be integrated into a themed ENC 1101 English Composition unit. By studying a variety of examples of music and lyrics that address the need for militancy and resistance, HCC students will first be exposed to this rich and challenging tradition of music. Following the course objectives of ENC 1101, students will compose a series of shorter essays and Discussion Board assignments that both reflect on this socially conscious music and employ the practices of standard college composition.

Unit Goals:

1. Students will complete short (500 word) rhetorical analyses after reviewing an example of this Afro- Brazilian music of resistance to connect the theme of lyrics with a personal narrative and a compare/contrast analysis.
2. Students will review and reflect on examples from a variety of genres of Afro-Brazilian music of resistance in short Discussion Board assignments and essays that reinforce the conventions of grammar and punctuation studied in class and satisfy ENC 1101 course objectives.
3. Students will be able to discuss the issues relating to the Afro-Brazilian culture described in a variety of music and lyrics.

Learning Objectives:

1. Formulate a thesis statement that connects a personal narrative with a social issue described in primary sources presented in class.
2. Formulate a thesis that compares and/or contrasts the music of the Afro-Brazilian diaspora with a social concern in the US or another country.
2. Use Standard English grammar and compose a series of short essays that fulfill ENC 1101 course objectives, such as organization, proper grammar, punctuation and cohesion.
3. Analyze expository texts to discern meaning and understand/critique arguments
4. Approach diverse social, legal, and political problems portrayed in the Afro-Brazilian music from a variety of perspectives, which include but are not limited to: race, ethnicity, gender, sexuality and social class.

5. Recognize fundamental concepts and key terms

Essential Questions:

1. How do students write on this subject if they are not “part” of this community?
2. How is militancy defined here? Is it or is it not analogous to political activism?
3. How do the lyrics of the examples provided express the need for militancy and resistance in the Afro-Brazilian Diaspora?
4. How does this compare to other forms of music, particularly that which is more familiar to HCC students?
5. Is there a need for music and lyrical expression that addresses the injustice and violence often perpetrated against Afro-Brazilians and other marginalized communities?
6. Is the need for such militant music of resistance limited to historically marginalized communities?
7. How can HCC students reflect upon this challenging material while employing the conventions of college composition and satisfying course objectives?

Summary of Course Content:

Brazil’s Musical History of Survival, Militancy and Resistance

It’s difficult to find the right word to describe the long history of Brazil’s music of the African diaspora. For Americans we may be tempted to call it revolutionary, political or activist music, but all of these terms fail for one reason or another. For one a revolution is 360 degrees and leaves you where you started. The word, ‘political’ suggests that there is discourse, dialogue and an established process that affords for representation. ‘Activism’ or taking action to address some social injustice, also suggests that this will somehow lead to change by confronting a dominant paradigm.

One term that might suffice is militant music. This term would cover the numerous permutations of diaspora music in Brazil that include Samba, Tropicalia, Maracatu, Reggae, Baile Funk and many others because it suggests that all other avenues for recourse have been exhausted. To be militant is simply to

fight or to defend with one's life, not discuss, not negotiate but fight for survival with whatever resources might be available. If there is one inexhaustible resource in Brazil, it's creativity, whether music, art, dance, fashion, futbol, or some other form of personal expression.

Militant music could take the form of subversion as Samba has during Carnival. It could take the form of Tropicalia, a mid-60s genre heavily influenced by American rock and roll that embraced "cultural cannibalism" by blending influences from various origins including the west and Africa to create something wholly original and new that incorporated not just music but art and politics. Influential figures such as Gilberto Gil and Caetano Veloso suffered arrest and incarceration, but as in Gil's case, he would later become a Minister of Culture in Brazil, marking the inclusion of Afro-Brazilian culture into the political mainstream. Of course, this did not resolve or markedly ameliorate the suffering and discrimination faced by African descended people in Brazil, and the need for militant expression through the arts is just as vital today as it's ever been.

It's always tempting, and perhaps even instructive, to draw comparisons between Brazil and other cultures, particularly American, but here we find an interesting distinction. Cultural appropriation, a buzzterm with highly negative connotations, suggests that a dominant group has coopted and exploited a marginalized culture's resources without giving proper credit or remuneration, usually at the benefit of one and the detriment of another. But in Brazil, appropriation or "cultural cannibalism", facilitated the popularity of Tropicalia and made the militant messages inherent in its lyrics palatable to mainstream

audiences. This subgenre of diaspora music, led by Gil and Caetano, included not just music but art and literature. Its sound is very much like American rock and roll – loud electric guitars and familiar 4/4 rhythms. If the music is for the purpose of addressing iniquity and injustice, is the appropriation still inappropriate?

In the early 1970s a Brazilian brought a crate of records back from Jamaica and began to play this infectious Caribbean music on the radio in his city of San Luis, Maranhão, Brazil. While the lilting rhythms led to a unique form of couples dance, the messages and images of displaced African people left to fend for themselves after centuries of slavery deeply resonated with the people of this northern Brazilian city. In Salvador Samba reggae is nearly unrecognizable from its Caribbean counterpart, but its central focus on self-determination, African pride and resistance remains consistent. While in Salvador this has been embraced particularly by women, we find yet another interesting distinction.

Unfortunately, Jamaican reggae is very paternalistic and homophobic and women have only sporadically been a leading force, but in Salvador reggae, as unique as it is, is a viable and thriving force of militant music to address the violence, injustice and misogyny women often face in this country.

Studying another form of Brazilian militant music, a sub-genre of Maracatu, called cearense offers another interesting and important illustration that what might be considered offensive cultural appropriation in one country facilitates an important historical lesson that likely would not be accepted in the US or the west. In mostly white Fortaleza, Brazil, cearense participants have often utilized blackface, which would simply be unacceptable in the US, but here, serves an important function. White and brown participants use blackface to honor the contributions of African slaves. Similarly, male to female transvestism seems to be momentarily tolerated to honor African queens and other notable female figures. Even its tempos serve an important function. Slowed down to almost 45 beats per minute (tap your finger one beat a second or 60 beats per minute to get a sense of how slow this is), the deliberate rhythm and tempo reflect the drudgery and misery of African slavery in Brazil.

For the music of the Brazilian diaspora, the militant messages are not just in the lyrics, but can be infused in the tempo, the rhythm, the accompanying costumes and even makeup. This all serves to prove that militancy is inseparable from cultural expression in Brazil, that it will take any form necessary. This is a testament to both the resiliency and ingenuity of the people and the existential threat that African descended people have faced since the first African arrived in Salvador.

A complete list of MP3s, links and videos will be provided. Rationale:

The goal of this unit is to introduce HCC students to a variety of Afro-Brazilian music that incorporates the themes of militancy and resistance. The unit will satisfy a range of ENC 1101 course objectives by exposing students to a variety of themes that are both unique to Brazil and may be apparent in the US and other countries.

The five week unit serves to broaden student awareness of international themes while affording them the opportunity to reflect upon their own experiences through the conventions of college composition, critical thinking, rhetorical analysis and standards of English grammar and punctuation.

1. Review primary sources – Examples of militant music of the Afro-Brazilian diaspora
2. Discuss themes present in the music
3. Submit short Discussion Board responses to prepare for the essays assigned in the unit.
4. Draft and submit rhetorical analyses according to assignment and MLA format guidelines

4. Work in groups to discuss the course material from a variety of perspectives.

Lesson Plan: Specific course content will be discussed after the typical introduction to ENC 1101 and its course requirements.

Schedule is based on a 5 week unit Week 1:

Introduction: Students will be introduced to the rich tradition of Afro-Brazilian music and how we will reflect on the course content through writing that employs the conventions of college writing and satisfies course objectives for ENC 1101.

Review primary sources for this week.

DB Assignment prompt – Choose one of the primary sources and in a brief response, explain how the lyrics reflect upon a social concern or injustice.

Review the format for submitting to the DB (Format is the same for all DB prompts). Format for Discussion Board Submissions

Use the Discussion Board (DB) as an opportunity to practice the required MLA format for all writing submissions. Consider the following as strong academic practice:

- A formal, academic tone should be employed. Avoid writing as if in a conversation.
- Spell out contractions (don't = do not).
- Do not use exclamation marks, (!), slang, or informal constructions, such as found in text messages or email.
- Write the essay from the third person perspective. In the narration essay, it is permissible to use the first person. Avoid an overly subjective perspective.
- Maintain a strong thesis that is stated clearly in the introduction and rephrased for the conclusion.
- Proofread closely to avoid simple typos, as well as grammar, punctuation, format, and proofreading errors.
- Avoid slang, racist or sexist language. Try to stay away from generalizations or overly biased opinions.

Week 2:

DB #2 – Select a primary source and in a brief DB response connect a social issue with one you have experienced yourself.

Introduction for Essay #1 – Narration – Assignment description can be provided

Essay #1 – Prep, draft and pre-writing. Submit your intro and draft to the appropriate DB thread (These steps are the same for all required essays).

MLA Style Guide for Essay Submissions: Required essay format is the same for all required essays:

Format for Five Paragraph Essays

When submitting a college essay, a formal, academic tone should be employed. Consider the following as strong academic practice:

- Double space; 12pt. standard font (i.e. Times New Roman), indent a paragraph five spaces and no extra space between paragraphs. Use standard 1” or default margins.
- Spell out contractions (don’t = do not).
- Do not use exclamation marks, (!), slang, or any conversational tone that addresses the reader as if in a conversation.
- Write the essay from the third person perspective. In the narration essay, it is permissible to use the first person.
- Maintain a strong thesis that is stated clearly in the introduction and rephrased for the conclusion.
- Proofread closely to avoid simple typos, as well as grammar, punctuation, format, and proofreading errors.
- Avoid slang, racist or sexist language. Try to stay away from generalizations or overly biased opinions.
- Include an appropriate title that reflects the topic and not the assignment. The following parts of speech are not capitalized in a title unless they are the first word (prepositions, coordinating conjunctions (For And Nor But Or Yet So) article (the, a, an).

Week 3:

Essay #1 – Narration Due

Assessment: Grading Criteria is the same for all required essays:

- 1) Did the essay meet the five paragraph, 500 word length requirement and not go too far over it?
- 2) Was the essay proofread for grammar, punctuation, proofreading and format errors?
- 3) Did the essay address the assignment description and fulfill all requirements?
- 4) Were format rules described in the file listed on the Assignments page followed as closely as possible?
- 5) Did the essay avoid 2nd person perspective, use of contractions, conversational tone and other format errors as described on the required format sheet? For Essay #1 - Narration, first person is permitted.
- 6) Was the file named your last name and the number of the essay, and as a Word document, with a .doc or .docx extension, as the submission instructions state?

This list is to make sure that students adhere to all of the important format assignment requirements before submitting the essays.

Week 4:

Introduction to Essay #2 – Compare and Contrast – Assignment Description will be provided Review the course content for Week 4

DB # 2: Submit a brief response that draws a comparison between an example from this week's content with a similar social concern in the US or another country. Refer to the Format for Submitting to the DB sheet.

Week 5

Review the course content for Week 5 Submit Essay #2 – Compare and Contrast

Refer to the MLA Style Guide and grading criteria before submitting Refer to the Grading Criteria before submitting

Partial List of Works Cited:

- 1) Afro-Brazilian History, Beats and Culture Afro-Brazilian History, Beats and Culture | HuffPost
The World Post
- 2) Tropicália: The Most Important Musical Movement You've Never Heard Of | The Pimsleur
Language Blog
- 3) Maracatu - Wikipedia
- 4) Songs of Protest: Tropicália and Countercultural Music in 1960s Brazil — afterglow
(afterglowatx.com)
- 5) Emicida: People Sample What Is Nearest To Them : NPR