



Utah State University  
PORT 3400 – Popular Music in the Portuguese Speaking World  
Fall 2017

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**Course Description and Objectives:** This course is an introduction to the popular music of Brazil, Portugal, Cape Verde, and Angola. We will study the emergence of contemporary popular music in a variety of forms while paying close attention to the specific historical, socio-cultural, and political forces that have shaped its formation in these specific countries. We will also explore the impact of globalization on national popular music forms throughout the Portuguese-speaking world and their respective contributions to transnational genres such as jazz, "latin music," and "world music." Our analytical focus will be centered on poetry and song lyrics, musical form (melody, rhythm, instruments, sources of influence), as well as social context and the political economy of popular music (nationally and internationally). Class sessions will be organized around lectures, discussion, music listening, and film viewing. The course will be taught entirely in Portuguese. In more specific terms, these are the goals for this course:

1. **Gaining a broader understanding and appreciation of intellectual-cultural activity** (discussion of texts, music lyrics and films in Portuguese).
2. **Learning to analyze and critically evaluate ideas, arguments, and points of view** (reading and discussing assigned texts in Portuguese/English).
3. **Acquiring skills in working with others as a member of a team** (classroom presentations in group).

### Required Texts:

1. **Articles available on the web site of the course.**

### Films:

1. **Coisa mais linda: História e casos da Bossa Nova** (2005), by Paulo Thiago.
2. **Carmem Miranda: Banana is my Business** (1995), by Helena Solberg/David Meyer.
3. **From Samba to Bossa** (2007). BBC Documentary.
4. **The Tropicalia Revolution** (2007). BBC Documentary.
5. **Kuduro: Fogo no Museke.** (2009), by Jorge Antonio.
6. **Mariza and the Story of Fado** (2007), by Simon Broughton

### Secondary Bibliography:

- Arenas, Fernando. 2011. "Cesária Évora and the Globalization of Cape Verdean Music." In Lusophone Africa: Beyond Independence. Minneapolis: University of Minnesota Press.
- Avelar, Idelber and Christopher Dunn, eds. 2011. Brazilian Popular Music and Citizenship. Durham & London: Duke University Press.
- Campos, Augusto de. 2005. Balanço da bossa e outras bossas. São Paulo: Perspectiva.
- Carvalho, Pinto de. 1982. História do fado. Lisboa: D. Quixote.
- Dunn, Christopher. 2001. Brutality Garden: Tropicalia and the Emergence of a Brazilian Counterculture. Chapel Hill & London: The University of North Carolina Press.
- Homem de Mello, Zuzi. 2000. Enciclopédia da música brasileira popular. São Paulo: Publifolha.
- McGowan, Chris and Ricardo Pessanha. 2009. The Brazilian Sound: Samba, Bossa Nova, and the Popular Music of Brazil. Philadelphia: Temple University Press.
- Perrone, Charles. 1988. Letras e letras da MPB. Rio de Janeiro: Elo Editora.
- , 1989. Masters of Contemporary Brazilian Song. Austin: University of Texas Press.
- Perrone, Charles and Christopher Dunn, eds. 2001. Brazilian Popular Music and Globalization. New York & London: Routledge.
- Wisnik, José Miguel. 1989. O som e o sentido: uma outra história das músicas. São Paulo: Cia das Letras.

### Important Guidelines, Policies and Reminders:

1. **Be proactive:** Less than a C on any assignment requires immediate attention. The student must see the instructor to detect and clarify problem areas and discuss ways to improve your work/grade.
2. **Students with disability:** The Americans with Disabilities Act states: "Reasonable accommodation will be provided for all persons with disabilities in order to ensure equal participation within the program. If a student has a disability that will likely require some accommodation by the instructor, the student must contact the instructor and document the disability through the Disability Resource Center, preferably during the first week of the course. Any request for special consideration relating to attendance, pedagogy, taking of examinations, etc., must be discussed with and approved by the instructor. In cooperation with the Disability Resource Center, course materials can be provided in alternative format—larger print, audio, diskette, or Braille." All accommodations are coordinated through the Disability Resource Center (DRC) in Room 101 of the University Inn, 797-2444 voice, 797-0740 TTY, or toll free at 1-800-259-2966. Please contact the DRC as early in the semester as possible. See: <http://www.usu.edu/policies/pdf/Accmdtns-for-Disabled.pdf>
3. **Sexual Harassment:** Sexual harassment is defined by the Affirmative Action/Equal Employment Opportunity Commission as any "unwelcomed sexual advances, requests for sexual favors, and other verbal or physical conduct of a sexual nature." If you feel you are a victim of sexual

harassment, you may talk to or file a complaint with the Affirmative Action/Equal Opportunity Office, located in Old Main, Room 161, or call the office at 797-1266.

4. **Academic Integrity:** "Each student has the right and duty to pursue his or her academic experience free of dishonesty. The Honor System is designed to establish the higher level of conduct expected and required of all Utah State University student." Students who violate university rules on academic integrity are subject to disciplinary penalties. Academic dishonesty/misconduct shall include, but not be limited to, disruption of classes, threatening the instructor or a fellow student in an academic setting, giving or receiving of unauthorized aid on examinations or in the preparation of reports, notebooks or other assignments, knowingly misrepresenting the source of any academic work and/or plagiarizing of another's work, or otherwise acting dishonestly for the purpose of obtaining/changing grades. For more detail information on academic honesty policies, please see STC's Ethical Principles for Technical Communicators at <http://stc.org/ethical.asp> and the USU policy on plagiarism and its consequences in the undergraduate catalog on p. 20. See also: <http://www.usu.edu/policies/pdf/Acad-Integrity.pdf>

**Note on Plagiarism** (source: LAS 2200 syllabus)

For the most part, you must write your answer in your own words using your own thoughts. The words or phrases of others should be placed in quotation marks and footnoted or cited. You should also give proper credit when you borrow ideas that originated with other authors. In other words, take care that you do not commit any acts of plagiarism.

From a text by Scott and Garrison on page 77 it states "direct quotes must always be credited, as well as certain kinds of paraphrase material. Information that is basic-important dates, universally acknowledged facts or opinions-need not be cited. Information that is not widely known, however, whether fact or opinion, should receive documentation." Most of the information you obtain for writing your paper will be of this latter type. It will not be universally acknowledged or known, therefore, it must be cited. Consequently, you should have citations in nearly every paragraph of your paper until you reach your own personal analysis and conclusions at the end.

Ann Leffler of the Sociology Department at USU (Soc 601 syllabus) has defined plagiarism as "the academic term for theft." It refers to the "stealing" of the thoughts, words, sentences, paragraphs, or, in some cases, entire documents written by other people. If you borrow even so much as a phrase from another author without placing it in quotation marks and citing the author of the phrase, you are committing an act of plagiarism. If you borrow an idea from another author without giving that author credit for the idea, you are committing an act of plagiarism.

Mistakenly, students sometimes believe that it's "OK" to borrow sentences and paragraphs from other authors so long as a few words are changed here and there. Again, to quote Ann Leffler: "...changing some words, inserting one's own comments, or tampering in another way with someone else's work does not circumvent a charge of plagiarism, but simply adds defacement to it."

Sometimes, students will borrow the logical structure of an article using in parallel sequence the thoughts of an author as she/he proceeds from paragraph to paragraph. Such practices are not acceptable unless the author is given credit for each of those thoughts and they are presented as background to the student's own original commentary. As a general rule, the words and ideas of other authors should be presented only as a basis for you to develop your own words, ideas, critiques, and syntheses.

Plagiarism is a very serious matter and, in some forms, is a violation of the law. Students have been expelled from the university for engaging in acts of plagiarism. The policy... in response to an initial act of plagiarism by a student is to give the student an "F" grade for the plagiarized assignment and to insert a note in the student's Departmental file indicating the nature of the plagiarism act. A second act of plagiarism in the same course will result in an "automatic" receipt of a grade of "F" for the course.

**5. Attendance and Participation Policy:**

**Participation:** *Effort and engagement in classroom activities is what counts towards a good participation grade.* Students who regularly contribute to class discussion and keep up on reading assignments will receive a good participation score. Pop quizzes may be given at the beginning of any class period at the instructor's discretion in order to ensure that students are keeping up on reading. Please speak with your instructor outside of class if you have any concern related to class performance or about ways to accomplish your goals in the course. As a courtesy to all, students shall not use the time in classroom to read outside materials nor use cellular phones, iPhones, iPods and/or other devices. Phones should be "off" during class periods. If you have a situation requiring an adjustment to this policy, please discuss this with the instructor. Background noise(s) due to loud conversation(s) between or among students is not appreciated by the instructor (nor by other students) and may affect students' participation grade.

**Attendance:**

1. More than three unexcused absences the student will result in a full letter grade reduction for the course grade.

2. Tardiness is neither appreciated nor welcomed; three tardies = 1 absent day. An exception to the attendance policy is students who travel with the university (i.e. athletes). If the student plans to miss any class period s/he must contact the instructor beforehand, and must turn in any homework before the due date since after that no late work will be accepted.

3. Excused absences will not affect the attendance and participation grade. Should illness or emergency prevent attendance, please notify the instructor promptly by phone or e-mail. If the student miss any class, it is his/her responsibility to collect handouts, assignment sheets, and other information made available during class time.

Much of your learning will occur as a result of your attendance and participation. Class participation includes asking appropriate questions and sharing comments with the class, bringing materials for in-class work, and attending the lectures. I hold very high expectations for all students. Students are expected to look alert, take notes, and think about the ideas presented in class. Simply being in class is insufficient for learning, but being absent from class, either mentally or physically, will certainly prevent you from learning. In-class assignments will be part of the class format. Missed class activities and assignments may not be made up unless under unusual circumstances. It is the student's obligation to find out what missed if absent.

**Class conduct:** I will treat you with respect and I expect you to extend the same respect toward me and your classmates.

**Absolutely NO offensive remarks about or discriminatory behavior directed toward a person's race, creed, religion, national origin, age, sexual orientation or disability will be tolerated in the classroom.**

6. **Final Research Paper.** There will be one final paper for the course. This will be a short research paper on any topic related to the aspect related to the content discussed during the semester.

- This assignment needs to be typed (double-spaced), and the student is expected to provide sources in the endnotes and a bibliography.
- Contrary to a personal essay—in which the student presents his/her thoughts, feelings and opinions without referring to sources of information or ideas, the student will need to go beyond personal knowledge and experience to write this final essay.
- According to the MLA Handbook for Writers of Research Papers, "No matter what your subject of study, learning to investigate, review, and productively use information, ideas,

and opinions of other researchers will play a major role in your development as a student. The sorts of activities that constitute a research paper—identifying, locating, assessing, and assimilating others’ research and then developing and expressing your own ideas clearly and persuasively—are at the center of the educational experience” (p. 3).

- If the student is not familiar with writing a research paper, please consult the MLA Handbook, the Chicago Handbook Style or any writing style handbook in order to assure that the assignment is completed properly.
- **Students will be required to submit the topic of his/her final paper to the professor for approval.** Details will be provided during the semester.
- Essays should have a clear thesis statement and students must use the mechanics of writing (language and style) clearly and effectively. A working outline is recommended.
- Although Internet search tools and sites can be used as resources, the student MUST avoid online encyclopedias such as Wikipedia, Blog sites and/or any non-scholarly sites.
- Papers solely based on Internet sources are not acceptable. Nor are “cut-and-past” papers from the Internet or any other source(s). I’ll check ALL reference sources. If in doubt, ask the instructor.
- Plagiarism is NOT acceptable, and student will be penalized for doing so. No grade will be changed unless the instructor has made an error.
- Give yourself plenty of time to think through your choice of topic, consult materials and write your essay.
- If you encounter any problems do not hesitate to talk to your instructor, whether to clarify the assignment or to get help in choosing, developing, or researching a topic or in preparing the essay.
- No matter what the emphasis of a particular assignment may be, the student should always be working to improve their writing skills in Portuguese.
- While the instructor will be working individually with students to make their writing clear, concise and error free, there will be one peer review before the assignment is turned in to the instructor for grade.
- No student will be allowed to make up a peer review, so please be on time and participate.
- Final drafts will be graded on the basis of organization, content, grammar, vocabulary and communication effectiveness.

#### **Other criteria for evaluation of written assignments (exams, papers, etc.):**

- Thorough knowledge of concepts discussed in class, with specific textual exams, along with theoretical and critical basis or implications, plus original ideas and examples = A
- Considerable knowledge of concepts discussed in class, with specific textual examples that aptly illustrate interpretation or theoretical framework = B
- Basic knowledge of concepts discussed in class, vague textual examples and the use of generalizations that do not show thorough knowledge of texts = C
- Paper shows some evidence of reading texts, some general ideas, but does fail to develop topic fully =D
- Little evidence of having read texts, vague references to work and/or context =F
- For final research papers, the same criteria apply; however, there must be a logical development of an argument or thesis, along with textual examples to support such ideas, and logical transitions to strengthen the interpretation.

7. **Classroom Presentation:** There will be one group presentation. *Details will be provided during the semester.*
8. **Unit reports:** There will be three unit reports on the musical movements you will study on this course. More information on the class web site. No late assignment will be accepted.
- While the instructor may provide students with guiding questions on the readings in order to help them understand these materials critically, it is the **responsibility of the student to read the materials** before the due date and come to class prepared to offer a cogent discussion of them.
9. **Grading:** Grades will be assigned according to the scale shown below.  
 A (100-93%); A- (92.9-90%); B+ (89.5-86%); B (85.9-83%); B- (82.9-80%); C+ (79.9-76%); C (75.9-73%); C- (72.9-70%); D+ (69-66%); D (65-63%); D- (62.5-60%); F (59.9 or less).

Attendance	5 percent
Participation	10 percent
Final Research Paper	40 percent
Unit reports	30 percent
Class presentations	15 percent
Total	100 percent

**NOTE:**

**All the assignments you will perform in the course are on CANVAS.**

**NO LATE assignments will be accepted**

PLEASE, See YOUR calendar ON CANVAS for due dates.

10. **Student/Teacher Conferences:** Students are encouraged to meet one-on-one with the instructor throughout the semester to discuss questions, concerns, progress, etc. Please do not wait until the end of the semester to visit with the instructor; the sooner you meet with the instructor the better!

**By accepting this syllabus you have agreed to these guidelines and must adhere to them.**



## PROGRAMAÇÃO DO CURSO

Aula	Programação
01	<ul style="list-style-type: none"> <li>• Introdução do curso</li> </ul>
02	<ul style="list-style-type: none"> <li>• <b>“The Sociology of Pop(ular) Music”</b>. In.: Joseph Kotarba and Philip Vannini. <i>Understanding Society Through Popular Music</i>. Routledge, New York/London, 2009.</li> </ul>
03	<ul style="list-style-type: none"> <li>• <b>TBA</b></li> </ul>
04	Reading assignment: <b>“Five century of music” (pp. 9 to 19)</b> In.: <i>The Brazilian Sound: Samba, Bossa Nova and the Popular Music of Brazil</i> .
05	<ul style="list-style-type: none"> <li>• Reading assignment: <b>“The Beginnings” (pp. 7 to 21)</b>. In.: <i>Musica Brasileira: A History of Popular Music and the People of Brazil</i>.</li> </ul>
06	<ul style="list-style-type: none"> <li>• Reading assignment: <b>“The Heartbeat of Rio” part 1 (pp. 21 to 34)</b>. In.: <i>The Brazilian Sound: Samba, Bossa Nova and the Popular Music of Brazil</i>.</li> </ul>
07	<ul style="list-style-type: none"> <li>• Reading assignment: <b>“The Heartbeat of Rio” part 2 (pp. 35 to 53)</b>. In.: <i>The Brazilian Sound: Samba, Bossa Nova and the Popular Music of Brazil</i>.</li> </ul>
08	<ul style="list-style-type: none"> <li>• Reading assignment: <b>“Bossa Nova: The New Way” part 1 (pp. 55 to 65)</b>. In.: <i>The Brazilian Sound: Samba, Bossa Nova and the Popular Music of Brazil</i>.</li> </ul>
09	<ul style="list-style-type: none"> <li>• Reading assignment: <b>“Bossa Nova: The New Way” pat 2 (pp. 65 to 75)</b>. In.: <i>The Brazilian Sound: Samba, Bossa Nova and the Popular Music of Brazil</i>.</li> </ul>
10	<ul style="list-style-type: none"> <li>• Reading assignment: <b>“The Bossa Nova” part 1 (pp. 131 to 141)</b>. In.: <i>Musica Brasileira: A History of Popular Music and the People of Brazil</i>.</li> <li>• <b>Entregar Unit Report 1</b></li> </ul>
11	<ul style="list-style-type: none"> <li>• Reading assignment: <b>“The Bossa Nova” part 2 (pp. 141 to 149)</b>. In.: <i>Musica Brasileira: A History of Popular Music and the People of Brazil</i>.</li> </ul>
12	<ul style="list-style-type: none"> <li>• Reading assignment: <b>“Offspring of Bossa Nova” part 1 (pp. 150 to 163)</b>. In.: <i>Musica Brasileira: A History of Popular Music and the People of Brazil</i>.</li> </ul>
13	<ul style="list-style-type: none"> <li>• Reading assignment: <b>“Offspring of Bossa Nova” part 2 (pp. 163 to 177)</b>. In.: <i>Musica Brasileira: A History of Popular Music and the People of Brazil</i>.</li> </ul>
14	<ul style="list-style-type: none"> <li>• Reading assignment: <b>“Its Forbidden to Forbid”, by Christopher Dunn (Tulane University)</b></li> </ul>
15	<ul style="list-style-type: none"> <li>• <b>FALL BREAK CLASS (SUBSTITUTION)</b></li> <li>• <b>ACTIVITY ON CANVAS</b></li> <li>• <b>FILME SOBRE TROPICÁLIA:</b> <a href="https://www.youtube.com/watch?v=6sznYQqbyTc">https://www.youtube.com/watch?v=6sznYQqbyTc</a></li> </ul>

16	<ul style="list-style-type: none"> <li>• Reading assignment: <b>“Topos and Topicalities: The Tropes of Tropicalia and Tropicalismo”</b>, by Charles Perrone (University of Florida)</li> <li>• <b>Entregar Unit Report 2</b></li> </ul>
17	<ul style="list-style-type: none"> <li>• Reading assignment: <b>“Tropicalia” part 3 (pp. 97 to 109)</b>. In.: <i>Brutality Garden</i>.</li> </ul>
18	<ul style="list-style-type: none"> <li>• Reading assignment: <b>“Tropicalia” part 4 (pp. 109 to 121)</b>. In.: <i>Brutality Garden</i>.</li> </ul>
19	<ul style="list-style-type: none"> <li>• Reading assignment: <b>“Bahia of all Saints” (pp. 117 to 138)</b>. In.: <i>The Brazilian Sound: Samba, Bossa Nova and the Popular Music of Brazil</i>.</li> <li>• <b>Entregar Reseach Proposal for approval</b></li> </ul>
20	<ul style="list-style-type: none"> <li>• Reading assignment: <b>“North by Northeast” (pp. 138 to 158)</b>. In.: <i>The Brazilian Sound: Samba, Bossa Nova and the Popular Music of Brazil</i>.</li> <li>• <b>Entregar Unit Report 3</b></li> </ul>
21	<ul style="list-style-type: none"> <li>• Reading assignment: <b>“Tropical Rock” (pp. 185 to 202)</b>. In.: <i>The Brazilian Sound: Samba, Bossa Nova and the Popular Music of Brazil</i>.</li> </ul>
22	<ul style="list-style-type: none"> <li>• Reading assignment: <b>“More Brazilian Sound” (pp. 203 to 207)</b>. In.: <i>The Brazilian Sound: Samba, Bossa Nova and the Popular Music of Brazil</i>.</li> </ul>
23	<ul style="list-style-type: none"> <li>• <b>Final Research Project: Planning Meeting</b></li> </ul>
24	<ul style="list-style-type: none"> <li>• Reading Assignment: <b>“The woman in Portuguese fado-singing”</b> (pp 19 to 32) (Article available for download at “File” section on CANVAS).</li> </ul>
25	<ul style="list-style-type: none"> <li>• Reading Assignment: <b>“Migration, sodade and conciliation: Cape Verdean batuque practice in Portugal”</b>, by Jorge Castro Ribeiro. (pp. 97 to 117). (Article available for download at “File” section on CANVAS).</li> </ul>
26	<ul style="list-style-type: none"> <li>• África (1)</li> <li>• <b>Reading Assignment: Fernando Arenas (TBA)</b></li> </ul>
27	<ul style="list-style-type: none"> <li>• África (2)</li> <li>• Reading Assignment: <b>“Popular Music and Cultural Identity in the Cape Verdean Post-Colonial Diaspora”</b>, by Timothy Sieber. (pp. 123 to 148). (Article available for download at “File” section on CANVAS).</li> </ul>
28	<ul style="list-style-type: none"> <li>• <b>TBA</b></li> </ul>

