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Fulbright Hays – Hillsborough Community College

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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 student

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 the rap used for music and lyrics expressions that address the subject of the lyrics?

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

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

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 y

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