

## **BRAZILIAN HIP HOP**

### **DEPARTMENT OF WORLD LANGUAGES & CULTURES**

Course Number: PORT 703

FALL 2020

CRN: 88126

Instructor: Dr. Eliseo Jacob

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Office Hours: Mondays 2-3 PM, Wednesdays, 2-3 PM and by appointment

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### **COURSE DESCRIPTION**

Using music, academic texts and video, this course introduces students to the political issues, history and style of Hip Hop in Brazil. During this writing intensive course, students will develop a stronger sense of an academic voice through our classroom discourse community focused on Brazilian Hip Hop. By exploring the ways in which music and cultural productions frame ethnic identities and question social inequalities based on race in Brazil, students will have the opportunity to reflect on their personal experiences with race. Some topics of discussion will include subalternity, social justice, the legacy of slavery in Brazil, racial and class discrimination, the myth of Racial Democracy and questions surrounding citizenship in Brazil.

This course will introduce students to the historical, political and aesthetic foundations of hip hop in Brazil. We will explore the musical, corporeal, visual, spoken word, and literary manifestations of hip hop in Brazil during the last three decades. Each week we will devote time to examining music and videos accompanied by academic articles. The first week of the course, will provide a brief overview of the history of hip hop in Brazil and seek to outline a working definition of what is hip hop. The first unit of the course, *Aesthetics & Rhythms*, will look at the poetics, sound and rhythm of Brazilian hip hop. The second unit, *Politics & Race*, will examine the social messages addressed in rap music as well as the social impact of hip hop culture in historically marginalized communities in Brazil, such as the *periferias* and the *favelas*. The final section, *Poetics and Prose*, will explore the literary aspects of hip hop culture, specifically rap artists as storytellers, the relationship between oral and written traditions and finally hip hop's connections to urban literary movements, such as *Literatura Periférica* and slam culture.

### **PREREQUISTE**

"C" or better in Freshman English 003 for COAS students and a passing grade in 003 for students in other colleges. This course is not open to any students who taken the non-writing intensive version of this course.

### **CREDIT**

This course fulfills the third writing requirement in COAS and satisfies the same requirements as other sections of the course. Students will receive three hours of course credit for the successful completion of this course.

## **COURSE GOALS**

The goals of the course are 1) to introduce students to the history of hip hop in Brazil; 2) to examine the aesthetics, poetics and politics of hip hop in Brazil; 3) to promote the development of critical thinking skills, paying attention to the style, structure and ideas that can be found in the film's narrative; 4) to develop skills in academic writing and to improve students' learning through writing.

## **COURSE OBJECTIVES**

At the conclusion of this course, students will be able to do the following:

- 1) Describe and analyze the social, political and historical contexts of rap music in Brazil
- 2) Demonstrate a general understanding of what is Brazilian hip hop
- 3) Produce writing that provides critical analysis of academic texts and primary sources of Brazilian hip hop
- 4) Strengthen writing and presentation skills

## **HOW TO SUCCEED IN THIS COURSE**

- 1) Check the syllabus and course calendar on a regular basis
- 2) Take notes on the music, videos and academic texts
- 3) Regularly engage in the weekly Blackboard discussions and conference appointments
- 4) Ask questions and provide comments on your classmates' posts
- 5) Complete assigned media and readings prior to deadlines posted
- 6) Turn in all assignments on time

## **COURSE TEXTS**

All course readings, music and videos used for this course will be available via Blackboard. Supplementary texts and course materials will be available via Blackboard as well.

## **WRITING RESOURCES SECTION**

This is a list of online resources you can consult as you develop your writing skills in this class:

*Purdue's OWL:* <http://owl.english.purdue.edu/>

*Darling's Grammar:* <http://grammar.ccc.commnet.edu/grammar/>

Howard University also has excellent resources available for students to assist with their writing. Students can go to the English Department's Writing Center, Locke Hall 100 to receive assistance with their writing. Online resources are also available at the following websites:

Writing Center website (see <http://www.coas.howard.edu/writingcenter>) and WAC website (see <http://www.cetla.howard.edu/wac>)

To make an appointment in the Writing Center, click on the following link:

<http://www.coas.howard.edu/writingcenter/>

## COURSE REQUIREMENTS

### ***Discussion Questions***

During this course, each student will pose discussion questions five times, a general question the first week of the semester, and then one for each course unit. Your question will identify key areas for exploration by the class. You will identify major points or problems that you think are worth discussing. Formulate one question. Write a short discussion prompt (200-250 words) that situates your question. Questions should be open-ended, asking students to share their interpretations and opinions. The questions should challenge the class to deepen their understanding of the central issues.

Sample question:

*One of the biggest issues in the case study was how two group members, who were social loafers, negatively impacted the group (p. 117) and social loafing is something our textbook addressed for today. What would be some techniques we could think of for addressing social loafing in our groups, without alienating the group members who aren't contributing?*

All students will submit their discussion question at the beginning of each course unit based on the readings and other course materials posted that week. Questions must be submitted to the discussion board by **5 pm on Tuesday** each week. Each assignment is worth 20 points. I will give a two-hour grace period for submitting posts after the assigned time. After that time period, you will not be able to receive credit.

### ***Discussion Board Posts***

Since this is an online course, the discussion board in Blackboard will serve an important role in creating class discussion. The course will provide you opportunities to share your analysis of course readings during discussions.

Discussion board posts should be concise (100-150 words), well thought out and on topic. All students will be expected to post a minimum of four posts to the discussion board forum each week in response to the questions and comments posted at the beginning of the week. Each post must incorporate the academic readings and analysis of the cultural texts (music, videos, images, etc.).

Each post is worth 10 points. Posts must be submitted **by 11:59 pm on Wednesdays and Fridays** each week. I will give a two-hour grace period for submitting posts after the assigned time. After that time period, you will not be able to receive credit for any missing discussion board posts.

### ***Reflection Essay***

During weeks 1 and 5 of the summer session, students will write a reflection essay based on a prompt provided by the instructor. For the Week 1 essay, students will reflect on what they hope to learn and what their perceptions are about Brazilian hip hop and Afro-Brazilian culture. For the Week 5 essay, students will be able reflect on what they have learned throughout the semester and how their perceptions have changed. Students are strongly encouraged to reference music, academic texts and other sources in their reflection essays. The essay should be concise

(300-400 words) and well thought out. I will give a two-hour grace period for submitting the essay after the assigned time. After that time period, you will not be able to receive credit for your essay.

### ***Library Research Activity***

Howard library services has created an online research guide specifically for our course. The guide will serve as a resource where you can find additional information on topics and issues related to the content covered in the course. Additionally, the guide will serve as a key resource in assisting you in finding material and sources that you can use in your final project.

To get the most of this online guide, you will complete an activity that will help you learn how to use the guide as well as help you locate the sources that will be included in your final project.

### ***Social Justice Project***

For your social justice project, you will compose an essay in the form of a web story using the free online software Adobe Spark. Your web story will be 1,500 words in length and will include images, videos and other media. You will then develop a discussion question about your essay to start a discussion among your classmates. You will publish your essay online using the free online software Adobe Spark. During the final week of the semester, you will upload your Adobe Spark projects to Blackboard and post comments or questions on each other's web stories.

For an example of how to structure your project using Adobe Spark, reference the following project: <https://spark.adobe.com/page/83gvhRFctJrnh/>

Additionally, you will include at least five academic sources in your film review to give your analysis more depth. Since it is an online project, your sources need to be hyperlinked, which is the format used in blogs and other online publications

The project is worth 100 points. Your participation in the discussion of your classmate's presentations is worth 20 points. Projects must be uploaded to Blackboard by **Thursday, July 23 at 5 pm**. You will have until **Friday, July 24**, to post comments to your classmates' projects.

## **GRADING CRITERIA**

Grading Scale:

- A** 450-500 points
- B** 400-449 points
- C** 350-399 points
- D** 300-349 points
- F** Below 300 points

The final grades will be computed using the following formula:

### **Discussion Questions**

(20 points per question for 3 units).....60 points

**Discussion Board Posts**

(10 points per post; two posts each week for 11 weeks).....160 points

**Reflections Essays.....80 points**

(Two 300 to 400 word essays; 30 points each)

**Library Research Assignments.....50 points****Hip Hop Lecture Series.....50 points****Social Justice Project**

(100 points for final project)

(20 points for discussion of classmates' lectures).....120 points

**Total.....500 points*****Incomplete Grades and Withdrawals***

A grade of Incomplete (I) is given only if an emergency prevents you from taking the final exam. Such an emergency must be documented by your dean or advisor. However, if you wish to withdraw from the course, please see me before the Registrar's deadline.

***Lateness***

Assignments have built in grace periods. After that time period, you will not receive credit if it has not been submitted. If you cannot submit the work on time because of an emergency, you must *submit appropriate documentation*.

***Technology Problems***

It is highly recommended that you submit assignments well before the deadline. If you encounter a technical problem with submitting your assignments to Blackboard, you need to send me an email right away with a screen shot of the problem and a brief explanation of your situation. If you send me a message after the assignment is due, I not will provide any form of accommodation and you will receive a zero

***Plagiarism***

In an instructional setting, plagiarism occurs when a writer deliberately uses someone else's language, ideas, or other original (not common knowledge) material without acknowledging its source. Plagiarized papers will receive a zero for the assignment. Students should refer to the following website that CETLA has prepared for guidelines on how to avoid plagiarism:

[http://www.cetla.howard.edu/teaching\\_resources/plagiarism.html](http://www.cetla.howard.edu/teaching_resources/plagiarism.html).

Since we will be using Blackboard for this course, I will use the Safe Assign tool to detect plagiarism in your papers. Within Blackboard, Safe Assign automatically checks students' papers for plagiarism as students upload them to Blackboard. All submitted papers are checked against (a) public webpages, (b) ProQuest's scholarly databases, (c) a database of all papers submitted by students at Howard, and (d) a database of papers volunteered by students at Blackboard, Inc.'s client institutions.

### ***Academic Integrity***

Please read the "Academic Code of Conduct," which is published in the *H-Book* or *Directory of Classes* and can also be found at the following link:  
<https://www.howard.edu/policy/academic/student-conduct.htm>. If you are caught cheating, you will receive a "0" for the assignment.

## **OTHER COURSE SPECIFIC INFORMATION**

### ***American Disabilities Act (ADA)***

Howard University is committed to providing an educational environment that is accessible to all students. In accordance with this policy, students who need accommodations because of a disability should contact Special Student Services (202-238-2420), as soon as possible after admission to the University or at the beginning of each semester. If you need a special accommodation required by the American Disabilities Act, please document and discuss your disability with me during the FIRST TWO WEEKS of classes.

### ***Blackboard and Email***

This course uses Blackboard (<http://blackboard.howard.edu>). You will be responsible for checking the Blackboard course site regularly for class work and announcements. If there is an unscheduled downtime for a significant period of time, your instructor will make an adjustment if it occurs close to the due date for an assignment. Since Blackboard will be the principal form of communication for this course, it is the student's responsibility to keep the instructor informed about changes in his or her e-mail address. Students are expected to check e-mail on a regular basis in order to stay current with University-related communications, recognizing that certain communications may be time-critical. It is recommended that e-mail be checked daily.

<b>COURSE SCHEDULE</b>		
<b>INTRODUCTION: <i>ORIGINS &amp; HISTORY</i></b>		
<b>8/24 – 8/28</b>  <b>8/24:</b> Zoom Meeting	Syllabus overview & Course Introduction Student Introductions  Readings: Pardue, “Chapter 2: Assembling Brazilian Hip Hop Histories”  Music: Hip-Hop Cultura de Rua (Hip-Hop Street Culture)  Netflix: Hip Hop Evolution (Season 1, Episode 1: “The Foundation”)	<b>Reflection Essay #1</b> Respond to prompt <b>Due 8/28</b>
<b>UNIT I: <i>AESTHETICS &amp; RHYTHMS</i></b>		
<b>8/31 – 9/4</b>  <b>8/31:</b> Zoom Meeting	<b>Parallels in Rhythms between U.S. and Brazilian Rap</b>  Reading: Bradley, “Chapter 1: Rhythm” Optional Reading: Bradley, “Chapter 4: Style”  Music: Sugar Hill Gang, Rappers’ Delight – 1980 Gabriel o Pensador, “2345MEIA78” (2345SIX78) – 1993 Marcelo D2 feat. Zuzuka Poderosa, “Meu tambor” (My Drum) – 2008 Emicida, “Então Toma” (So Take This) – 2011	<b>Library Resource Website Quiz</b> Have two attempts <b>Due 9/2</b>  <b>Discussion Question</b> Follow assignment guidelines <b>Due 9/4</b>
<b>9/7 – 9/11</b>	<b>The Brazilianess of Rap: Traces of Samba</b>  Reading: Béhague, “Rap, Reggae, Rock, or Samba: The Local and the Global in Brazilian Popular Music”  Music: Emicida feat. Wilson das Neves, “Trepadeira” (Loose Woman) – 2014 Emicida, “Crisântemo” (Chrysanthemum) – 2014 Marcelo D2, “A maldição do Samba” (The Curse of Samba) – 2004 Marcelo D2, “Dor de verdade” (True Pain) - 2007	<b>Discussion Posts</b> Respond to questions posted last week <b>Due 9/9 &amp; 9/11</b>

9/14 – 9/18	<p><b>Making a Black Musical Aesthetic in Brazil</b></p> <p>Reading: Treece, “Chapter 6: Rap, Race and Language”</p> <p>Music: Gilberto Gil &amp; Caetano Veloso, “Haiti” – 1990          Ilê Aiye feat. Criolo, “Que bloco é esse?” (What group is that?) – 1974          Chico Science &amp; Nação Zumbi, “Maracatu Atômico” – 1996</p> <p>Video: Clip from Moro no Brasil documentary about Funk music – 2002</p>	<p><b>Discussion Posts</b>          Respond to questions and posts from previous two weeks  <b>Due 9/16 &amp; 9/18</b></p>
9/21 – 9/25	<p><b>Mimicry of U.S. Rap: Invoking the Ghetto</b></p> <p>Reading: Roth-Gordon, “Conversational Sampling, Race Trafficking, and the Invocation of the <i>Gueto</i> in Brazilian Hip Hop”</p> <p>Music: Racionais MC’s, “Periferia é Periferia” (Periphery is Periphery) – 1997          MV Bill, “Soldado do morro” (Hill Soldier) – 1999          Marcelo D2, “Gueto” – 2006</p>	<p><b>Discussion Posts</b>          Respond to questions and posts from previous three weeks  <b>Due 9/23 &amp; 9/25</b></p>
<b>UNIT II: <i>POLITICS &amp; RACE</i></b>		
<p>9/28 – 10/2</p> <p>9/28: Zoom Meeting</p>	<p><b>Articulating Dynamic Notions of Blackness in Brazil</b></p> <p>Readings: Pardue, “Chapter 4: Putting Mano to Music – Testing Hip Hop <i>Negritude</i>”</p> <p>Music: Rappin Hood, “Sou Negrão” (I’m Black!) – 2001          Racionais MC’s, “Consciência Black” (Black Consciousness) – 1988          Racionais MC’s, “Holocausto Urbano” (Urban Holocaust) – 1990</p>	<p><b>Discussion Question</b>          Follow assignment guidelines  <b>Due 10/2</b></p>
10/5 – 10/9	<p><b>Discussing Race and Marginality</b></p> <p>Readings: Sterling, “Centering Blackness: Hip-Hop and the Outing of Marginality”</p>	



	<p>Music: Emicida, “Boa Esperança” (Good Hope) – 2015</p> <p>Thaíde &amp; DJ Hum, “Senhor Tempo Bom” (Mr. Good Times) – 1996</p> <p>Detentos do Rap, “Entrevista no Inferno” (Interview in Hell) – 2001</p>	<p><b>Discussion Posts</b></p> <p>Respond to questions posted last week</p> <p><b>Due 10/7 &amp; 10/9</b></p>
<p><b>10/12 – 10/16</b></p>	<p><b>Social and Community Action</b></p> <p>Reading: Weller &amp; Paz Tella, “Hip-Hop in São Paulo: Identity, Community Formation and Social Action”</p> <p>Music: Gabriel o Pensador, “O cachimbo da paz” (Peace Pipe) – 1993</p> <p>Thaíde &amp; DJ Hum, “Brava Gente” (Brave People) – 1994</p> <p>DMN, “Cada Vez Mais Preto” (Increasingly Blacker) – 1993</p> <p>Criolo, “Duas de Cinco” (Two of Five) – 2014</p>	<p><b>Discussion Posts</b></p> <p>Respond to questions and posts from previous two weeks</p> <p><b>Due 10/14 &amp; 10/16</b></p>
<p><b>10/19 – 10/23</b></p>	<p><b>Socially Conscious Rap &amp; Anti-Racism Struggles in Brazil</b></p> <p>Reading: Augusto dos Santos, “Black NGOs and ‘Conscious’ Rap: New Agents of the Antiracism Struggle in Brazil”</p> <p>Music: Câmbio Negro, “Sub-Raça” (Sub-Race) – 1993</p> <p>Racionais MC’s, “Capítulo 4, Versículo 3” (Chapter 4, Verse 3) – 1997</p> <p>GOG, “Brasil com P” (Brazil with P) – 2000</p> <p>MV Bill, “Causa e efeito” (Cause and Effect) – 2011</p>	<p><b>Discussion Posts</b></p> <p>Respond to questions and posts from previous three weeks</p> <p><b>Due 10/21 &amp; 10/23</b></p>
<p><b>UNIT III: GENDER AND SEXUALITY</b></p>		
<p><b>10/26 – 10/30</b></p> <p><b>10/26:</b> Zoom Meeting</p>	<p><b>Gender in Brazilian Hip Hop</b></p> <p>Reading: Pardue, “Getting an Attitude: Brazilian Hip Hoppers Design Gender.”</p> <p>Music: Visão de Rua, “Irmã de Cela” (Sister Cellmate) – 1997</p> <p>Atitude Feminina, “Rosas” (Roses) – 2005</p>	<p><b>Discussion Question</b></p> <p>Follow assignment guidelines</p> <p><b>Due 10/30</b></p>

11/2 – 11/6	<p><b>Rap &amp; Black Feminism</b></p> <p>Reading: Saunders, “Towards a Transnational hip-hop feminist liberatory praxis: a view from the Americas.”</p> <p>Music: Psicopretas (Psycho Black Women), 2018 Rimas e Melodias, “Origens” (Origins) – 2017</p> <p>Video: Interview with Karol Conka Video: Interview with Tássia Reis</p>	<p><b>Discussion Posts</b> Respond to questions posted last week <b>Due 11/4 &amp; 11/6</b></p>
11/9 – 11/13	<p><b>Queer Rap in Brazil</b></p> <p>Reading: Fabricio &amp; Moita-Lopes, “Transidiomaticity and transperformances in Brazilian queer rap: toward an abject aesthetics.”</p> <p>Music: Rico Dalasam, “Aceite-C (Accept Yourself) – 2014 Raphão Alaafin, “Rap Sim, Rap Não” – 2016 Quebrada Queer – 2018 Emicida, “AmarElo” (LoveHer/Him) – 2019</p>	<p><b>Discussion Posts</b> Respond to questions and posts from previous two weeks <b>Due 11/11 &amp; 11/13</b></p>
11/16 – 11/20	<p><b>Library Research Assignment &amp; Reflection Essay</b></p> <p>Work on Library Research Assignment Work on your Social Justice Project</p> <p><b>Optional Zoom Meetings to Discuss your Project</b></p>	<p><b>Library Research Assignment</b> <b>Due 11/18</b></p> <p><b>Reflection Essay #2</b> Respond to prompt <b>Due 11/20</b></p>
11/23 – 11/27	<p><b><u>CONCLUSION: Social Justice Projects</u></b></p> <p><b>Final Draft of Projects</b> Upload projects to Blackboard <b>Due 11/23</b></p>	<p><b>Responses to Projects</b> Post comments on the projects in your group <b>Due 11/25</b></p>