

Term Information

Effective Term Summer 2025
[Previous Value](#) Autumn 2022

Course Change Information

What change is being proposed? (If more than one, what changes are being proposed?)

Title change, REGD for new GE

What is the rationale for the proposed change(s)?

Update to curriculum, New GE

What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

Inclusion in new GE

Is approval of the request contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

General Information

Course Bulletin Listing/Subject Area Portuguese
Fiscal Unit/Academic Org Spanish & Portuguese - D0596
College/Academic Group Arts and Sciences
Level/Career Undergraduate
Course Number/Catalog 2331
Course Title THE EMPIRE SINGS BACK: Portugal's New African Rhythms & Cultural Resistance in the European Diaspora
[Previous Value](#) [Portuguese Culture and Society](#)
Transcript Abbreviation Empire Sings Back
[Previous Value](#) [Port Cult & Soc](#)
Course Description Exploration of the vibrant African & Afro-Portuguese musical genres that have emerged in Portugal as a result of a longstanding colonial and imperial history connecting Portugal and several African continent countries. Focus on how race, ethnicity, & gender interact with music production, fruition, and distribution. Taught in English.
[Previous Value](#) [Examines Portuguese culture, taking into account intersections with other cultural contexts \(e.g., in Europe, Africa, Asia, and the Americas\). Taught in English.](#)
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 Week, 12 Week, 8 Week, 7 Week, 6 Week, 4 Week
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? No
Grading Basis Letter Grade
Repeatable No
Course Components Lecture
Grade Roster Component Lecture
Credit Available by Exam No
Admission Condition Course No

Off Campus	Never
Campus of Offering	Columbus, Lima, Mansfield, Marion, Newark, Wooster

Prerequisites and Exclusions

Prerequisites/Corequisites	
Exclusions	
Previous Value	Not open to students with credit for Portgese 331.
Electronically Enforced	No

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code	16.0904
Subsidy Level	General Studies Course
Previous Value	Baccalaureate Course
Intended Rank	Freshman, Sophomore, Junior, Senior
Previous Value	Freshman, Sophomore

Requirement/Elective Designation

General Education course:
Culture and Ideas; Global Studies (International Issues successors); Historical and Cultural Studies; Race, Ethnicity and Gender Diversity

[Previous Value](#)

[General Education course:](#)
[Culture and Ideas; Global Studies \(International Issues successors\); Historical and Cultural Studies](#)

Course Details

Course goals or learning objectives/outcomes	<ul style="list-style-type: none">• Identify key popular musical genres in contemporary Portuguese-speaking African countries and Portugal.• Identify key players in contemporary Portuguese and Lusophone African popular music, as well as their US and global interlocutors.• Goals and ELOs of the REGD GE Foundation.
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Previous Value

- *Develop abilities to analyze, appreciate, and interpret major forms of human thought and expression*
- *Develop abilities to understand how ideas influence the character of human beliefs, the perception of reality, and the norms which guide human behavior*
- *International Issues (contains two subcategories: "Non-Western or Global," and "Western (Non-United States)"*
- *Exhibit an understanding of some combination of political, economic, cultural, physical, social, and philosophical differences in or among the world's nations, peoples, and cultures outside the U.S.*
- *Be able to describe, analyze and critically evaluate the roles of categories such as race, gender, class, ethnicity, national origin, and religion as they relate to international/global institutions, issues, cultures, and citizenship*
- *Recognize the role of national and international diversity in shaping their own attitudes and values as global citizens*

Content Topic List

- Longstanding Portuguese colonial and imperial history
- Portuguese and Lusophone African popular music
- Racial, ethnic and gender minorities in Portugal, Brazil and Lusophone Africa

Previous Value

- *Portuguese cultural identity from the Middle-Ages to the 21st century*
- *The role of empire in the shaping of Portuguese culture*
- *Post-imperial and democratic Portugal: between Europe and Lusofonia*

Sought Concurrence

No

Previous Value

Attachments

- Rationale-Pereira P2331 The Empire Sings back.pdf: REGD
(Other Supporting Documentation. Owner: Sanabria, Rachel A.)
- Concurrence — Music — Port 2331`.pdf: Concurrence - Music
(Concurrence. Owner: Sanabria, Rachel A.)
- AAAs concurrence for Port 2331.pdf: Concurrence - AAAS
(Concurrence. Owner: Sanabria, Rachel A.)
- P2331 9-27-24 The Empire Sings Back Syllabus Pereira 2024[85].pdf: syllabus
(Syllabus. Owner: Sanabria, Rachel A.)

Comments

- Completed based on 4-7-23 Recommendation: Since there is no language pre-requisite, the Panel assumes that the course is taught in English, and they recommend that this information be re-added to the Course Description that will appear in the Course Catalog on BuckeyeLink. (Course Request Form under "General Information – Course Description"). *(by Sanabria, Rachel A. on 09/27/2024 11:30 AM)*
- Please see feedback email sent to department on 04-07-2023 RLS *(by Steele, Rachel Lea on 04/07/2023 07:54 AM)*

COURSE CHANGE REQUEST
2331 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette
Chantal
09/27/2024

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Sanabria, Rachel A.	03/03/2023 10:02 AM	Submitted for Approval
Approved	Sanabria, Rachel A.	03/03/2023 10:02 AM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	03/21/2023 03:30 PM	College Approval
Revision Requested	Steele, Rachel Lea	04/07/2023 07:54 AM	ASCCAO Approval
Submitted	Sanabria, Rachel A.	09/27/2024 11:30 AM	Submitted for Approval
Approved	Sanabria, Rachel A.	09/27/2024 11:31 AM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	09/27/2024 02:58 PM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Neff, Jennifer Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	09/27/2024 02:58 PM	ASCCAO Approval

P2331
THE EMPIRE SINGS BACK
New African Rhythms and Cultural Resistance in the European Diaspora
3 Credit Hours

LEGACY GE: CULTURES AND IDEAS
NEW GE: HISTORICAL AND CULTURAL STUDIES
RACE, ETHNICITY AND GENDER DIVERSITY



Instructor Name: Pedro Pereira

Schedule: TuTh

Classroom: TBA

Office Hours: Mondays, 10:00 - 11:00, or by appointment

e-mail: pereira.37@osu.edu

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 course 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, with particular attention being paid to how race and ethnicity interact with production, distribution, and fruition, and to how public perceptions of the worth of these cultural productions is shaped.

Course Goals:

1. Identify key popular musical genres in contemporary Portuguese-speaking African countries and Portugal,
2. Identify key players in contemporary Portuguese and Lusophone African popular music, as well as their US and global interlocutors.

LEGACY GE CULTURES AND IDEAS

Goals

Students evaluate significant cultural phenomena and ideas in order to develop capacities for aesthetic and historical response and judgment; and interpretation and evaluation.

Expected Learning Outcomes

1. Students analyze and interpret major forms of human thought, culture, and expression.
2. Students evaluate how ideas influence the character of human beliefs, the perception of reality, and the norms which guide human behavior.

Through the assigned readings, class discussions, group presentation and final project students are provided opportunities for meeting these two ELOs. All the class materials analyzed arguably constitute examples of "major forms of human thought, culture and expression"; The concept of "lusotropicalism," a direct focus of some of the readings (i.e. Fernando Arenas' *Lusophone Africa: Beyond Independence*) we will discuss

constitutes a privileged opportunity for students to evaluate how ideas influence beliefs and perception, but also how belief influences perception and ideas.

NEW GE FOUNDATIONS: HISTORICAL AND CULTURAL STUDIES

Goals - Cultural Studies:

1. Successful students will evaluate significant cultural phenomena and ideas to develop capacities for aesthetic and cultural response, judgment, interpretation, and evaluation.

Expected Learning Outcomes - Cultural Studies:

Successful students are able to:

- 1.1. Analyze and interpret selected major forms of human thought, culture, ideas, or expression.
- 1.2. Describe and analyze selected cultural phenomena and ideas across time using a diverse range of primary and secondary sources and an explicit focus on different theories and methodologies.
- 1.3. Use appropriate sources and methods to construct an integrated and comparative perspective of cultural periods, events, or ideas that influence human perceptions, beliefs, and behaviors.
- 1.4. Evaluate social and ethical implications in cultural studies.

All the assignments in this course are designed to provide students with opportunities to meet these four ELOs. While all of the materials analyzed throughout the semester constitute examples of “major forms of human thought, culture, ideas and expression,” which the written and oral assignments provide ample opportunities to analyze and interpret, the course is organized in such a way that invites both synchronic and diachronic forms of analysis. Thus, students will be able to compare music produced by Africans during the anticolonial struggle in former Portuguese colonies in Africa (1960s and 1970s) with the music being produced by their descendants in Portugal nowadays in a postcolonial context of citizenship. Historical analysis will be as important as analysis of audiovisual language, allowing students to build analytical skills as well as knowledge about specific musical genres (Semba, Morna, Coladera, Funana, Hip Hop, House and Afro-house, etc.) and their reworking through new technologies, as well as major concepts of Portuguese colonial discourse (namely Lusotropicalism) and their impact on cultural production and the challenges that cultural production presents to these concepts both during the anticolonial and postcolonial periods; finally, through comparisons between the Portuguese and the US popular music markets (and targeted analysis of their back-and-forth interactions) students are invited to reflect on the social and ethical implications of the study of culture and to critically engage with their own perceptions and to expand the limits of their cultural upbringing.

RACE, ETHNICITY AND GENDER DIVERSITY

Goals:

1. Successful students will engage in a systematic assessment of how historically and socially constructed categories of race, ethnicity, and gender, and possibly others, shape perceptions, individual outcomes, and broader societal, political, economic, and cultural systems.
2. Successful students will recognize and compare a range of lived experiences of race, gender, and ethnicity.

Expected Learning Outcomes:

Successful students are able to:

- 1.1. Describe and evaluate the social positions and representations of categories including race, gender, and ethnicity, and possibly others.
- 1.2. Explain how categories including race, gender, and ethnicity continue to function within complex systems of power to impact individual lived experiences and broader societal issues.
- 1.3. Analyze how the intersection of categories including race, gender, and ethnicity combine to shape lived experiences.
- 1.4. Evaluate social and ethical implications of studying race, gender, and ethnicity.
- 2.1. Demonstrate critical self-reflection and critique of their social positions and identities.
- 2.2. Recognize how perceptions of difference shape one's own attitudes, beliefs, or behaviors.
- 2.3. Describe how the categories of race, gender, and ethnicity influence the lived experiences of others.

Through the interpretation and analysis of music videos, assigned and supplemental readings, and discussions with invited guests, students will be able to understand how race, gender, and ethnicity are historical and social categories that inform economic, social, and cultural relations among different citizenries across time and space. Throughout the semester students will be invited to evaluate the position of racial, ethnic and gender minorities in Portugal, Brazil, and Lusophone Africa and their relation to power. They will also identify key concepts (such as “lusotropicalism”, “anticolonialism” and “postcolonialism”) and relate them to the life of African Americans in the US. Students’ progress in learning and consolidating these skills will be evaluated through weekly written descriptive and analytical commentaries and periodic quizzes, and their capacity to mobilize those skills in different cultural and historical contexts will be evaluated through the group presentations and the final project. Class discussions, as well as interaction with invited speakers in class provide opportunities for students to identify and explain how systems of power continue to impact lived experiences across the Portuguese-speaking and other areas of the world. In group discussions about the assigned readings and/or featured music videos students will analyze how belonging to two social categories, such as Afro-Portuguese (and variations such as Capeverdean-

Portuguese, Angolan-Portuguese, etc.) or Afrodescendant shape lived experiences in contemporary Portugal. Sample questions to be addressed include: are these groups integrated in their societies? How their access to social mobility is impacted due to their race, ethnicity, or gender identity? An important component of this course is to allow students to compare how categories of race, ethnicity and gender are constructed in Portugal and other Lusophone countries versus parallel constructs in the U.S, and how different societies work with these categories to implement (or fail to) public policy. This transnational perspective will guide students to learn how to think ethically and reflect on their role as political beings who can contribute to change. Discussions with invited guests and scheduled readings will provide the most valuable opportunities for both learning and implementing critical skills.

Finally, the group project will guide students to reflect on their own (and those of their friends and family) social positions, and to compare how social constructions are vehiculated through popular music in the Portuguese-speaking world and in the US. Through the analysis of targeted music videos and readings, particular attention will be paid to how these issues affect women artists in both areas of the world.

Texts

All readings will be available on Carmen.

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

—. "Soundtracks of the Lusophone and Creolophone Spheres: 'Tanto' by Aline Frazão (Angola), 'Kreol' by Mário Lúcio (Cape Verde) and 'N na nega bedju' by José Carlos Schwarz (Guinea-Bissau)." Owen Hilary, and Claire Williams. *Transnational Portuguese Studies*. Liverpool University, 2020. 71-90.

Ashby, Sarah. *The Lusophone World. The Evolution of Portuguese National Narratives*. Brighton, Portland and Toronto: Sussex Academic Press, 2017.

Balibar, Étienne and Wallerstein, Immanuel. *Race, Nation, Class. Ambiguous Identities*. London: Verso, 1991.

Barre, Jorge de la. "Sampling Lisbon. Kuduro and the Lusophone Imagination." *Journal of Popular Music Studies, Volume 31, Number 1, pp. 109–130*.

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.

Buettner, Elizabeth. *Europe After Empire. Decolonization, Society, and Culture*. London: Cambridge University Press, 2016.

Cabral, Amílcar. "Unity and struggle." *Unity and Struggle. Speeches and Writings of Amílcar*. New York: Monthly Review Press, 1975.

Fryer, Peter. *Rhythms of Resistance. African Musical Heritage in Brazil*. Middletown, CT: Wesleyan University Press, 2000.

- Kilomba, Grada. *Plantation Memories. Episodes of Everyday Racism*. Münster: Unrast, 2016.
- 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.
- Pereira, Pedro. "Dance is Disguise': Batida and the Infrapolitics of Dance Music in Postcolonial Portugal." Margarida Rendeiro and Federica Lupati. *Challenging Memories and Rebuilding Identities. Literary and Artistic Voices that Undo the Lusophone Atlantic*. New York: Routledge, 2020. 121-138.
- Pitts, Johnny. *Afropean. Notes From Black Europe*. Allen Lane, 2019.
- Quinlan, Susan C, and Fernando Arenas. *Lusosex: Gender and Sexuality in the Portuguese-Speaking World*. Minneapolis: University of Minnesota Press, 2002.
- Stam, Robert, and Ella Shohat. *Race in Translation : Culture Wars Around the Postcolonial Atlantic*. New York University Press, 2012.
- Zurara, Gomes E, C R. Beazley, and Edgar Prestage. *The Chronicle of the Discovery and Conquest of Guinea*. Farnham, Surrey: Ashgate, 2010. 78-87

Music Videos and Documentaries

The list of audiovisual materials to be analyzed in class will be made available on Carmen at the beginning of the semester. All videos will be available on YouTube.

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. 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 or Chicago styles. **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.

Content

Some content in this course may involve media that may elicit a traumatic response in some students due to descriptions of and/or scenes depicting acts of violence, acts of war, or sexual violence and its aftermath. If needed, please take care of yourself while watching/reading this material and if need be contact a confidential Sexual Violence Advocate (614-267-7020) or Counseling and Consultation Services (614-292-5766). I expect everyone to come to class prepared to discuss the pieces and readings in a mature and respectful way. Please consult the syllabus and check Carmen frequently so that you are prepared in advance. You are welcome to speak with me if you'd like more information about a topic or reading, or if you think a particular subject might be especially challenging or unsettling. If you need to leave or miss class, you are still responsible for the work you miss.

Grading

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

Grading Scale

93–100: A
90–92.9: A-
87–89.9: B+
83–86.9: B
80–82.9: B-
77–79.9: C+
73–76.9: C
70–72.9: C-
67–69.9: D+

60–66.9: D
Below 60: E

Grade Composition:

Attendance and participation	20%
Written commentaries	20%
Four Quizzes	10%
Oral presentation	20%
Final essay	30%

Attendance: Please refer to “Course policies,” p. 8.

Participation: *You are expected to actively participate in class discussions and other activities. This means speaking your mind in individual interventions (questions asked, hypotheses proposed) or group work.* This assignment provides opportunities for students to meet REGD ELOs 1.1, 1.2, 1.3, 1.4 and 2.3.

Written Commentaries: Every week students will turn in on Carmen a two-paragraph description and analysis of the musical videos featured in class. Specific guidelines will be distributed at the beginning of the semester. This assignment provides opportunities for students to meet especially REGD ELO 2.1. and all HCS ELOs.

Four Quizzes: Students will take a total of four quizzes, consisting of multiple-choice questions covering major concepts, musical genres, and main actors learned throughout the semester. This assignment provides instructor and students with a barometer to assess progress in obtaining and consolidating basic concepts learned from the readings and class discussions, and contributes to students meeting all REGD and HCS ELOs.

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. This assignment provides students with opportunities to meet REGD ELO 2.2

Final Essay: On the last day of class students will turn in a 5-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 students 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. This assignment allows students to meet all REGD and HCS ELOs, particularly REGD ELO 2.1 and 2.3.

How This Course Works

Credit hours and work expectations: This is a [3] credit-hour course. According to [Ohio State bylaws on instruction](https://go.osu.edu/credithours) (go.osu.edu/credithours), students should expect around [3] hours per week of time spent on direct instruction (instructor content and Carmen activities) in addition to [6] hours of homework (reading and assignment preparation).

Required Texts

- All the readings will be made available on Carmen. **Readings for oral presentation will be selected by students in consultation with instructor.**
- All music videos showcased in this course will be available on YouTube.

Required Equipment

- **Computer:** current Mac (MacOS) or PC (Windows 10) with high-speed internet connection.
- **Notebook and folder:** throughout the semester I will distribute handouts that you are supposed to keep in an orderly fashion, preferably by chronological order. You will need to consult these materials to prepare for quizzes and the final paper.
- **Other:** a mobile device (smartphone or tablet) to use for BuckeyePass authentication

NOTE: Your cell phone *is not* an acceptable substitute reading device for your laptop, tablet or Kindle.

CarmenCanvas Access

You will need to use [BuckeyePass](https://buckeyepass.osu.edu) (buckeyepass.osu.edu) multi-factor authentication to access your courses in Carmen. To ensure that you are able to connect to Carmen at all times, it is recommended that you do each of the following:

- Register multiple devices in case something happens to your primary device. Visit the [BuckeyePass - Adding a Device](https://go.osu.edu/add-device) (go.osu.edu/add-device) help article for step-by-step instructions.
- Request passcodes to keep as a backup authentication option. When you see the Duo login screen on your computer, click **Enter a Passcode** and then click the **Text me new codes** button that appears. This will text you ten passcodes good for 365 days that can each be used once.
- [Install the Duo Mobile application](https://go.osu.edu/install-duo) (go.osu.edu/install-duo) on all of your registered devices for the ability to generate one-time codes in the event that you lose cell, data, or Wi-Fi service.

If none of these options will meet the needs of your situation, you can contact the IT Service Desk at [614-688-4357 \(HELP\)](tel:614-688-4357) and IT support staff will work out a solution with

you.

Technology Skills Needed for This Course

- Basic computer and web-browsing skills
- [Navigating CarmenCanvas](https://go.osu.edu/canvasstudent) (go.osu.edu/canvasstudent)
- [CarmenZoom virtual meetings](https://go.osu.edu/zoom-meetings) (go.osu.edu/zoom-meetings)
- Basic Powerpoint presentation skills
- Basic knowledge of the databases maintained by the Ohio State Libraries for research in the Humanities. I am planning to host an information session with our Spanish and Portuguese librarian, stay tuned for further details.

Technology Support

For help with your password, university email, CarmenCanvas, or any other technology issues, questions or requests, contact the IT Service Desk, which offers 24-hour support, seven days a week.

- **Self Service and Chat:** go.osu.edu/it
- **Phone:** [614-688-4357 \(HELP\)](tel:614-688-4357)
- **Email:** servicedesk@osu.edu

Instructor Feedback and Response Time

I am providing the following list to give you an idea of my intended availability throughout the course. Remember that you can call [614-688-4357 \(HELP\)](tel:614-688-4357) at any time if you have a technical problem.

- **Preferred contact method:** If you have a question, please contact me first through my Ohio State email address. I will reply to emails within **24 hours on days when class is in session at the university**. Short of an emergency, **I do not answer email during weekends**.
- **Class announcements:** I will send all important class-wide messages through the Announcements and/or email tools in CarmenCanvas. Please check [your notification preferences](https://go.osu.edu/canvas-notifications) (go.osu.edu/canvas-notifications) to ensure you receive these messages. It is your responsibility to check your OSU email often.
- **Grading and feedback:** For the quizzes and essay, you can generally expect feedback within **ten days**. For homework assignments I will usually grade them on the day of the class and up to two days after class.

Ohio State's Academic Integrity Policy

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/>.

If I suspect that a student has committed academic misconduct in this course, I am obligated by university rules to report my suspicions to the Committee on Academic Misconduct. If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me.

Other sources of information on academic misconduct (integrity) to which you can refer include:

- [Committee on Academic Misconduct](http://go.osu.edu/coam) (go.osu.edu/coam)
- [Ten Suggestions for Preserving Academic Integrity](http://go.osu.edu/ten-suggestions) (go.osu.edu/ten-suggestions)
- [Eight Cardinal Rules of Academic Integrity](http://go.osu.edu/cardinal-rules) (go.osu.edu/cardinal-rules)

Copyright for Instructional Materials

The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course

Statement on Title IX

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator at titleix@osu.edu

Commitment to a Diverse and Inclusive Learning Environment

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color,

disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

Your Mental Health

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting ccs.osu.edu or calling 614--292--5766. CCS is located on the 4th Floor of the Younkiln Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at 614--292--5766 and 24 hour emergency help is also available 24/7 by dialing 988 to reach the Suicide and Crisis Lifeline.

Accessibility Accommodations for Students with Disabilities

Requesting Accommodations

The university strives to maintain a healthy and accessible environment to support student learning in and out of the classroom. If you anticipate or experience academic barriers based on your disability (including mental health, chronic, or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion.

If you are ill and need to miss class, including if you are staying home and away from others while experiencing symptoms of a viral infection or fever, please let me know immediately. In cases where illness interacts with an underlying medical condition, please consult with Student Life Disability Services to request reasonable accommodations. You can connect with them at slds@osu.edu; 614-292-3307; or slds.osu.edu.

Religious Accommodations Statement

Ohio State has had a longstanding practice of making reasonable academic accommodations for students' religious beliefs and practices in accordance with applicable law. In 2023, Ohio State updated its practice to align with new state legislation. Under this new provision, students must be in early communication with their instructors regarding any known accommodation requests for religious beliefs and practices, providing notice of specific dates for which they request alternative accommodations within 14 days after the first instructional day of the course. Instructors in turn shall not question the sincerity of a student's religious or spiritual belief system in reviewing such requests and shall keep requests for accommodations confidential.

With sufficient notice, instructors will provide students with reasonable alternative accommodations with regard to examinations and other academic requirements with respect to students' sincerely held religious beliefs and practices by allowing up to three absences each semester for the student to attend or participate in religious

activities. Examples of religious accommodations can include, but are not limited to, rescheduling an exam, altering the time of a student's presentation, allowing make-up assignments to substitute for missed class work, or flexibility in due dates or research responsibilities. If concerns arise about a requested accommodation, instructors are to consult their tenure initiating unit head for assistance.

A student's request for time off shall be provided if the student's sincerely held religious belief or practice severely affects the student's ability to take an exam or meet an academic requirement and the student has notified their instructor, in writing during the first 14 days after the course begins, of the date of each absence. Although students are required to provide notice within the first 14 days after a course begins, instructors are strongly encouraged to work with the student to provide a reasonable accommodation if a request is made outside the notice period. A student may not be penalized for an absence approved under this policy.

If students have questions or disputes related to academic accommodations, they should contact their course instructor, and then their department or college office. For questions or to report discrimination or harassment based on religion, individuals should contact the Office of Institutional Equity. (Policy: Religious Holidays, Holy Days and Observances)

Weekly Schedule

NOTE ON VIDEO LANGUAGE REQUIREMENTS

While some of the music videos and all documentaries we will watch throughout the semester are subtitled in English, some are not. For those cases, translations will be provided whenever our discussions require a focus on the lyrics.

Week 1 – Topic: Introduction to the Seminar

For Tuesday Class

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

For Thursday Class

Wallerstein, Immanuel. "The Construction of Peoplehood: Racism, Nationalism, and Ideology."

Week 2 – Topic: Atlantic Matrix

For Tuesday Class

READ: Arenas, Fernando. "African, Portuguese, and Brazilian Interconnections. The

Lusophone Transatlantic Matrix”

For Thursday Class

READ: Buettner, Elizabeth. “From Rose-Coloured Map to Carnation Revolution: Portugal’s Overseas Amputations.” 190-210

Week 3 – Topic: 1440-1600: Uneasy Beginnings. Early Intimations of Race and African Cultural Resistance in Early Modern Portugal.

For Tuesday Class

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;

For Thursday Class

READ: Stam and Shohat, “Brazil, the United States, and the Cultural Wars,” 175-208.

Week 4 – Topic: 1960-1975: Colonial Uprisings in Angola, Protest Song in the Metropole.

For Tuesday Class

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

For Thursday Class

Fryer, Peter. “Introduction,” and “The Angolan Heritage: Capoeira and Berimbau.” 1-12; 27-39

First Invited Speaker.

Week 5 – Topic: 1960- 2018: Unmoored Ships and Suburbs Rising: The Cape Verdean Case.

For Tuesday Class

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

For Thursday Class

READ: Buettner, Elizabeth. “Portugal: a nation of emigration and postcolonial immigration,” 303-310.

Week 6 – Topic: 1980-2018: Brazilian Introjections.

For Tuesday Class

READ: Saraiva, Clara. “African and Brazilian Altars in Lisbon—Some Considerations on the Reconfigurations of the Portuguese Religious Field” in *Cultures of the Lusophone Black Atlantic*. 175-198

For Thursday Class

READ: Stam and Shohat. "The Transnational Traffic of Ideas." 270-298

Week 7 – Topic: 1990-2018: The Global Party Scene Takes Over. House Music, Techno and Voguing.

For Tuesday Class

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. 258-275

For Thursday Class:

READ: Cabral, Amílcar. "Unity and Struggle." *Unity and Struggle. Speeches and Writings of Amílcar*. 28-43

Second Invited Speaker.

Week 8 – Topic: 1996-2018: Rap Kriolu. Diasporic genre, African language.

For Tuesday Class

READ: Pardue, Derek. "Lisbon rappers and the labor of location." *Cape Verde, Let's Go: Creole Rappers and Citizenship in Portugal*. 84-104

For Thursday Class

READ: Pitts, Johnny. "A European Favela" 354-372; Kilomba, Grada. "Gendered Racism." 51-63

Third invited Speaker

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

For Tuesday Class

READ: Pereira, Pedro. "Dance is Disguise': Batida and the Infrapolitics of Dance Music in Postcolonial Portugal." Margarida Rendeiro and Federica Lupati. *Challenging Memories and Rebuilding Identities. Literary and Artistic Voices that Undo the Lusophone Atlantic*. New York: Routledge, 2020. 121-138;

WATCH: interview sequence:

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

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

<https://www.youtube.com/watch?v=RnrxXWi2XZY>

<https://www.youtube.com/watch?v=snP4Gxf2-4E>

For Thursday Class

Buettner, Elizabeth, "Portugal and its Diasporas: Hybrid Cultures and the Limits of Lusotropicalism in the Aftermath of Migration," 397-411

Week 10 – Topic: Group Presentations

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

For Tuesday Class:

WATCH: Documentary: https://www.youtube.com/watch?v=dBDBY_1bK08&t=1533s

For Thursday Class:

READ: Barre, Jorge de la. "Sampling Lisbon Kuduro and the Lusophone Imagination." 109–130.

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

For Tuesday Class:

READ: Stam and Shohat, "The Transnational Traffic of Ideas". 270-298

For Thursday Class:

WATCH: Watch documentary sequence:

https://www.youtube.com/watch?v=dBDBY_1bK08&t=1533s

Fourth Invited Speaker.

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

Final Essay Due on **/**/****

GE Foundation Courses

Overview

The Empire Sings Back: New African Rhythms and Cultural Resistance in the European Diaspora will examine how music and videos in Portugal, Brazil, and Lusophone African countries reflect issues of race, ethnicity, and gender and reveal social attitudes and prejudices, as well as provide a venue for cultural resistance and negotiation of new/alternative social and cultural identities. This course does not require previous study of race, ethnicity, and gender theories. The cultural categories of race, ethnicity, and gender will be introduced through accessible scholarly readings that will frame the discussion of films and television series. The secondary readings will guide students to appraise the artistic representations and the life experience of the other and themselves. Students will also learn how identities of diverse groups are constructed in art production. By studying how identities exist as cultural constructs, the course will explore and compare the experiences of Afro descendants and Brazilians in Portugal depicted in Portuguese, Brazilian, and Angolan music videos, and encourage comparisons with the experiences of African Americans as depicted in US music videos. At the end of the course, students will be able to recognize the fundamental cultural constructs of race, ethnicity, and gender, as they apply not only to others studied in the course and mentioned above but to compare how such constructs relate to their own experiences.

Courses that are accepted into the General Education (GE) Foundations provide introductory or foundational coverage of the subject of that category. Additionally, each course must meet a set of Expected Learning Outcomes (ELO). Courses may be accepted into more than one Foundation, but ELOs for each Foundation must be met. It may be helpful to consult your Director of Undergraduate Studies or appropriate support staff person as you develop and submit your course.

This form contains sections outlining the ELOs of each Foundation category. You can navigate between them using the Bookmarks function in Acrobat. Please enter text in the boxes to describe how your class meets the ELOs of the Foundation(s) to which it applies. Because this document will be used in the course review and approval process, you should use language that is clear and concise and that colleagues outside of your discipline will be able to follow. Please be as specific as possible, listing concrete activities, specific theories, names of scholars, titles of textbooks etc. Your answers will be evaluated in conjunction with the syllabus submitted for the course.

Accessibility

If you have a disability and have trouble accessing this document or need to receive the document in another format, please reach out to Meg Daly at daly.66@osu.edu or call 614-247-8412.

GE Rationale: Foundations: Race, Ethnicity, and Gender Diversity (3 credits)

Requesting a GE category for a course implies that the course fulfills **all** the expected learning outcomes (ELOs) of that GE category. To help the reviewing panel evaluate the appropriateness of your course for the Foundations: Race, Ethnicity, and Gender Diversity, please answer the following questions for each ELO.

A. Foundations

Please explain in 50-500 words why or how this course is introductory or foundational for the study of Race, Ethnicity and Gender Diversity.

B. Specific Goals of Race, Ethnicity, and Gender Diversity

GOAL 1: Successful students will engage in a systematic assessment of how historically and socially constructed categories of race, ethnicity, and gender, and possibly others, shape perceptions, individual outcomes, and broader societal, political, economic, and cultural systems.

Expected Learning Outcome 1.1: Successful students are able to describe and evaluate the social positions and representations of categories including race, gender, and ethnicity, and possibly others. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

This ELO is tied to the course goal of describing and evaluating the position of racial, ethnic and gender minorities in Portugal, the Lusophone World, and the US, and their relation to power.

The reading of Buettner, Elizabeth. *Europe After Empire. Decolonization, Society, and Culture*. London: Cambridge University Press, 2016., and of Fryer, Peter. *Rhythms of Resistance. African Musical Heritage in Brazil*. Middletown, CT: Wesleyan University Press, 2000, will provide the framework to carry class discussions and will help students to identify key concepts which they will apply to evaluate the position of racial, ethnic and gender minorities in Portugal, the Lusophone World, and the US. For instance, these readings will aid students to describe the representation of class, gender, and ethnicity in contemporary Portuguese, Brazilian, and Lusophone African music video productions aimed at the Portuguese and the international markets. Students will be evaluated on their skills to describe social positions and their representation, as well as racial, ethnic, and gender constructs through quizzes, written descriptive and analytical commentaries, and class conversations and interactions with invited speakers.

Expected Learning Outcome 1.2: Successful students are able to explain how categories including race, gender, and ethnicity continue to function within complex systems of power to impact individual lived experiences and broader societal issues. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

This ELO is tied to the course goal of recognizing how racial, ethnic and gender identities and their construction by those in position of power impact lives of individuals who belong to marginalized groups in Portuguese speaking countries and the US. Students will also analyze how the political discourse of different societies and cultures has constructed categories of race, ethnicity and gender through history. By reading Arenas, Fernando. *Lusophone Africa: Beyond Independence*. Minneapolis: University of Minnesota Press, 2011, and Balibar, Étienne and Wallerstein, Immanuel. *Race, Nation, Class. Ambiguous Identities*. London: Verso, 1991, and Kilomba, Grada. *Plantation Memories. Episodes of Everyday Racism*. Münster: Unrast, 2016, as well as watching the assigned videos, students will learn to identify and reflect on the impact of construction of gender category in women's lives. Students will reflect on the objectification of women and how the contemporary male dominated popular music industry defines women's beauty and impacts them, and how women musicians work to challenge stereotypes and negative social outcomes.

Through class discussions, interaction with invited speakers and music video analysis students will be asked to identify and explain how systems of power condition women's lives.

Expected Learning Outcome 1.3: Successful students are able to analyze how the intersection of categories including race, gender, and ethnicity combine to shape lived experiences. Please link this ELO to the course goals and topics and indicate *specific activities/assignments* through which it will be met. (50-700 words)

This ELO is tied to the class goal of determining how belonging to two social categories, such as *belonging to two social categories, such as Afro-Portuguese (and variations such as Capeverdean-Portuguese, Angolan-Portuguese, etc.) or Afrodescendant, shape lived experiences in contemporary Portugal.* Are these groups integrated in their societies? How their access to social mobility is impacted due to their race, ethnicity, and gender identity?

Through the theoretical framework of Quinlan, Susan C, and Fernando Arenas. *Lusosex: Gender and Sexuality in the Portuguese-Speaking World*. Minneapolis: University of Minnesota Press, 2002, Stam, Robert, and Ella Shohat. *Race in Translation: Culture Wars Around the Postcolonial Atlantic*. New York University Press, 2012, and Pardue, Derek. *Cape Verde, Let's Go: Creole Rappers and Citizenship in Portugal*, 2015, students will hold class discussions and analyze the intersection of race, ethnicity, and gender in the creation of societies and the development of individuals. Students will reflect on the questions posed above in connection to the lives of women in Portugal and the Lusophone World.

Expected Learning Outcome 1.4: Successful students are able to evaluate social and ethical implications of studying race, gender, and ethnicity. Please link this ELO to the course goals and topics and indicate *specific activities/assignments* through which it will be met. (50-700 words)

This ELO is tied to the course goal of studying and evaluating how the categories of race, ethnicity and gender are constructed in Portugal and the Lusophone World. Students will also reflect on parallel constructs in the US. This transnational perspective will guide students to learn how to think ethically and reflect on their role as political beings who can contribute to change. Issues such as what is politics and activism or how to change the political discourse to address human rights will be discussed. Assignments, such as class discussions, group projects, and final project, as well as interactions with invited speakers from the Lusophone World will ask students to relate the knowledge gained from the lectures and course materials to their own experiences and those of their friends and family members. These activities accompanied by theoretical material mentioned previously and other such as Ashby, Sarah. *The Lusophone World. The Evolution of Portuguese National Narratives* will allow students to evaluate social and ethical implications of studying race, gender, and ethnicity.

GOAL 2: Successful students will recognize and compare a range of lived experiences of race, gender, and ethnicity.

Expected Learning Outcome 2.1: Successful students are able to demonstrate critical self- reflection and critique of their social positions and identities. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

This ELO is tied to the course's general theme but, more specifically, to the goal that asks students to apply knowledge gained about racial, ethnic, and gender constructs in Portugal and the Lusophone World and to reflect on their own social position and identity as US citizens. Through the semester students will be encouraged to recognize their social positions and their own identities and how they have conditioned them as members of society. Through secondary readings, music video screenings, class assignments, and, specifically, their final project, students will be asked 1) to explain how gender, racial and ethnic differences are constructed in Portuguese speaking countries, 2) to evaluate how minority members of these societies understand themselves and articulate their social positions and racial, ethnic, and gender identities, and 3) to reflect on US policies of inclusion and equality and their effectiveness. Key readings to help meet this ELO are Kilomba, Grada. *Plantation Memories. Episodes of Everyday Racism*. Münster: Unrast, 2016, Pardue, Derek. *Cape Verde, Let's Go: Creole Rappers and Citizenship in Portugal*, 2015, and Buettner, Elizabeth. *Europe After Empire. Decolonization, Society, and Culture*. London: Cambridge University Press, 2016.

Expected Learning Outcome 2.2: Successful students are able to recognize how perceptions of difference shape one's own attitudes, beliefs, or behaviors. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

This ELO is tied to the goal that examines identity studies framework and applies this theoretical framework to music video examples watched in class. Students will be asked to reflect on how the social construction of African Americans in the US has shaped their own attitudes and behavior towards the other, namely Afrodescendants or Diasporic Africans in other parts of the world such as Portugal. Instrumental readings for this ELO are Zurara, Gomes E, C R. Beazley, and Edgar Prestage. *The Chronicle of the Discovery and Conquest of Guinea*. Farnham, Surrey: Ashgate, 2010 78-87, and Stam, Robert, and Ella Shohat. *Race in Translation: Culture Wars Around the Postcolonial Atlantic*. New York University Press, 2012, particularly the chapter "The Transnational Traffic of Ideas," 270-298, as they will provide the necessary framework to hold constructive class discussions, create group presentations and a final project where students will take the opportunity to reflect on their own attitudes, beliefs, or behaviors towards the other and how they have evolved through the semester.

Expected Learning Outcome 2.3: Successful students are able to describe how the categories of race, gender, and ethnicity influence the lived experiences of others. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met.

This ELO is tied to the course goal of explaining how the racialization and marginalization of minority communities in Portugal, the Lusophone World, and the US affect experiences of Afrodescendants and women in these countries. What is the space that these racial and ethnic groups occupy in their societies and what is the impact of their social positions on their everyday life?

Through cultural production artists expose societies' challenges and failures, as well as invite the public to appreciate the aesthetic quality of their art. Most of the music videos screened in class will be contextualized by theoretical framework of gender, race, and ethnic identities, and will help students to understand the categories of race, ethnicity, and gender, as well as to describe how these categories influence the experiences not only of represented subjects and music producers/performers, but also of Afrodescendants in their respective societies and in other societies (Portugal and the US) where they are minorities. Class discussions, conversations with invited speakers and the final project will allow students to reflect and describe how these categories impact the experience of others.

Course Subject & Number: **PORT2331**

Subject: Re: Seeking concurrence
Date: Thursday, March 2, 2023 at 9:08:04 AM Eastern Standard Time
From: Adeeko, Adeleke
To: Romero, Eugenia
Attachments: image001.png

Dear Eugenia,
The course will complement our offerings in meaningful ways. AAAS gives its concurrence.

Adélékè Adéèkó, PhD
Interim Chair, Department of African American & African Studies
Department of English
Ohio State University
614-292-8834 Office
adeeko.1@osu.edu / aaas.osu.edu

If the Needle Could Really Sew, It Would Have No Hole on Its Back
-- A Ghanaian Proverb.

From: Romero, Eugenia <romero.25@osu.edu>
Date: Wednesday, March 1, 2023 at 5:20 PM
To: Adeeko, Adeleke <adeeko.1@osu.edu>
Subject: Re: Seeking concurrence

Dear Prof. Adeeko,

I'm writing to follow up on this concurrence request I sent to you last week. Let me know if you have any questions about this course.

Best,

Eugenia



Dr. Eugenia R. Romero, PhD
Vice-Chair & Director of Undergraduate Studies
Associate Professor of Iberian Studies
Department of Spanish and Portuguese
244 Hagerty Hall, 1775 College Rd., Columbus, OH 43210
614-247-6179 Office / 614 292-7726 Fax
romero.25@osu.edu
Website: <https://u.osu.edu/romero.25/>
Pronouns: she/her/hers

From: Romero, Eugenia <romero.25@osu.edu>
Date: Tuesday, February 21, 2023 at 1:34 PM
To: Adeeko, Adeleke <adeeko.1@osu.edu>

Subject: Seeking concurrence

Dear Prof. Adeeko,

I'm the Director of Undergraduate Studies in the Department of Spanish and Portuguese, and I'm writing to request concurrence for putting forward a title change for one of our already existing Portuguese courses (Port 2331), and to also ask that the course be approved for the Race, Ethnicity and Gender Diversity Foundation. The courses current title is Portuguese Culture and Society, and we want to change it to: **THE EMPIRE SINGS BACK: New African Rhythms and Cultural Resistance in the European Diaspora**. I'm including the new syllabus here for you to review it.

I appreciate your support in this matter.

Best,

Eugenia



Dr. Eugenia R. Romero, PhD

Vice-Chair & Director of Undergraduate Studies

Associate Professor of Iberian Studies

Department of Spanish and Portuguese

244 Hagerty Hall, 1775 College Rd., Columbus, OH 43210

614-247-6179 Office / 614 292-7726 Fax

romero.25@osu.edu

Website: <https://u.osu.edu/romero.25/>

Phone: 614/292-7726

Subject: Re: Seeking concurrence
Date: Wednesday, February 22, 2023 at 11:22:19 AM Eastern Standard Time
From: Romero, Eugenia
To: Ibrahim, Michael, Hedgecoth, David
Attachments: image001.png, Outlook-vjolbtfq.png, image002.png

Thank you so much both of you for your quick response.

I will definitely let Pedro know about your offer.

Best,

Eugenia



Dr. Eugenia R. Romero, PhD

Vice-Chair & Director of Undergraduate Studies

Associate Professor of Iberian Studies

Department of Spanish and Portuguese

244 Hagerty Hall, 1775 College Rd., Columbus, OH 43210

614-247-6179 Office / 614 292-7726 Fax

romero.25@osu.edu

Website: <https://u.osu.edu/romero.25/>

Pronouns: she/her/hers

From: Ibrahim, Michael <ibrahim.359@osu.edu>

Date: Tuesday, February 21, 2023 at 6:03 PM

To: Romero, Eugenia <romero.25@osu.edu>, Hedgecoth, David <hedgecoth.1@osu.edu>

Subject: Re: Seeking concurrence

Dear Eugenia,

Many thanks for your email on this topic. We are in support of the proposed name. If we can be of assistance in suggesting audio examples to integrate into the class setting, my colleagues would be delighted to chat with Pedro Pereira. Best wishes with the curricular reform process.

Warmly, Michael



Michael Ibrahim

Director

School of Music

The Ohio State University

College of Arts and Sciences

Timashev Family Music Building / Weigel Hall
1866 College Rd N #110, Columbus, OH 43210
646-285-6430 Mobile
ibrahim.359@osu.edu / music.osu.edu

Pronouns: he/him/his / Honorific: Dr.

At times I send emails outside of 8 a.m. - 5 p.m. business hours or on weekends. Please do not feel obligated to respond outside of normal working hours.

From: Ibrahim, Michael <ibrahim.359@osu.edu>
Sent: Tuesday, February 21, 2023 2:24 PM
To: Romero, Eugenia <romero.25@osu.edu>; Hedgecoth, David <hedgecoth.1@osu.edu>
Subject: Re: Seeking concurrence

Dear Eugenia,

Thank you for writing me. Allow me to confer with my colleagues on this topic. I'll get back to you soon. All the best,

Michael



Michael Ibrahim

Director
School of Music

The Ohio State University

College of Arts and Sciences

Timashev Family Music Building / Weigel Hall
1866 College Rd N #110, Columbus, OH 43210
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ibrahim.359@osu.edu / music.osu.edu

Pronouns: he/him/his / Honorific: Dr.

At times I send emails outside of 8 a.m. - 5 p.m. business hours or on weekends. Please do not feel obligated to respond outside of normal working hours.

From: Romero, Eugenia <romero.25@osu.edu>

Sent: Tuesday, February 21, 2023 1:39 PM

To: Ibrahim, Michael <ibrahim.359@osu.edu>; Hedgecoth, David <hedgecoth.1@osu.edu>

Subject: Seeking concurrence

Dear Prof. Ibrahim and Prof. Hedgecoth,

I'm the Director of Undergraduate Studies in the Department of Spanish and Portuguese, and I'm writing to request concurrence for putting forward a title change for one of our already existing Portuguese courses (Port 2331), and to also ask that the course be approved for the Race, Ethnicity and Gender Diversity Foundation. The courses current title is Portuguese Culture and Society, and we want to change it to: **THE EMPIRE SINGS BACK: New African Rhythms and Cultural Resistance in the European Diaspora**. I'm including the new syllabus here for you to review it.

I appreciate your support in this matter.

Best,

Eugenia



THE OHIO STATE UNIVERSITY

Dr. Eugenia R. Romero, PhD

Vice-Chair & Director of Undergraduate Studies

Associate Professor of Iberian Studies

Department of Spanish and Portuguese

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