

University of Notre Dame
Department of Romance Languages and Literatures

History, Art, and Cultural Identity in Contemporary Portugal
ROPO 34955

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Office Hours: by appointment

Class Meetings: M, W, Th, from 2 pm to 5:30 pm

Course Description:

From the Roman and Muslim roots to the Portuguese Empire, from Monarchy to Democracy, this course examines the impact of history in Portugal's cultural identity. In the course students will discuss how major cultural and historic events played a role in the development of the country, as well as observe the presence of multiple cultural voices in contemporary cultural productions. Students will experience and develop an in-depth perspective of the historical, social, ethnic, and cultural layers that make Portugal a vibrant and unique country. History, architecture, arts, and sports will provide an in-depth perspective of this multicultural country, and the ways in which all these voices come together to make Portugal the center of the Lusophone world. Our course will also emphasize the struggles that the Portuguese society still faces, and the current discussions and solutions found to remediate such inequities. Conducted in English.

Course Objectives

At the end of the course students will have a deeper understanding of the many layers involved in the construction of a country that is known for its beauty, as well as for its fight for equal rights and for social inclusion. We will have the opportunity to reflect on Portuguese society through an interdisciplinary approach that encompasses diverse fields in Humanities and Social Sciences:

- **History:** What are the marks of history in contemporary Portugal? How are the old and the new incorporated in Portuguese cultural identity?
- **Immigration Studies:** How are new immigrants received and integrated in a new society? What lessons can we learn from the recent immigration of Angolans, Brazilians, and Cape Verdeans in Portugal?
- **Race Studies:** How did Portuguese culture influence former Portuguese colonies in South America, Africa, and Asia? How does Portugal integrate people and communities who decided to immigrate to the country?
- **Gender Studies:** What Portuguese policies contributed to fight gender inequality in the country?
- **Language and Culture:** What is the impact of arts, music, and sport in contemporary Portugal? What do they tell us about the country's past and present? How does learning and understanding a foreign language contribute to the understanding of Portuguese society?

All these questions will be answered while culturally immersed in some of the most diverse and dynamic cities in Portugal, amongst them in Lisbon and Oporto.

Learning Outcomes

Students will learn about the main aspects that influenced the construction of a culturally diverse Portugal through bibliography on ancient history, as well as texts about the discoveries, the influence of

Marquis the Pombal, the New State, and contemporary voices in Portuguese culture. We will visit sites for an expanded first-hand experience of our discussions in the classroom as well as to enhance the experience students have while in Portugal.

It is expected that students become aware of the many cultures that cooperated to the construction of the country, the many struggles the Portuguese people endured throughout time, as well as the current cultural mosaic of Portuguese society.

Selected Readings (selection of chapters/articles):

- * Almeida, Onésimo. "National Identity -A Revisitation of the Portuguese Debate". pdf.
- * Bilefsky, Dan. "Nostalgia for António de Oliveira Salazar divides the Portuguese", NYT, July 23rd, 2007.
- * Costa, Fernando Dores. "Interpreting the Portuguese War of Restoration (1641-1668) in an European Context", *e-Journal of Portuguese History*. vol. 3, n. 1, summer 2005.
- * Curto, Diogo Ramada; Bethencourt, Francisco. *Portuguese Oceanic Expansion, 1400-1800*. Cambridge: Cambridge University Press, 2007.
- * Disney, A.R. *A History of Portugal and the Portuguese Empire*. Cambridge: Cambridge University Press, 2009.
- * França, José Augusto. "Lisbon, the Enlightened City of the Marques de Pombal". In.: *The Age of the Baroque in Portugal*. Washington, New Haven: National Gallery of Art, Yale University, 1993.
- * Gallagher, Tom. "Controlled Repression in Salazar's Portugal". *Journal of Contemporary History* 14:3, Jul 1979.
- * Maxwell, Kenneth. *The Age of the Baroque in Portugal*. Washington, New Haven: National Gallery of Art, Yale University, 1993.
- * New State Decalogue.
- * Quental, Antero. "Causes of the decline of the Peninsular Peoples in the Last Three Centuries". In.: *Portuguese Studies*, Vol. 24, No. 1, 2008.
- * Pimentel, Irene. "Women's Organizations and the Imperial Ideology under the Estado Novo". *Portuguese Studies*. Vol. 18, 2002.
- * Sardica, José Miguel. *Twentieth Century Portugal: A Historical Overview*. Lisboa: Universidade Católica Ed., 2008.
- * Schneer, Wanter. "Ramalho Ortigão and the Generation of 1870". In: *Hispania*. Vol. 44, No. 1, Mar., 1961.
- * 1911 Political Constitution of the Portuguese Republic.
- * 1933 Political Constitution of the Portuguese Republic.

Other Media:

Arquivo Nacional da Torre do Tombo (National Archives of Torre do Tombo)
Biblioteca Nacional (National Library collections)
Catedral da Sé (See Cathedral)
MIT website: *Visualizing Portugal - The New State (1933-1974)*
Museu de Arte Antiga (Ancient Art Museum)
Museu do Fado (Fado Museum)
Museu da Liberdade e da Resistência – Aljube (Museum of Freedom and Resistance)
Núcleo Arqueológico Fundação Millenium (Archeological Museum – Millenium Foundation)

Films:

Antunes, Rafael. *Blue Pencil*. 2013. 45min.
Canijo, João. *Lusitanian Illusion*. 2010. 66min.
Leitão, Joaquim. *Untill Tomorrow, Comrades*. 2005. 181min.
Medeiros, Maria de. *April Captains*. 2000. 119min.

Note:

Films not available on the Internet will be lent to you. In case you cannot access or watch the movie for any reason, please let me know of it as soon as possible. A DVD copy of the film will be available to you upon request, on a first-come, first-served basis.

Course Requirements:*** Attendance and participation:**

The course will be conducted as a student-centered seminar with meetings in class and in local sites. Students are expected to attend all class and on-site sessions prepared to contribute to discussions. This means that they should complete their weekly readings and other assignments on time and participate actively in discussions.

Students' participation should be demonstrated by their willingness to engage in discussions and interest towards the subject matter. Above all, the key to fully participate in a successful way is preparation. Students are expected to come to class with ideas and questions about the required readings and films. Class participation (asking questions, elaborating ideas and comments, and collaborating with other students) will count significantly towards the final grade.

As a community, we depend on each other for the best learning outcome. The continuity of the learning process demands that each student do his/her best to be always present. Missing classes usually disrupt the continuity of the course and impact your colleagues' learning process. Moreover, students are accountable for all work missed because of an absence.

It is my intention to help you develop the skills to analyze and elaborate complex responses to the material we will be studying, for example offering different approaches or theories to the matter, points of view, historical context, language perspective, and affective responses to it so that you can formulate the persuasive responses that will be required both orally and in writing.

***Homework (every week, unless otherwise noted)**

Each student should prepare up to 3 study-questions or comments based on the material assigned for the following class. The questions must be uploaded on Canvas, by 5pm on the day prior to class, in order to provide the rest of the class with a copy of the topics we'll be discussing ahead of time. Questions submitted late will result in a lower grade.

***Oral Presentations (2):**

Oral presentations (15 minutes) should be analytical perspectives of students' reactions and thoughts to the assigned primary and/or secondary sources and will be scheduled in advance.

Students should make use of an alternative audio or visual media for their oral presentations, (i.e., bring/sing a song, show images, videos, etc.), and send me an outline (summary) of their oral presentation 1 day prior to the class, at 5pm at the latest.

Keep in mind that the most relevant issues for oral presentations and classes in general are related to the interconnections between the topics and their implications in history, past or present, rather than to simple recounts of the assigned texts, literature, or films. Please, remember to give yourself enough time to complete this task.

*** Short Essays (2):**

Students will be required to write two short essays. Each paper should elaborate on an articulated aspect of topics already discussed that seems to be significant to you, or that reveal a connection with a major historical, social, or cultural event in Portugal.

Additional readings or visual media may help you formulate an even more complex response to your essays. If you need extra material for your research, please don't hesitate to contact me.

Each paper should be 2-4 pages long (1000-1500 words), Times New Roman, 12-point font, 1-inch margins, double-spaced.

Students will choose a topic in collaboration with the instructor.

***Final Project:**

The final project will be developed during our stay in Portugal and will consist of the student’s reflections on the historical multicultural presence in Portugal. Students should reflect on the assigned material (articles, essays, films, literature, and music) that was discussed in class as well as their experience and visits to local sites. Students will elaborate an essay (8-10 pages long, double spaced, font size 12) on the chosen topic. It is expected that students discuss their chosen topic with the instructor. Students will make a short presentation of their project on the last day of classes.

Notes:

If you are worried about your final grade, discuss it with me before the end of the course.

Unless you have informed me and asked for my permission in advance, late assignments will be penalized. There is an automatic deduction for each day of lateness, including weekends.

Since I am primarily concerned with the student’s progress, remember that my expectations in regard to the quality of your writing and your understanding of concepts will increase as the course moves along.

*** Grading Distribution**

Attendance and Participation	20%
Oral Presentations (15 min)	20%
Short Essay (3-4 pages each)	25%
Final Project	35%
Total	100%

*** Tentative Course Outline:**

The following is a day-by-day schedule for the semester. This syllabus is a good effort to describe our course, but I reserve the right to change the schedule or modify its content to enhance the learning process. Students will be notified in advance of any changes. However, if a student is absent, he or she is responsible for finding out about any changes and complying with them.

Week 1	Roman and Muslim Presence in Portugal: Music, Art, Architecture, and Religion
Fri	<p><u>Introduction to the Course:</u> Meeting your classmates</p> <p>Course Themes, Objectives, and Assignments Brainstorm on Topics Related to Portuguese History, and Culture</p> <p>Beginning to understand Lisbon and Portugal – expectations, important reminders, do's and don'ts</p>
Mon	<p><u>The Beginnings: Roman and Muslim Presence in Portugal</u></p> <p><u>Reading:</u> Disney, A.R. "The Roman Experience". <i>A History of Portugal and the Portuguese Empire</i>. Cambridge: Cambridge University Press, 2009. p. 20-33.</p> <p>Disney, A.R. "Gharb al-Andalus". <i>A History of Portugal and the Portuguese Empire</i>. Cambridge: Cambridge University Press, 2009, p. 51-65.</p>
Wed	<p><u>The Medieval Kingdom</u></p> <p><u>Reading:</u> Disney, A.R. "The Medieval Kingdom". <i>A History of Portugal and the Portuguese Empire</i>. Cambridge: Cambridge University Press, 2009. p. 70-94.</p>
Thurs	<p><u>On-site Perspective:</u> Millenium BCP Archaeological Museum, Baixa. Meeting Point: in front of the Millenium Archaeological Foundation: Rua Augusta, 96, at 1:50 pm.</p> <p>Tile Museum, Saint George Castle, Museum of Fado, Walking tour to Baixa, Bairro Alto and Alfama</p> <p><u>Music:</u> Traditional Fado and the New Generation of <i>Fadistas</i> (Amália Rodrigues, Mariza, Camané, Ricardo Ribeiro, Pedro Moutinho, Carminho, Ana Moura)</p>
Saturday	Visit to Sintra and Cabo da Roca, the westernmost point in Europe
Week 2	The Discoveries and the Rise of Pombal: Relations with new cultures and changes in the political direction of the country
Mon	<p><u>Portuguese Discoveries and the New World</u></p> <p><u>Reading:</u> Disney, A.R. <i>A History of Portugal and the Portuguese Empire</i>. Cambridge: Cambridge University Press, 2009. p. 280-310.</p> <p>Disney, Anthony. "Portuguese Expansion, 1400-1800: Encounters, Negotiations, and Interactions". In: Curto, Diogo Ramada; Bethencourt, Francisco. (The Cultural World</p>

	- Part III) <i>Portuguese Oceanic Expansion, 1400-1800</i> . Cambridge: Cambridge University Press, 2007. p. 283- 313.
Wed	<p style="text-align: center;"><u>The Rise of Pombal</u></p> <p><u>Readings:</u> Maxwell, Kenneth. "Faith and Reason, Tradition and Innovation During a Golden Age". In.: <i>The Age of the Baroque in Portugal</i>. Washington, New Haven: National Gallery of Art, Yale University, 1993. p. 103-131.</p> <p>França, José Augusto. "Lisbon, the Enlightened City of the Marques de Pombal". In.: <i>The Age of the Baroque in Portugal</i>. Washington, New Haven: National Gallery of Art, Yale University, 1993. p. 133-137.</p>
Thurs	<u>On-Site Perspective:</u> Visit to Museu da Marinha, Belem Tower, Monument to the Discoveries, Museu de Arte Antiga, Workshop of Capoeira (Afro-Brazilian dance/fight art)
Saturday and Sunday	Visit to Coimbra, Porto and Obidos
Week 3	The Generation of 1870 and the New State: Hopes for Modernizing the Country and the Clash with a 48-Year Dictatorship – the impact in art and music and freedom of expression
Mon	<p style="text-align: center;"><u>Nineteenth Century - Casino Conferences</u></p> <p><u>Readings:</u> Quental, Antero. "Causes of the decline of the Peninsular Peoples in the Last Three Centuries". <i>Portuguese Studies</i>, Vol. 24, No. 1 (2008). p. 67-94. http://www.jstor.org/stable/41105286</p> <p>Schneer, Wanter. "Ramalho Ortigão and the Generation of 1870". In: <i>Hispania</i>. Vol. 44, No. 1 (Mar., 1961), p. 42-46. www.jstor.org/stable/334543</p>
Wed	<p style="text-align: center;"><u>Changes in the Political and Cultural Spheres of 20th Century Portugal: New State Censorship, Gender Oppression, Portuguese Cultural Symbols</u></p> <p><u>Readings:</u> Sardica, José Miguel. <i>Twentieth Century Portugal: A Historical Overview</i>. Lisboa: Universidade Católica, 2008. p. 39-70.</p> <p>Pimentel, Irene. "Women's Organizations and the Imperial Ideology under the Estado Novo". <i>Portuguese Studies</i>. Vol. 18, (2002), pp. 121-131.</p> <p>1911 Political Constitution of the Portuguese Republic vs 1933 Political Constitution of the Portuguese Republic (selection)</p> <p>The laws of the New State in 10 commandments: "New State Decalogue". <i>Visualizing Portugal - The New State 1933-1974</i>, MIT website.</p>

	<p>http://visualizingportugal.com/decalogo-do-estado-novo/</p> <p><u>Symbols of New State:</u> Fado, Fátima and Futebol.</p> <p><u>Film:</u> Canijo, João. <i>Lusitanian Illusion</i>. 2010. 66min.</p> <p><u>Extra Material (optional)</u> Sardica, José Miguel. "The Memory of the First Portuguese Republic Throughout the Twentieth Century", e-JPH, Vol. 9, number 1, Summer 2011, p. 64-89. (pdf) Gallagher, Tom. "Controlled Repression in Salazar's Portugal". <i>Journal of Contemporary History</i> 14:3 (Jul 1979): 385-402.</p>
Thurs	<p><u>The New State Dictatorship and the Cultural Divide: Art, Freedom of Speech, and Lusophone Immigration</u></p> <p><u>On-Site Perspective:</u> - Visit to Museu da Resistência e da República – Aljube; Street art as resistance to oppression (Quinta do Mocho); Cape Verdean Association; Benfica Sport Club guided tour</p>
Week 4	Voices of Contemporary Portugal: Music, Art, Equity Policies and Social Inclusion –Angola, Cape Verde Islands, Mozambique, and Brazil
Mon	<p><u>Overseas Territories and Contemporary Multicultural Portugal</u></p> <p><u>Readings:</u> Sardica, José Miguel. "Readings of the April Spirit". "The Revolutionary Biennium". "The Path to Europe". <i>Twentieth Century Portugal: A Historical Overview</i>. Lisboa: Universidade Católica Editora, 2008. p. 81-93.</p> <p>Bilefsky, Dan. "Nostalgia for António de Oliveira Salazar Divides the Portuguese", NYT, July 23rd, 2007.</p> <p><i>CLA & the Angolan Revolution</i>. Part 1 & 2. 20min. YouTube (online) https://www.youtube.com/watch?v=c35COXObeo8 https://www.youtube.com/watch?v=dW8_cXOG7wI</p>
Wed	On-site perspective: Kizomba workshop – Angolan musical and dance influence in Portugal
Thurs	Closing Remarks and Final Project Presentation