

*State University of New York*

**A COURSE INFORMATION:**

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- ☑ PROFESSOR: Nelson López.
- ☑ CONTACT: [nlopez@binghamton.edu](mailto:nlopez@binghamton.edu)
- ☑ OFFICE HOURS: Online, by appointment.
- ☑ SESSION INFORMATION: Session I: May 25-June 25.
- ☑ CLASS TIMES: Thursdays 12 P.M. EST and Asynchronous.
- ☑ REQUIRED READINGS:
  - Articles posted on BlackBoard or Quia
  - **The Brazilian Sound** By Chris McGowan, Ricardo Pessanha (2009 Ed.)
  - **Music in Brazil** by John P. Murphy (2006 Ed.)

**B DESCRIPTION OF THE COURSE**

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In part, the mission of Africana Studies at Binghamton University is to focus *on African peoples and cultures and their descendants in the New World. It adopts an intellectual approach that is sensitive to the history, interests and outlook of African peoples everywhere in the context of the social, political, religious and economic systems of the wider world.* In this context, and since Brazil has the largest population of people of African descent outside of Africa, this course focuses on the African Diaspora in Brazil.

The music of Brazil has been nourished by many social and cultural heritages as diverse as European (Portuguese, German), Japanese, Indigenous (Amerindians), and especially West-African cultures to create a unique, Afro-Brazilian aesthetic sound (lyrics, signs, poetics). This *Brazilian Music and Culture* course seeks to provide the student with a thorough historical survey of the African influence in Brazilian music ranging over Choro, Samba, Axé, Funk to Capoeira, and the new Afro trends. We will inquire about *Brazilian Music and Culture* from the days of slavery, military dictatorships and censorships, and today. This course will help you unmask myths Disney and Hollywood created about Brazil, the Amazon and its people, and give you a clear understanding of the Brazilian phenomena.

We will study the significance/presence of African deities in Brazilian music, and how it influences (interferes/connects) the established social norms (i.e. Yoruba songs and patterns in Popular Brazilian Music, MPB) and challenges those same norms to create/hybridize/merge or syncretize new forms of expression.

As this class will give you O and A GenEds, a substantial portion of the course is dedicated to oral presentations and oral critiques making use of platforms that allow synchronous and asynchronous communication online such as DimDim and VoceThread. Please read this syllabus **entirely** and make sure you are able to do the work.

**C OBJECTIVES OF THE COURSE AND LEARNING OUTCOMES:**

At the completion of this course you will be able to:

1. explore the African presence in different aspects of the Brazilian culture.
2. understand the influence of different ethnic groups in Brazilian music and culture.
3. enhance your understanding of ethnomusicology through an overview of Brazilian Music.
4. know diverse cultural patterns of thought and behavior, and the understanding of the different values and beliefs present in Brazil.
5. gather different perspectives on geographical, linguistic, historical, political, social and cultural issues pertaining to Brazil.

**Students in O courses will demonstrate**

1. Proficiency in oral presentations.
2. The ability to improve oral presentations in response to critiques.
3. Skill in listening to and critiquing oral presentations.

**Students in A courses will demonstrate**

An understanding of the creative process and the role of imagination and aesthetic judgment in at least one principal form of artistic expression in such fields as art, art history, cinema, creative writing, dance, graphic design, music, and theater.

**D GRADING CRITERIA : Note that this course does not award (I) incompletes.**

Component	Grade Percentage
Reading Quizzes	20%
Group Discussions	20%
Formal YouTube Presentation	10%
Individual Live Presentations	15%
Oral Critique of Presentations	10%
Written Critique of Presentations	5%
Music Playlist on Lala.com	10%
Final Project	15%

Grade Average	Letter Grade	Grade Average	Letter Grade
93 – 100	A	73 – 76	C
90 – 92	A-	70 – 72	C-
87 – 89	B+	67 – 69	D+
83 – 86	B	63 – 67	D
80 – 82	B-	60 – 62	D-
77 – 79	C+	0 – 59	F

Explanation of Grading Rubric:

**QUIZZES (20%):**

Quizzes are to be taken weekly unlimited times until you get the grade you want. The computer will give me your best score. There will be a quiz based on the assigned chapters on the texts and on the discussions. They will be taken online through the Quia platform (see instructions below). Quizzes expire according to the calendar of activities outlined below.

### **GROUP DISCUSSIONS (20%):**

Active participation is required to get the credit in this part of the rubric. We will discuss different topics in class based on the readings and songs for the week. You must insightfully participate on **VoiceThread** with your comments once you have watched the clips and read the materials. It is expected that you will participate at least twice a week: one post with your ideas, and another on someone else's opinions. In "Music in Brazil" you will find exercises to help you familiarize with multiple aspects of Brazil. The instructor will assign relevant activities from the book, but you are advised to complete all activities on your free time.

For discussion on **VoiceThread**:

The professor will assign you a chapter to present. People will then comment/criticize your presentation so that you can improve for the live presentations on DimDim.

### **FORMAL YOUTUBE PRESENTATION (10%):**

Do not read. Present. (Yes, I can tell when you are reading!)

You will make a 5-minute formal presentation on a specific topic regarding any aspect of Brazilian Music or Culture through video and then upload it to a public broadcast on **YouTube**. See guidelines for presentations below.

### **INDIVIDUAL LIVE PRESENTATIONS (Handout 5%, Presentation 10%):**

Do not read. Present. (Again: Yes, I can tell when you are reading!)

You will choose a song/artist from the book or from the suggested list and make a live audio presentation on a topic relevant to Brazil. Presentations are on Thursdays at 12 noon on **DimDim**. To participate press and hold live for the duration of your presentation. See guidelines below.

### **CRITIQUE OF PRESENTATIONS (Oral 10%, Written 5%):**

To get the credit for this area of the rubric, you will analyze and comment orally through **DimDim** on the individual presentations, and in writing on at least five YouTube presentations. Part of your grade is determined by the rating of other students on your presentation.

### **MUSIC PLAYLIST (10%)**

You will research Brazilian singers/groups that you like, and create a 10-song playlist on a website of your choosing. **iLike.com**. This project can be a thematic playlist (all rock, all protest, by decades, by movements, etc.)

### **FINAL PROJECT (15%):**

This is **not** a presentation. YouTube and Final Project are **two** different activities. At the end of this class, you are expected to produce a 10-minute audio or video documentary on a topic relevant to a region in Brazil or elsewhere where African influence is evident. (i.e. African influence on Cuban music, your own performance of Hermeto Pascoal, etc). You may also do a paper, a dance performance, or any other artistic form of expression. Projects should have previous approval of instructor.

## **E** ADDITIONAL REMARKS

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### **INDIVIDUAL RESPONSIBILITY:**

You have received this syllabus in advance: make sure to familiarize with all the items in it. You are responsible for reading the chapters and watching the videos assigned for the day and must be prepared to discuss general and/or specific issues in relation to the topic in study. You should get your book from Amazon, BN or elsewhere in advance.

### **ACTIVE PARTICIPATION POLICY:**

This is an INTENSIVE course thus your active participation is of utmost importance in this class. Active participation is defined as your preparation for class and the effort made to answer questions and take part in class and group activities. Lack of active participation may reflect negatively on your grade. MAKE UPS will not be given for any work without official documented excuses and will be scheduled at my convenience.

### **INCOMPLETE WORK POLICY:**

This course does not award incompletes except in cases outlined in the Bulletin "*A notation of Incomplete, rather than a grade, may be submitted when the student has not been able to complete a course for what, in the instructor's judgment, is a compelling reason.*" See the Bulletin for complete information on this matter.

### **ACADEMIC INTEGRITY:**

Students are expected to maintain a high level of integrity. Students submitting the work of others, or those making use of any dishonest, deceptive, or fraudulent means for their projects, will obtain a grade of zero. No excuses. No exceptions. No tolerance. Students writing essays as their projects should submit them through *turnitin* found on *BlackBoard*.

### **INTERNET/COMPUTER REQUIREMENTS**

This class requires basic computer skills such as getting online, typing, using the mouse, controlling the volume, remembering passwords, etc. Make sure you have a Headset with a Microphone. Make sure to familiarize yourself with ALL websites and platforms that make up this class. You will have considerable amount of online work through BlackBoard, Quia, and VoiceThread. For Quia, your code is FDMD873. Go online and follow the easy instructions [www.quia.com](http://www.quia.com).

### **VoiceThread:**

1. Post your own comment, and THEN comment on someone else's posting. You must have ONE recording per chapter and you should post comments on someone else's postings.
2. As much as possible try to minimize background noise.

### **ANSWERS:**

🍏 Watch the instructional videos on and look at their FAQs. Voice recordings: the platform can be found on your Quia page. Click on the lower right boxes to participate. There is one box for every discussion. If you need help with VT, click here: <http://voicethread.com/help/faq/#troublerecording>

🍏 Quia: you need to open an account, THEN add the class when it prompts you to enter the class code. Find more info here <http://www.quia.com/tutorials.html>

## F CLASSIQUETTE

- No background music, please.
- If you desire to participate on DimDim, push and hold the "talk" button. The professor will decide who participates next. Listen respectfully when others are speaking.
- Keep in mind that once you are “live” everyone else can hear your conversations.
- Profanity and disrespectful language towards others will NOT be tolerated.
- As much as I appreciate your participation, please be considerate and avoid monopolizing other’s attention and time for learning.

## G PROPOSED CALENDAR OF ACTIVITIES

Date	Contents	Evaluation
May 25	<ul style="list-style-type: none"> <li>• Intro to the class, terminology: Ethnomusicology and Africology. Geography. Linguistics.</li> <li>• Short clips posted on Quia.</li> <li>• Read the Introductory essays on Quia.</li> </ul>	<ol style="list-style-type: none"> <li>1. Introduce yourself to the class on VoiceThread.</li> <li>2. Post your thoughts on the first impressions.</li> <li>3. Take Quiz "zero"</li> </ol>
May 26-28	<ul style="list-style-type: none"> <li>• <b>READ</b> the <i>Afro-Brazilian Music and Ritual</i> essay on Quia.</li> </ul>	<ol style="list-style-type: none"> <li>1. Share your thoughts on VT</li> <li>2. Take quiz "ABMR" on Quia.</li> </ol>
May 27	<b>LIVE Online meeting on DimDim to clarify doubts</b>	
May 29	<ul style="list-style-type: none"> <li>• <b>READ</b> the Intro/Chapter 1 on the <i>Brazilian Sound</i>.</li> <li>• <b>READ</b> Chapter 1 in “Music in Brazil.”</li> </ul>	<ol style="list-style-type: none"> <li>1. Take quiz.</li> <li>2. Post on VoiceThread.</li> <li>3. Sign up for presentations.</li> </ol>
June 3	<b>Individual LIVE Presentations on DimDim Begin 6/3, 6/10, and 6/17.</b>	
June 5	<ul style="list-style-type: none"> <li>• Chapter 2 in Pessanha.</li> <li>• <b>READ</b> Chapter 2 in “Music in Brazil.”</li> </ul>	<ol style="list-style-type: none"> <li>1. Take quiz.</li> <li>2. Post on VoiceThread.</li> <li>3. Comment on postings by peers.</li> </ol>
June 10	<b>Present your topic live.</b>	
June 12	<ul style="list-style-type: none"> <li>• Chapter 5 in Pessanha.</li> <li>• <b>READ</b> Chapter 3 in “Music in Brazil.”</li> </ul>	<ol style="list-style-type: none"> <li>1. Take quiz.</li> <li>2. Post on VoiceThread.</li> <li>3. Comment on postings by peers.</li> </ol>
June 17	<b>Present your topic live.</b>	
June 19	<ul style="list-style-type: none"> <li>• Chapter 6-7 in Pessanha.</li> <li>• <b>July 27th:</b> YouTube Formal Presentation Due.</li> </ul>	<ol style="list-style-type: none"> <li>1. Take quiz.</li> <li>2. Post on VoiceThread.</li> <li>3. YouTube.</li> <li>4. <b>Work on your Project!</b></li> </ol>
June 25	<ul style="list-style-type: none"> <li>• Chapter 8-10</li> <li>• <b>End of class</b></li> </ul>	<ol style="list-style-type: none"> <li>1. Critique in writing on YouTube.</li> <li>2. Take quiz.</li> <li>3. Post on VoiceThread.</li> <li>4. Create your playlist.</li> </ol>
June 25 <b>Midnight</b>	<b>FINAL PROJECT and PLAYLIST DUE</b>	

## **ADDITIONAL ARTISTS**

**YouTube any of these artists and you will get more suggestions.**

- Tom Jobim, Gilberto Gil, Milton Nascimento
- Chico Buarque
- Caetano Veloso
- Paralamas do Sucesso
- Lenine
- Maria Bethânia
- Tribalistas
- Elis Regina
- Maria Rita
- Skank
- O Rappa, Gabriel O Pensador
- Charlie Brown Jr.

# Rubric for Presentations

Nelson López

Name \_\_\_\_\_ Date \_\_\_\_\_ Presentation # \_\_\_\_\_

## Academic integrity notice

Students are expected to maintain a high level of integrity. Students submitting the work of others, or those making use of any dishonest, deceptive, or fraudulent means will obtain a grade of zero and will be referred to the appropriate Dean. No excuses. No exceptions. No tolerance.

## Guidelines for presentations

1. Keep in mind what you want your audience to learn.
2. Before your talk you may write out what you are going to say, but make yourself believable, do not read or use notes for the actual presentation.
3. Outline your talk so that you do not become repetitive and decide what's important.
4. Practice your presentation. Rehearsing the sequence of your materials will avoid awkward pauses and will give your presentation a more professional appeal in the right timing.
5. Make eye contact. Think of it as if you are speaking to a live audience.
6. Be prepared to answer questions.
7. Prepare a handout and send it to your instructor with the following info:
  - ✓ Your name
  - ✓ Your Major
  - ✓ Name of course
  - ✓ Title/date/geography of your presentation
  - ✓ Summary of your presentation
  - ✓ References

## Checklist

- I brainstormed and outlined my presentation.
- I rehearsed my talk.
- I submitted the handout.
- My presentation is no longer and no shorter than eight minutes.
- I uploaded it on time.

	<b>Needs Work F</b>	<b>Developing C</b>	<b>Proficient B</b>	<b>Plus A</b>
<b>Preparation</b>	Frequent hesitations or unintelligible speech indicate a lack of preparation and knowledge.	Minimal hesitations. Student talks clearly. Speech is intelligible. Knowledge of material could be improved.	Student was prepared and has complete knowledge of material. Speech is understood.	Student talks clearly and has complete knowledge of material. Student has rehearsed before recording.
<b>Accuracy of assignment and Timing</b>	The student does not follow the guidelines for the assignment and goes over or under time limit.	The student does not comprehensively follow the guidelines for the assignment and goes over or under time limit.	The student generally follows the guidelines. The timing is almost exact.	The student follows the guidelines for the assignment and stays within time limit.
<b>Content</b>	The presentation is not understood. Does not follow a logical order.	Some points are not understood. Missing information (e.g. introduction, geography, key issues, and conclusion).	Most information is accurate. It lacks some information.	The presentation flows in a logical order and has all points clearly established.
<b>Delivery</b>	Poor. The student pays little attention to details. There is great difficulty in understanding the presentation.	Good. The student seems to understand the assignment but is easily distracted. There is some difficulty in following the presentation. There are some hesitations during presentation.	Very good. The student pronounces accurately paying attention to details. Minimal delivery delays.	Enthusiastic. Presentation is accurate and fluid.
<b>Professionalism</b>	Inappropriately dressed for a formal presentation. Does not maintain eye contact or does not use voice clearly.	Dressed in an acceptable manner for a formal presentation. Maintains some eye contact and uses voice clearly.	Appropriately dressed for a formal presentation. Maintains some eye contact and uses voice clearly.	Appropriately dressed for a formal presentation. Maintains eye contact and uses voice clearly.