



## **CIEE Lisbon, Portugal**

<b>Course name:</b>	Topics in Contemporary Portuguese Culture
<b>Course number:</b>	PORT 3005 LILC
<b>Programs offering course:</b>	Lisbon Language and Culture
<b>Language of instruction:</b>	Portuguese
<b>U.S. Semester Credits:</b>	3
<b>Contact Hours:</b>	46
<b>Term:</b>	Spring 2019

### **Course Description**

This course, tailored for students with intermediate and advanced Portuguese language skills, offers an overview of Portuguese contemporary history and a close, critically-informed engagement with specific cultural and artistic objects. The latter are taken as privileged – though dense and oblique – entry points into the social and historical semantics of contemporary Portugal, on the assumption that History itself cannot be addressed without an analysis of questions of representation. Therefore, the course aims to bring to light the historical conditions for the emergence of the most widespread representations of Portugal as an “imagined community”, all the while examining those elements that bring into question the coherence, continuity and closure which the idea of “Nation” (or, specifically, “Portugal”) implies.

Rather than a linear progression, lessons are organized thematically, offering multiple and interconnected entry-points, and allowing for a continuous crossing between a constellation of objects and discourses, as well as temporalities. Throughout, rather than seeking to address the past «in itself», we will pay close attention to how it is remembered or elided, narrated or reinvented. The key topics, or thematic clusters (The Portuguese dictatorship and some recent articulations of the period; The revolution and its aftermath; Portugal’s colonial and post-colonial history; Crisis and austerity; Gender) can be seen as ongoing political and cultural battlefields, where language or images are never neutral.

### **Learning Objectives**

- To acquire knowledge about Portuguese contemporary history and familiarity with key elements of Portuguese culture;
- To gain awareness of the contemporary narratives and debates around which Portuguese history has crystallised;
- To gain access to both major and marginal cultural or artistic objects that offer rich entry-points into Portuguese contemporary history, and understand the subtleties of their negotiations of wider social and political issues;
- To develop and refine critical tools for cultural analysis;
- To gain a greater familiarity with common linguistic and cultural references and to recognize culturally-loaded stereotypes in the Portuguese context;



## **Course Prerequisites**

There are no course prerequisites.

## **Methods of instruction**

The course is based on the collective reading or viewing of a variety of texts and audio-visual works, with interpretation and commentary grounded on select secondary bibliography. Students are encouraged to read autonomously and to search for works that may reflect, illuminate or add complexity to the course topics.

## **Assessment and Final Grade**

List methods of assessment in addition to attendance and participation, indicating the per cent of final grade below totalling 100%:

1. Class Participation	15%
2. Homework	15%
3. Logbook/short essay	20%
4. Oral presentation of one of the works to be addressed in the course	20%
5. Final exam	30%

## **Course Requirements**

### **Class participation**

Students are expected to read the assigned texts and watch the assigned films, and to take an active part in class discussions.

### **Homework**

Homework will consist of brief writing assignments related to current Portuguese culture and news, always scheduled at least a week in advance.

### **Logbook/short essay (approx. 900 words)**

The logbook assignment is a brief exploratory essay. The aim of this assignment is, put simply, that students will engage with, and offer their own critical view on, a course topic covered thus far: an argument, an individual work or a specific concept that has caught their attention. The form of this essay is somewhat loose: students may focus on one aspect or seminar topic in some detail (a specific concept, a poem, a film or even film sequence, for instance), or offer a



broader critical summary, stitching together lesson topics. Continuous prose is recommended, but you may deviate from this if you think a different approach suits your argument better. Supplementary material may be included, such as film frames or photographs, clippings from newspapers and magazines, etc., as long as they are relevant to the argument.

### **Oral presentation**

Students will choose from a selection of works addressed in the course lessons (e.g., a book, a film) - marked with a # in the lesson plans, below) and offer a 10 to 15-minute presentation that will provide essential information, frame the work within the concerns of the course and engage critically with the specific topics of the lesson, so that the presentation can serve as a ground for a discussion in class.

### **Final exam**

The exam will assess student's knowledge of the of course contents, through questions requiring extended/essay-type responses.

### ***CIEE Attendance policy***

CIEE students are required to attend all classes. Absences are not allowed. If you are sick, you must inform your professor and provide a doctor's note to the Resident Director. Half a point will be subtracted to your final grade if you miss 5 hours of classes. A point will be subtracted to your final grade if you miss 6 hours of classes. Two points will be subtracted to your final grade if you miss 7 hours of classes. You will fail the course if you miss more than 7 hours of classes.

Students are expected to prepare the assigned readings and to participate actively in in-class discussions and to do assigned homework.

### **Weekly Schedule**

**Week 1**      **Session 1 - Introduction and discussion of course objectives.**  
Assessment of students' language proficiency  
**Session 2 - The "imagined" Nation: master narratives, hegemonic images and cultural stereotypes**  
"Podemos agora ser um país normal?": looking back from the twenty-first century

Readings:  
Newspaper article 6.

**Week 2**      **Session 1 - Portugal 1890-1974: a bird's eye view**

**Session 2 - “We have never been modern”: backwardness as contested terrain**

«Não discutimos»: the discourse of the dictatorship  
(Salazar’s speech “As grandes certezas da Revolução Nacional”)

Readings:

TRINDADE, Luís (2013, pp. 249-269)

**Week 3      Session 1 - FIELD-TRIP**  
Visit to **Museu do Aljube**

**Session 2 - FIELD-TRIP**  
Belém  
Discoveries Monument and MAAT

**Week 4      Session 1 - Portugal 1890-1974: a bird’s eye view**

Uses of the Past: revisiting the dictatorship

**Session 2 - Discussion around:**

- # Susana Sousa Dias, *48* (2010)
- # Daniel Blaufuks’ *Sob céus estranhos* (2002)  
(both to be watched at home)
- # João Canijo’s *Fantasia Lusitana* (2010) (partially screened in class).

Readings:

BASTOS, Rita (2015, pp. 31-58)  
Newspaper Articles 2  
Online Resources 1, 11 and 13

**Week 5      Session 1 - Colonial Portugal: an overview**  
Lusotropicalism and Late Colonialism

**Session 2 - The Colonial War: silences and shattered memories**

Colonial Myths and Colonial Memories: Nostalgia and Critique

Discussion around:

- # Margarida Cardoso, *Natal de 71* (2000)
- # Susana Sousa Dias, *Natureza Morta* (2005)
- # Miguel Gomes, *Tabu* (2012)
- # Isabela Figueiredo, *Caderno de Memórias Coloniais* (Coimbra, Angelus Novus, 2009)
- # Daniel Barroca, *Uma linha raspada* (Vila Nova da Barquinha : Câmara Municipal, 2013)
- # Fernando Assis Pacheco, *Catalabanza, Quilolo e Volta* (1976) – several poems

Readings:

ALEXANDRE, Valentim (1995, pp. 39-52)  
CALAFATE RIBEIRO, Margarida (2012, pp. 59-80)

Online Resources 5, 6, 8

**Week 6**      **Session 1 - The Portuguese Revolution of 1974**  
Representing the Revolution and its aftermath  
**Session 2 - “The real country”: “underdevelopment” and changing images of “the people”**  
Logbook due.

Readings:

NEVES, José (2010, pp. 195-207)  
BAPTISTA, Tiago (2015, pp. 173-184)  
Online Resources 7 and 12

**Week 7**      **Session 1 - Reframing the Nation: Post-colonial Portugal**  
**Session 2 - Screening and discussion of the documentary:**  
# *Era uma vez um arrastão* (dir. Diana Andringa, 2004)

Suggested viewings:

(excerpts to be screened in class):

- # Thomas Harlan, *Torre Bela* (1977)
- # Robert Kramer, *Scenes from the Class Struggle in Portugal* (1977)
- # José Filipe Costa, *Linha Vermelha* (2011)
- # António Reis and Margarida Cordeiro, *Trás-os-Montes* (1976)

Readings:

Newspaper Articles 7 and 8  
Online resources 2 and 14

**Week 8**      **Session 1 - Reframing the Nation: Post-colonial Portugal**  
«My country is Fontainhas»: the films of Pedro Costa  
**Session 2 - Discussion around:**  
Pedro Costa’s short # “O Nosso Homem” (2011) and excerpts from # *Cavalo Dinheiro* (2014).

Readings:

Online Resources 10

**Week 9**      **Session 1 - Gendering the Portuguese twentieth century**  
Women and “the everyday”  
Repetition and Difference: Reading and discussion of # Maria Velho da Costa’s  
“Revolução e Mulheres” (in *Cravo*, Lisboa, Dom Quixote, 1994) [1976]  
**Session 2 - Division of labour and the economy of affects**  
Documentary film # *Estrela da Tarde* by Madalena Miranda (2004)

Readings:

COSTA PINTO, António and Anne Cova (1997, pp. 71-94)

## Online Resources 4

- Week 10**      **Session 1 - Crisis and Austerity**  
 Language of the crisis: tropes, set phrases, euphemisms and slogans.  
**Session 2 - «A minha vida mudou»: some artistic representations of the “crisis years”**  
 # Patrícia Almeida e David-Alexandre Guéniot, *Ma vie va changer* (Lisboa, Ghost, 2015)  
 # André Príncipe, *You’re living for Nothing Now* (I hope you’re keeping some kind of record) (Pierre von Kleist, 2016)  
 # Marco Mendes, *Zombie* (Porto, Turbina/Mundo Fantasma, 2015) [Comic book]

### Readings:

Newspaper Articles 1, 3, 5 and 6  
 Online Resources 3

- Week 11**      **Session 1 - Gentrification, “turistification” and commodification of the popular**  
 Case studies: Martim Moniz and Intendente; the “Vida Portuguesa” shop  
  
**Session 2 - FINAL EXAM**

- Week 12**      **Session 1 - Loose threads, missing links and side tracks: recapitulation of course contents and critical tools.**  
  
**Session 2 - WRAP-UP**

## Course Materials

### **Readings**

ALEXANDRE, Valentim, “A África no imaginário político português (séculos XIX-XX), *Penélope* 15, 1995, pp. 39-52: <https://dialnet.unirioja.es/descarga/articulo/2685271.pdf>  
 ALVES, Vera Marques, 2010, “O povo do Estado Novo” in Neves, José (coord.), *Como se faz um Povo*, Lisboa, EDP/Edições Tinta da China  
 BAPTISTA, Abel Barros, «Fogo sobre a austeridade» in *E assim sucessivamente*, (Tinta-da-China, 2015)  
 BAPTISTA, Tiago. “Como representar a revolução” in *Práticas da História* 1, n.º 1 (2015): pp. 173-184: [http://www.praticasdahistoria.pt/issues/2015/11/PDH\\_01\\_TiagoBaptista.pdf](http://www.praticasdahistoria.pt/issues/2015/11/PDH_01_TiagoBaptista.pdf)  
 BASTOS, Rita, Isabel Macedo e Rosa Cabecinhas, “Representações da Ditadura portuguesa: as imagens de arquivo enquanto artefactos de memória em *Fantasia Lusitana e 48*”, in Actas das VII Jornadas do Cinema Português, pp. 31-58: [https://repositorium.sdum.uminho.pt/bitstream/1822/41431/1/IM\\_RB\\_RC\\_2015\\_cinema\\_VII\\_jornadas.pdf](https://repositorium.sdum.uminho.pt/bitstream/1822/41431/1/IM_RB_RC_2015_cinema_VII_jornadas.pdf)  
 CALAFATE RIBEIRO, Margarida, “Guerra, Poesia e Trauma: Leituras de poesia da Guerra

Colonial” in *Avanços em Literatura e Cultura Portuguesas. Século XX. Vol. 2*, 2012, pp. 59-80: [http://www.ces.uc.pt/myces/UserFiles/livros/1097\\_MCR\\_Guerra\\_poesia\\_trauma.pdf](http://www.ces.uc.pt/myces/UserFiles/livros/1097_MCR_Guerra_poesia_trauma.pdf)

CARVALHO, John M. “*Tabu*: Time out of joint in Contemporary Portuguese Cinema” in *Cinema 5*, pp. 123-136:  
<http://static1.1.sqspcdn.com/static/f/906805/25244873/1406383493267/5+Carvalho.pdf?token=oC0uT3CX6USzY4cwkwsr80EIGA%3D>

COSTA PINTO, António and Anne Cova, “O Salazarismo e as Mulheres”, in *Penelope 17* (1997), pp. 71-94:  
[https://www.researchgate.net/publication/28223756\\_O\\_Salazarismo\\_e\\_as\\_mulheres\\_uma\\_abordagem\\_comparativa](https://www.researchgate.net/publication/28223756_O_Salazarismo_e_as_mulheres_uma_abordagem_comparativa)  
[http://www.ces.uc.pt/myces/UserFiles/livros/1097\\_MCR\\_Guerra\\_poesia\\_trauma.pdf](http://www.ces.uc.pt/myces/UserFiles/livros/1097_MCR_Guerra_poesia_trauma.pdf)

KLOBUCKA, Anna e Phillip Rothwell, “Introduction” to *Notebook of Colonial Memories*, pp. 7-16: [https://www.umassd.edu/media/umassdartmouth/portgrad/isabelafigueiredo.notebook\\_colonial\\_memories\\_2015.pdf](https://www.umassd.edu/media/umassdartmouth/portgrad/isabelafigueiredo.notebook_colonial_memories_2015.pdf)

NEVES, José (coord.), *Como Se Faz Um Povo* (Tinta-da-China: 2010): pp.195-207

TRINDADE, Luís, “The System of Nationalism: Salazarism as a Political Culture” in Trindade (ed.) *The Making of Modern Portugal*, Cambridge Scholars Publishing, 2013, pp. 249-269.

### Newspaper Articles

1. BRITO, Humberto, “André Príncipe: «a fotografia é sobre vida e morte»” [interview], *Observador* (13/12/2016) <http://observador.pt/especiais/andre-principe-a-fotografia-e-sobre-vida-e-morte/>
2. CANIJO, João, “Acho que isto não tem cura” [interview with João Canijo, *Público/ipsilon*, 29/4/2007]:  
<http://ipsilon.publico.pt/video/videos.aspx?id=634081440400722291>
3. CORREIA, Hélia, “Com respeito às palavras”: <https://ciberduvidas.iscte-iul.pt/artigos/rubricas/idioma/com-respeito-aspalavras/3188>
4. <https://www.publico.pt/2014/05/18/portugal/noticia/podemos-agora-ser-um-pais-normal-1636200>
5. MARMELEIRA, José, “Eles foram à procura de um país” (*Público*, 21/12/2015) <https://www.publico.pt/culturaipsilon/noticia/eles-foram-a-procura-de-um-pais-que-existe-1717360>
6. MOURA, Paulo, “Podemos agora ser uma país normal?” *Público* (18/5/2014):
7. TRINDADE, Luís, «Os excessos de Abril» (*História*, Abril de 2004); available at: <http://weblog.aventar.eu/barnabe.weblog.com.pt/arquivo/098036.html>
8. VALE DE ALMEIDA, Miguel. “O complexo colonial português”:  
<http://miguelvaledalmeida.net/wp-content/uploads/2008/11/lusofonia.pdf>

### Online Resources

1. “O fascismo nunca existiu: entrevista com Susana de Sousa Dias (e Ansgar Schäfer)” por Chris Wahl:  
<http://www.docskingdom.org/pt/arquivo/textos%20de%20apoio/2010cwahl.html>
2. “TRÁS-OS-MONTES” (António Reis interviewed by Serge Daney e Jean-Pierre Oudart) [Jornadas Cinematográficas de Poitiers, 7-14 de Fevereiro de 1977]:  
<http://antonioreis.blogspot.pt/2006/08/146-trs-os-montes-entrevista-por-serge.html>
3. ACCORNERO, Guya Accornero and Pedro Ramos Pinto “‘Mild Mannered’? Protest and Mobilisation in Portugal in Times of Crisis” [paper presented at 7<sup>th</sup> ECPR General Conference, 2013]:

- <http://www.ecpr.eu/Filestore/PaperProposal/738ac659J664dJ4aabJ99f6J78da2a8c55eb.pdf>
4. BORIS, Eileen, "Production, Reproduction, and the Problem of Home for Work". Viewpoint 5: "Social Reproduction" (2015): <https://www.viewpointmag.com/2015/10/31/production-reproduction-and-the-problem-of-home-for-work/>
  5. CALAFATE RIBEIRO, Margarida, "Notas sobre «Caderno de Memórias Coloniais»": <http://www.buala.org/pt/a-ler/notas-sobre-caderno-de-memorias-coloniais>
  6. CASTELO, Cláudia, "O luso-tropicalismo e o colonialismo português tardio", Buala: <http://www.buala.org/pt/a-ler/o-luso-tropicalismo-e-o-colonialismo-portuques-tardio>
  7. DIAS, Sandra G. and André Rui Graça, "Memories of the Change: the Post-Revolutionary Period and Portuguese Cinema": <http://cabodostrabalhos.ces.uc.pt/n10/documentos/9.4.1 Andre Rui Graca e Sandra Guerreiro Dias.pdf>
  8. DOMINGOS, Nuno, "O Tabu da História": <http://www.buala.org/pt/afroscreen/o-tabu-da-historia>
  9. MOURA, Mário "2015: não uma lista mas sobretudo histórias" [https://medium.com/@mario\\_moura/2015-n%C3%A3o-uma-lista-massobretudo-hist%C3%B3rias-97bda24d05da#.9nf8rm28v](https://medium.com/@mario_moura/2015-n%C3%A3o-uma-lista-massobretudo-hist%C3%B3rias-97bda24d05da#.9nf8rm28v)
  10. OLIVEIRA, Ana Balona de, "Rooms of Colossal Bones: Pedro Costa's Trilogy" *Metamute*: <http://www.metamute.org/editorial/articles/rooms-colossal-bones-pedro-costas-trilogy>
  11. RIBAS, Daniel, "Identity Myths in João Canijo", <http://estudosoculturais.com/congressos/europe-nations/pdf/0174i.pdf>
  12. ROSAS, Fernando, "Ser e não ser: Notas sobre a Revolução Portuguesa de 74/75 no seu 40º aniversário, Vírus 5 (Abril 2014); available at: <http://www.esquerda.net/artigo/ser-e-nao-ser-notas-sobre-revolucao-portuquesade-7475-no-seu-40o-aniversario/32360>
  13. SOUTO, Mariana, "Susana Sousa Dias and the ghosts of the Portuguese dictatorship": <http://www.ocec.eu/cinemascomparativecinema/index.php/en/27-n-1-portuguese-cinema/298-susana-de-sousa-dias-and-the-ghosts-of-the-portuguese-dictatorship>
  14. VALE DE ALMEIDA, Miguel, "After the 'Big Sweep': Colonial narratives and second class citizens in contemporary Portugal" [conference paper]: [http://miguelvaledalmeida.net/wp-content/uploads/2007/10/mvda\\_afterthebigssweep.pdf](http://miguelvaledalmeida.net/wp-content/uploads/2007/10/mvda_afterthebigssweep.pdf)

### **Selected further readings**

ANDERSON, Benedict. [Comunidades Imaginadas. Reflexões Sobre a Origem e a Expansão do Nacionalismo](#) (Lisboa, Ed. 70, 2012)

BARATA, André, António Santos Pereira and José Ricardo carvalho (eds.), *Representações da Portugalidade* (Alfragide: Caminho, 2011)

BARBAGALLO, Camille and Silvia Federici (eds.) *The Commoner 15 "Care Work and the*



Commons” (Winter 2012).

[http://www.commoner.org.uk/wpJcontent/uploads/2012/01/commoner\\_issueJ15.pdf](http://www.commoner.org.uk/wpJcontent/uploads/2012/01/commoner_issueJ15.pdf)

BARRENO, Maria Isabel, Maria Teresa Horta e Maria Velho da Costa, *Novas Cartas Portuguesas* (Lisboa, Dom Quixote, 1998 [1972]).

BARTHES, Roland. *Mitologias* (Lisboa, Edições 70, 1997 [1957])

BLAUFUKS, Daniel, *Sob céus estranhos: uma história de exílio* (Tinta-da-China, 2007)  
*Toda a Memória do Mundo, parte um = All the Memory of the World, part one* (Winckler: Imprensa Nacional - Casa da Moeda, 2014)

BRASÃO, Inês. *Dons e disciplinas do corpo feminino: os discursos sobre o corpo na história do Estado Novo* (Le Monde Diplomatique/Deriva, 2017).

CARDINA, Miguel, and Susana Costa (eds.) Ces contexto 11 – “Olhares sobre o século XX português” (July 2015)

[http://www.ces.uc.pt/publicacoes/cescontexto/ficheiros/cescontexto\\_debates\\_xi.pdf](http://www.ces.uc.pt/publicacoes/cescontexto/ficheiros/cescontexto_debates_xi.pdf)

CASTELO, Cláudia. «O modo português de estar no mundo»: o luso-tropicalismo e a ideologia colonial portuguesa. (Porto: Edições Afrontamento, 1998).

CES, *Dicionário das Crises e Alternativas* (Coimbra, Almedina, 2012)

COSTA PINTO, António (ed.) *Portugal contemporâneo* (Lisboa: Dom Quixote, 2004)

CUNHA, Luís, *A Nação nas Malhas da sua Identidade: o Estado Novo e a construção da identidade nacional* (Porto: Afrontamento, 2001)

DIDI-HUBERMAN, Georges, “People Exposed, People as Extras” in Éric Alliez and Peter Osborne (eds.) *Spheres of Action: Art and Politics* (London: Tate, 2013), pp. 33-44.

DIONÍSIO, Eduarda, *Títulos, Acções, Obrigações: sobre Cultura em Portugal 1974-1994* (Lisboa, Salamandra, 1993)

FIGUEIREDO, Nuno and GUARDA, Dinis( eds) *Portugal : um retrato cinematográfico = Portugal : a cinematographic portrait* (Lisboa : Número - Arte e Cultura, 2004)

HALL, Stuart (ed.), *Representation: Cultural Representations and Signifying Practices* (Milton Keynes, Open University, 1997)

NEVES, José (org.). *Como se Faz um Povo - Ensaios para a História do Portugal Contemporâneo* (Lisboa, Tinta-da-China, 2010).

PANZER, Michael and Luís Trindade (eds.) *Portuguese Journal of Social Science*, Vol 14, No 3 (2015) <http://pjss.iscte-iul.pt/index.php/pjss/index>

RANCIÈRE, Jacques, *Estética e Política: a Partilha do Sensível* (Porto, Dafne, 2010)

ROSAS, Fernando, *Salazar e o Poder. A Arte de Saber Durar* (Lisboa, Tinta-da China, 2012)



VALE DE ALMEIDA, Miguel, *Um Mar da Cor da Terra*. “Raça”, Cultura e Política da Identidade (Oeiras: Celta, 2000)