**THE EMPIRE SINGS BACK**

**New African Rhythms and Cultural Resistance in the European Diaspora**

**Arts & Sciences 1137.xx First Year Seminar**

**1 Semester-hour Credit**

**Thursday, 4:10-5:05PM Room University Hall 074**

##### Instructor Name: Pedro Pereira

##### Office Hours: Tuesdays and Thursdays, 10:00 - 11:00, or by appointment

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# Course Description

North American college students grew up listening to rap and hip hop, and know that from very early on in its history the genre was exported to other areas of the globe where significant communities of African descent face social and political struggles similar to the ones sung by American MC’s. They are less familiar with other musical genres which, cultivated by musicians in diasporic African communities across the globe, make their way back to the North American musical melting pot. In this seminar students will learn about the vibrant musical scene that has emerged in Lisbon, Portugal, as a result of a longstanding colonial and imperial history connecting Portugal and several countries in the African continent. In fact, Portugal was both the first and the last European power maintaining an empire in Africa, starting in 1415 and ending only in 1975; Brazil is of course part of this history, having been on the receiving end of more than 4 million enslaved Africans, and home to the largest diasporic African community in the world. The United Nations projects that by 2050 Africa will be the continent where the majority of Portuguese speakers will be found, due to population growth in Angola and Mozambique, two former Portuguese colonies with historical ties to Brazil from where a significant number of Portugal’s migrant labor force has originated since 1975. We will look closely at some of the main musical genres that originated in Africa during the colonial period, as well as those that have emerged in Portugal in recent times from within the African and Afro-Portuguese communities, such as *kuduro progressivo*, *kizomba*, and *rap kriolu*, and we will compare the social and political realities informing the respective colonial and postcolonial historical contexts. We will also learn how these musical genres and their promoters are finding their way to the global music market, and helping to reshape the global party scene.

# Texts

All readings will be available on Carmen.

Arenas, Fernando. *Lusophone Africa: Beyond Independence*. Minneapolis: University of Minnesota Press, 2011. Internet resource.

Berland, Jody. “Sound, image and social space: music video and media reconstruction.” In Goodwin, Andrew, Simon Frith, and Lawrence Grossberg. *Sound and Vision: The Music Video Reader*. London: Routledge, 2000.

Moorman, Marissa J. *Intonations. A Social History of Music and Nation in Luanda, Angola, from 1945 to Recent Times*. Athens, OH: Ohio University Press, 2008.

Naro, Nancy P, Roger Sansi-Roca, and Dave Treece. *Cultures of the Lusophone Black Atlantic*. New York: Palgrave Macmillan, 2007.

Pardue, Derek. *Cape Verde, Let's Go: Creole Rappers and Citizenship in Portugal*, 2015. Internet resource.

Quinlan, Susan C, and Fernando Arenas. *Lusosex: Gender and Sexuality in the Portuguese-Speaking World*. Minneapolis: University of Minnesota Press, 2002.

Zurara, Gomes E, C R. Beazley, and Edgar Prestage. *The Chronicle of the Discovery and Conquest of Guinea*. Farnham, Surrey: Ashgate, 2010. 78-87

**Course Policies**

Attendance: Students are expected to come to class on time every day and to stay until the end of class. Unexcused late arrivals and early departures will each count as ½ of an unexcused absence. Since the class meets only once a week, students will be allowed just two unexcused absences. After that, 2 points for each unexcused absence will be discounted from final course grades. **Excused absences** (or adjustments to attendance or participation) should be discussed with the instructor and documented.

Examples of excused absences are: Participation in a scheduled activity of an official University organization, verifiable confining illness, serious verifiable family emergencies, subpoenas, jury duty, and military service. A note from Student Health Services that indicates, “The patient was not seen here during this period of illness,” is not acceptable. It is the student's responsibility to notify his/her instructor of any excused absence as far in advance as possible. Documentation for excused absences must be presented as soon as possible. **No documentation will be accepted after the last day of regularly scheduled classes**.

Use of Technology and Internet Resources:

1. Technology: **The use of cellular phones is not allowed in this class at any time**. Your phone should be silent or disconnected when you enter the classroom. Students who insist on using their personal phones (whether for making/receiving calls or for text messaging) will be invited to leave the class.

The use of personal computers and laptops is restricted to note taking and any assigned research activities. **Students are not allowed to check email, Facebook or any social media utilities for personal use while in class**. It is expected that students devote class time in its entirety solely to the activities that the instructor designs and assigns for each class. Using class time for work related to other courses—such as homework—is unacceptable and constitutes grounds for dismissal. Any student engaging in this type of activity will be given an opportunity to correct his/her behavior; **persistence in this behavior or defiance will result in an invitation to leave the class, and one percentage point being deducted from the final grade**.

2. Internet Resources: Any materials used as sources for your work need to be properly acknowledged following the MLA style. **Please be advised that while you can certainly use the Internet as a tool for your research, Google, Wikipedia and other sites will not be accepted as authoritative sources.** If used correctly, the Internet is an important research tool, but does not replace traditional bibliographic research.

# Grading

Type of Grade: Letter graded (A to E).

Grade Composition:

Attendance and participation 20%

Written commentaries 30%

Oral presentation 20%

Final essay 30%

Class participation: Participation is key to the success of the seminar. This grade will be based on appropriate and proactive in-class contributions to discussions. In order to achieve productive and live class discussions, students are required to write a short response paper where they analyze and comment the music videos and/or readings assigned for each class.

Oral Presentations: Topics for research will be assigned to groups of four in the sixth week, and by the tenth week the groups will conduct a 15-minute-long oral presentation on their subject. Each group will have to prepare one question for each presentation. Groups will be evaluated for the clarity of the presentation, as well as their level of active participation in the ensuing discussions.

Final Essay: On the last day of class students will turn in a 3-page essay fashioned as a review of one or more musical videos discussed in class. Attached to this essay should be a separate sheet with a brief chronicle of what srtudents consider to be the key moments of the personal learning they will have undergone (i.e. major discoveries, assumptions challenged, skills trained, etc.) throughout the semester.

**Academic Misconduct**

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5- 487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.

**Students with Disabilities**

**Students with disabilities (including mental health, chronic or temporary medical conditions) that have been certified by the Office of Student Life Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office of Student Life Disability Services is located in 098 Baker Hall, 113 W. 12th Avenue; telephone 614-292-3307, slds@osu.edu; slds.osu.edu.**

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#### Weekly Schedule

### **Week 1 – Topic:** Introduction to the seminar

READ: Berland, Jody. “Sound, image and social space: music video and media reconstruction.”

### **Week 2 – Topic:** Atlantic matrix

### READ: Arenas, Fernando. “African, Portuguese, and Brazilian Interconnections. The Lusophone Transatlantic Matrix”

### **Week 3 – Topic:** 1440-1600: Uneasy beginnings. African Cultural Resistance in Early Modern Portugal.

READ: Zurara, Gomes E, C R. Beazley, and Edgar Prestage. *The Chronicle of the Discovery and Conquest of Guinea*. Farnham, Surrey: Ashgate, 2010. 78-87

### **Week 4 – Topic:** 1960-1975: Colonial uprisings in Angola, protest song in the metropole.

### READ: Moorman, Marissa. “Musseques and Urban Culture”

### **Week 5 – Topic:** 1960- 2018:Unmoored ships and suburbs rising:The Cape Verdean case.

READ: Arenas, Fernando. “Cesária Évora and the Globalization of Cape-Verdean Music”

### **Week 6 – Topic:** 1980-2018: Brazilian introjections.

### READ: Saraiva, Carla. “African and Brazilian Altars in Lisbon—Some Considerations on the Reconfigurations of the Portuguese Religious Field” in *Cultures of the Lusophone Black Atlantic*

### **Week 7 – Topic:** 1990-2018: The global party scene takes over. House music, techno and voguing.

READ: Lepecki, André Torres. “The impossible body: queering the nation in modern Portuguese dance.” In Quinlan, Susan C, and Fernando Arenas. *Lusosex: Gender and Sexuality in the Portuguese-Speaking World*. Minneapolis: University of Minnesota Press, 2002.

### **Week 8 – Topic:** 1996-2018: Rap Kriolu

### READ: Pardue, Derek. *Cape Verde, Let's Go: Creole Rappers and Citizenship in Portugal*.

### **Week 9 – Topic:** 2018-2018: Financial Meltdown: When Angolan Money and Urban Music Strike the Postcolony. The Case of *Batida* (Pedro Coquenão).

READ: Watch interview sequence

<https://www.youtube.com/watch?v=4HfcN5JYNmY>

<https://www.youtube.com/watch?v=O7DDvxgij28>

<https://www.youtube.com/watch?v=RnxrXWi2XZY>

<https://www.youtube.com/watch?v=snP4GXf2-4E>

### **Week 10 – Topic:** Group Presentations

### **Week 11 – Topic:** 2006-2016: From Buraka to the World: Kuduro, Kuduro Progressivo and the Global Matrix.

READ: Watch documentary: <https://www.youtube.com/watch?v=dBDBY_1bK08&t=1533s>

### **Week 12 – Topic:** 2000-2018: The Rise of Príncipe Records and the Lisbon takeover

READ: Watch documentary sequence: https://www.youtube.com/watch?v=dBDBY\_1bK08&t=1533s

### **Week 13 – Topic:** Final Essay workshop. Students turn in a draft of the final essay, to be workshopped in class with peers. Focus will be on content, form, and methodology.

### **Week 14 – Topic:** Concluding remarks

READ: Final Essay Due.

DUE: \*\*\*