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WELCOME TO THE LISBON CONSORTIUM
Message from the Director

Dear Friends,

Formally created in 2010, the Lisbon Consortium has made itself into a landmark of postgraduate research, through the critical engagement with a ‘transferable model’ of knowledge production between academia, business and the sites of creation in the city of Lisbon.

We welcome creative minds with a potential to contribute to an energizing intellectual environment and with an entrepreneurial mindset. The Master’s program is ranked as 4th best in the world. This success is the result of the team at Católica, the committed support of the partner institutions in Lisbon and the creativity of our students.

At the Lisbon Consortium, we cherish ideas, we nurture grounded critique, we promote exploratory thinking and entrepreneurial innovation. We are passionate about the sizzling environment of Lisbon, a true hub of European creativity, and a fantastic location with great quality of life.

Our motto is thinking ahead.

Welcome to the Lisbon Consortium!

Isabel Capeloa Gil
PROGRAM DIRECTOR
WHAT IS THE LISBON CONSORTIUM?
What is the Lisbon Consortium?

The Lisbon Consortium is a network between the Master’s and Doctoral Degree Programs in Culture Studies at Universidade Católica Portuguesa and prestigious cultural institutions in Lisbon. The aim of this network is to promote advanced training in the field of Culture Studies as well as the professional integration of students. This collaborative network brings together theory, applied research, cultural programing and management. The Lisbon Consortium is a unique and innovative cooperation program with an international focus, ranked No. 4 in the world by the Eduniversal Best Master’s Ranking in Cultural Management/Creative Industries Management in 2018.

The Lisbon Consortium is structured in accordance with four fundamental principles:
- inter-institutional cooperation;
- excellence in research;
- creativity and cultural entrepreneurship;
- social responsibility in the production of knowledge.
Mission

The scope of Lisbon Consortium activities is as follows:
- Coordination of academic activities with partner cultural institutions in Lisbon, granting due accreditation.
- Organization of thematic seminars/workshops in conjunction with partner institutions.
- Development of research projects with the objective of studying and promoting the partners’ cultural and heritage assets.
- Professional integration by means of internships in the partner institutions through the Lisbon Consortium career office.
- Annual organization of the Lisbon Summer School for the Study of Culture (July), with the participation of the partners, national and international academics, artists and curators.
- Doctoral double degrees with international partners (Justus-Liebig University Giessen, University of Copenhagen and PUC-Rio, Brazil)

Network

Partner Institutions
- Centro de Estudos de Comunicação e Cultura (CECC)
  – Research Centre for Communication and Culture
- Fundação Calouste Gulbenkian
- Culturgest
- Fundação EDP
- Câmara Municipal de Lisboa
- Oceanário de Lisboa
- Fundação Millennium bcp
- Centro Nacional de Cultura
- Museu Nacional do Teatro e da Dança
- Fundação Oriente
- Cinemateca Portuguesa – Museu do Cinema
- Parques de Sintra Monte da Lua

International Partners
- Antoni Tàpies Foundation
- Arte Institute

Sponsors
- Fundação para a Ciência e Tecnologia (FCT)
- Fundação Amélia de Mello
- Irmandade dos Clérigos
Governance Structure

Lisbon Consortium Director
Prof. Isabel Capeloa Gil

Steering Committee
Prof. Isabel Capeloa Gil (Lisbon Consortium Director); Prof. Alexandra Lopes (Head of Department) and Prof. Peter Hanenberg (Director of CECC)

Coordinator of the PhD Program
Prof. Isabel Capeloa Gil

Coordinator of the MA Program
Prof. Diana Gonçalves

Executive Coordinator - Outreach and Career Development
Prof. Paulo Campos Pinto

Executive Coordinator - Admissions and Academics
Rita Bacelar

Media and Communications Officer
Clara Caldeira

Academics

Program Director
Prof. Isabel Capeloa Gil

International PhD Program in Culture Studies Steering Committee
Prof. Isabel Capeloa Gil (Universidade Católica Portuguesa), Prof. Frederik Tygstrup (University of Copenhagen), Prof. Ansgar Nünning (University of Giessen)

International PhD Program in Culture Studies International Advisory Board
Prof. Samuel Weber (Northwestern University), Prof. Monika Schmitz-Emans (Ruhr University of Bochum), Prof. Paulo de Medeiros (University of Warwick)

Research

Director of the Research Centre for Communication and Culture (CECC)
Prof. Peter Hanenberg

Research Assistant
Sónia Pereira
CURATORS COUNCIL
Curators Council

The Curators Council is the Governing Structure of the Network, composed of the Program Director and one representative of each institution:

Isabel Capeloa Gil **Universidade Católica Portuguesa – Lisbon Consortium**

Isabel Capeloa Gil is a Full-Professor of Culture Studies and the current Rector of Universidade Católica Portuguesa (UCP). She holds a BA in Modern Languages and Literatures (1987), and an MA in German Studies from Universidade de Lisboa (1992), as well as PhD in German from UCP (2001). On the institutional level, Isabel Capeloa Gil is also the Director of the Graduate Program in Culture Studies at UCP and its collaborative research network The Lisbon Consortium. From 2005 to 2012 she was the Dean of the School of Human Sciences. She is furthermore an Honorary Fellow at the School of Advanced Studies of the University of London. She has held numerous visiting professorships at universities in the US, Germany, Brazil, Italy, Ireland and Wales. She is a senior researcher and founder of the Research Centre for Communication and Culture.

Catarina Vaz Pinto **Câmara Municipal de Lisboa**

Catarina Vaz Pinto holds a degree in Law from Universidade Católica Portuguesa and Post-Graduate Degree in European Studies from College of Europe, Bruges. She is currently City Councilor for Culture (since November 2009). She was executive coordinator of the Gulbenkiam Program “Criatividade e Criação Artística” (2003-2007). Consultant for Quaternaire Portugal for cultural policies and projects (2001-2005). Executive Director of the Post-Graduation in “Cultural Management in the City” / “Gestão Cultural nas Cidades” INDEG/ISCTE (2001-2004). State Secretary for Culture (1997-2000) and Associate Director for the Ministry of Culture (1995-1997). She is co-founder of the Cultural Association Fórum Dança, which she directed from 1991 to 1995.

António Monteiro **Fundação Millennium bcp**

Guilherme d’Oliveira Martins Fundação Calouste Gulbenkian
Guilherme d’Oliveira Martins is an Executive Director of Fundação Calouste Gulbenkian. Martins has presided over Centro Nacional de Cultura; is a Corresponding Member of the Lisbon Academy of Science; a full time member of the Naval Academy; an Academic of Merit of the Portuguese Academy of History; Guest Tenured Professor at Universidade Lusíada and ISCP.

João Amorim Fundação Oriente
João Amorim is a member of the Executive Committee of Fundação Oriente. He was invited Assistant Professor at ISEG (1979/81) and coordinated the Delegation of the Foundation in Macao between 1988 and 2000. Amorim produced radio shows related to the cultural sector for 15 years (1985/2000), published a book of chronicles and a romance, and collaborated in several albums as songwriter.

João Falcato Oceanário de Lisboa
Administrator of Oceanário de Lisboa. João Falcato holds a B.A. degree in Aquatic Environment Sciences from Instituto de Ciências Biomédicas Abel Salazar and a Post-Graduate degree in Advanced Management from UCP. He has been part of the Oceanarium team since 1997 and worked as Director of Biology. He is President of the European Union of Aquarium Curators, Member of the Executive Committee of the European Association of Zoos and Aquariums, and Member of the Curators Council of Fundação Gil.

José Carlos Alvarez Museu Nacional do Teatro e da Dança
José Carlos Alvarez holds a B.A. Degree in Philosophy and Post-Graduate Degrees in Library Science and Arts Management. He is the Director of Museu Nacional do Teatro e da Dança since 2011, where he has worked for longer than 23 years. He is the curator of the permanent exhibition and of more than 25 temporary exhibitions at the Museum. He is a member of ICOM – International Council of Museums and SIBMAS – Société Internationale des Bibliothéques et Musées des Arts.
José Manuel dos Santos  
**Fundação EDP**

José Manuel dos Santos is currently Member of the Board of Directors and Cultural Director of Fundação EDP. Having graduated in Engineering, most of his work has been nevertheless developed in the fields of culture and communication. He was Cultural Consultant of the President of the Portuguese Republic (1986-2006) and was Administrator of Fundação Casa da Música (2013).

Maria Calado  
**Centro Nacional de Cultura**

Maria Calado is Associate Professor at Universidade de Lisboa. She holds a B.A. degree in History from Universidade de Lisboa, a Post-Graduate degree in Museology and a PhD in Architecture from Universidade Técnica de Lisboa. She develops research in the fields of Architecture, Urban Studies, Museology, History and Cultural Patrimony. She is currently President of Centro Nacional de Cultura.

Mark Deputter  
**Culturgest**

Mark Deputter (Belgium/Portugal) started his career as artistic director of the contemporary art centre STUC in Leuven. After moving to Lisbon, he became artistic co-director (with Mónica Lapa) of the dance festival Danças na Cidade and dance curator at the Centro Cultural de Belém and at National Dance Company/Teatro Camões. He created and directed the international performing arts festival Alkantara, one of the most prominent festivals of the country, and was artistic director of the Municipal Theatre Maria Matos. At the moment, he is general and artistic director of Culturgest – Fundação Caixa Geral de Depósitos.

Rui Machado  
**Cinemateca Portuguesa**

Graduated in Economy in 1994, Rui Machado works at the Portuguese Film Museum since 1990. He directed the Conservation Department (ANIM) between 2006 and 2014. He was nominated Vice-Director of the Portuguese Film Museum in February 2014.

Manuel Baptista  
**Parques de Sintra – Monte da Lua**

Manuel Carrasqueira Baptista is President of the Parques de Sintra – Monte da Lua, S.A. Board of Directors after having previously served the same company as a member of the Board. He graduated in Law from the Faculty of Law at the University of Lisbon, where he was also Assistant Professor, lecturing Business Law. His professional career has included positions at institutions such as the Portuguese Institute of Cinema, Tobis Portuguesa, CTT, Marconi, JAE Construção, ICOR and ESEGUR.
Who should I contact?

❯ Graduate Studies Office

The Graduate Studies Office will be your first point of contact for any queries relating to your study program. They look after everything from student registration, enrollment, classes, schedules, information about tuition, etc.

The Graduate Studies Office is located on the third floor of the School of Human Sciences building. The Academic Secretary, Cristiana Robalo, can be reached by email or by phone.

❯ Coordination

Academic
If you have any queries regarding the curriculum and teaching affairs please contact the Coordinators of the PhD and MA programs, Prof. Isabel Capeloa Gil and Prof. Diana Gonçalves, respectively.

Executive
If you have any queries regarding internships and the Lisbon Consortium network of partners, please contact Prof. Paulo Campos Pinto.

If you have any queries regarding administrative procedures or if you are not certain who you should contact, please contact Rita Bacelar and your request will be directed to the most suitable contact person.
FACULTY
Professors

Adriana Martins is Assistant Professor at the School of Human Sciences, where she teaches Culture and Globalization, Portuguese Film and Portuguese Culture. She is also the School’s Coordinator of International Relations and a Senior Member of the Research Centre for Communication and Culture.

Research fields
Culture Studies, Film Studies, Comparative Literature and Intercultural Communication.

Main publications
- *Mediations of Disruption in Post-Conflict Cinema* (co-ed.) (2016);
- *Plots of War: Modern Narratives of Conflict* (co-ed.) (2012);
- *A Cultura Portuguesa no Divã* (co-ed.) (2011);

Alexandra Lopes holds a PhD in Translation Studies from Universidade Católica Portuguesa. She is Associate Professor at the School of Human Sciences, where she teaches Translation History and Theory, as well as Literary Translation. From 1998 to 2005, was a member of the research project “Histories of Literature and Translations: Representations of the Other in Portuguese Culture”. Is currently a member of two research projects: Culture and Conflict and Intercultural Literature in Portugal 1930-2000. Has published several papers mainly on translation and translation studies both in Portuguese and international volumes, as well as a handful of translations of texts by authors such as Peter Handke, Hertha Müller, William Boyd and Salman Rushdie. She is currently Head of the Department for Culture Studies and Vice-dean of the School of Human Sciences.

Research fields
Literary Translation, Translation History and Theory, Culture Studies, Translation and/as Migration.

Main publications
- *The Age of Translation. Early 20th-century Concepts and Debates* (co-ed.) (2017);
- “The poetics of movement & translation – the case of Richard Zimler’s *Strawberry Fields Forever*” (2017);
- *Mediations of Disruption in Post-Conflict Cinema* (co-ed.) (2016);
- “Ilse Losa Writes Back: Migration and Self-Translation” (2016);
- “Je Suis un Autre: Notes on Migration, Metamorphosis and Self-translation” (2016);
- “Invisible man: sketches for a portrait of Mário Domingues, intellectual and (pseudo)translator” (2016).
Ana Cristina Cachola holds a PhD in Culture Studies and a Master degree in Communication and Cultural Management from Universidade Católica Portuguesa, where she has been a visiting lecturer on different art subjects. She was awarded a doctoral stipend from the Portuguese Science and Technology Foundation (FCT) to conduct her doctoral research on representations of Portuguese cultural identity in contemporary art. She is currently developing a post-doc research on war and visuality in contemporary art with a grant of the Portuguese Science and Technology Foundation (FCT). She is member of the Research Centre for Communication and Culture (CECC). She works as an independent curator and writes about contemporary art for several outlets.

Research fields
Culture Studies, Contemporary Art, Curatorial Studies, Visual Culture, Gender Studies.

Main publications
- “Curating the University: Overlapping problems and solutions” (co-author) (2017);
- “Olhares Transgressores/Transgressive Looking” (2016);
- “The Question of Popular Culture” (co-author) (2015, editorial);

Ana Margarida Abrantes studied German and English at the Universities of Aveiro, Essen and Innsbruck. She completed her MA in Cognitive Linguistics in 2001 and received her PhD in German language and literature from Universidade Católica Portuguesa in 2008. Between 2006 and 2009 she was visiting scholar at the Center for Semiotics of Aarhus University, and at the Department of Cognitive Science of Case Western Reserve University, in Cleveland, USA. In 2006 she joined the Research Centre for Communication and Culture, where she is currently senior researcher in the research line Culture, Translation and Cognition. She is Professor of Languages and Linguistics at the School of Human Sciences.

Research fields
Cognitive Linguistics, Cognitive Literary Studies, Cognitive Culture Studies, German Language and Literature.

Main publications
- “Translation and Imagination” (2015);
- Linguagem, Discurso e Cognição (ed.) (2015);
- Cognition and Culture. An Interdisciplinary Dialogue (co-ed.) (2011);
- Meaning and Mind. A Cognitive Approach to Peter Weiss’ Prose Work (2010);
- “Gestalt, perception and literature” (2008).
Carla Ganito is Assistant Professor and Coordinator of Postgraduate Studies and Advanced Training at the School of Human Sciences of Universidade Católica Portuguesa. She has a PhD in Communication Sciences that tackled the gendering of the mobile phone with the thesis Women and Technology: Gendering the Mobile Phone. Portugal as a Case Study.
Besides being a senior researcher at the Research Centre for Communication and Culture, she is also an invited researcher at CIMJ - Research Center for Media and Journalism where she has participated in a project on digital inclusion and participation, part of the UTAustin|Portugal Program, and at CIES-IUL where she co-coordinated with Gustavo Cardoso the research project "Digital Reading" (2011-2013) that received a grant from the Calouste Gulbenkian Foundation. She is a MC member of the COST Action IS1404 - Evolution of reading in the age of digitization (E-READ).

Cátia Ferreira holds a PhD in Communication Studies from Universidade Católica Portuguesa. She is currently Assistant Professor at the School of Human Sciences and Coordinator of the Post-Graduate course in Communication and Content Marketing, EPGFA/FCH. She is also part of the teaching staff of the PhD course in Communication Studies, resulting from a partnership between Universidade Católica Portuguesa and Universidade Católica de Moçambique, and of the MA course in Digital Communication, of the School of Philosophy and Social Sciences, Braga Regional Center, UCP.
She is a senior researcher at the Research Centre for Communication and Culture, being also part of the Scientific Board, and a researcher at the Centre for Research and Studies in Sociology (ISCTE).

Diana Gonçalves holds a PhD degree in Culture Studies from Universidade Católica Portuguesa and Justus-Liebig University of Giessen (double degree). She also holds a BA in Translation and a Master’s degree in Culture Studies - American Studies from UCP. She was awarded a grant by the Portuguese Science and Technology Foundation (FCT) to conduct research for her PhD project within the scope of the international program “European PhD-net in Literary and Cultural Studies”. She is currently an Assistant Professor at the School of Human Sciences and a senior researcher at the Research Centre for Communication and Culture, where she develops her work as member of the research line on Culture, Art and Conflict. She was Executive Coordinator of the Lisbon Consortium (2016-2017) and co-editor of the online journal Diffractions - Graduate Journal for the Study of Culture (2013-2017). She is currently the Coordinator of the Master’s Program in Culture Studies of the Lisbon Consortium.
Research fields
Cyberculture, Digital Media, Mobile Communication, Gender and Technology, Digital Reading.

Main publications
- *Women Speak: Gendering the Mobile Phone* (2017);
- “A Leitura Digital em Contexto de Bibliotecas: um Enquadramento Analítico e Prospectivo” (2015);
- “Mobile Family Frames: From the Coffee Table Album to the Mobile Phone. A Portuguese Case Study” (co-author) (2012);
- “Moving Time and Juggling Spheres: (I)Mobilities in the Gendering of the Mobile Phone” (2012);

Research fields
Social Media, Digital Games, Mobile Devices, Multimedia Communication, Digital Reading Practices.

Main publications
- “A indústria do Livro Digital em Portugal: Mutações de um Sector Tradicional” (2015);
- “Second Life: The Emergence of a New Moneyscape” (2015);
- *Panic and Mourning: The Cultural Work of Trauma* (co-ed.) (2012);
- “Mobile Family Frames: From the Coffee Table Album to the Mobile Phone. A Portuguese Case Study” (co-author) (2012);

Research fields
Culture Studies, American Culture, Visual Culture, Conflict and Violence, Translation and Literature.

Main publications
- *9/11: Culture, Catastrophe and the Critique of Singularity* (2016);
- “Hurricane Katrina: Contesting Singularity in Treme” (2015);
- “Popping (it) Up: an exploration on popular culture and TV series Supernatural” (2015);
- “From Panic to Mourning: 9/11 and the Need for Spectacle” (2012);
- “(Re)Turn to Dystopia: Community Feeling in M. Night Shyamalan’s The Village” (2012).
Isabel Capeloa Gil is a Full-Professor of Culture Studies and the current Rector of Universidade Católica Portuguesa. She holds a BA in Modern Languages and Literatures (1987), and an MA in German Studies from Universidade de Lisboa (1992), as well as PhD in German from UCP (2001). On the institutional level, Isabel Capeloa Gil is also the Director of the Graduate Program in Culture Studies at UCP and its collaborative research network The Lisbon Consortium. From 2005 to 2012 she was the Dean of the School of Human Sciences. She is furthermore an Honorary Fellow at the School of Advanced Studies of the University of London. She has held numerous visiting professorships at universities in the US, Germany, Brazil, Italy, Ireland and Wales. She is a senior researcher and founder of the Research Centre for Communication and Culture.

Research fields
Cultural Theory, Visual Culture, Modernity and Literature, Women’s Studies, War and Representation.

Main publications
• Fragile Matters: Literature and the Scene of Torture (2016);
• Humanidade(s). Considerações Radicalmente Contemporâneas (2016);
• Hazardous Future: Disaster, Representation and the Assessment of Risk (co-ed.) (2015);
• The Cultural Life of Money (co-ed.) (2014);
• Literacia Visual. Estudos sobre a Inquietude das Imagens (2011);
• Savages and neurotics: Freud and the Colonial School (2011).

Joana Carneiro Pinto is an Assistant Professor at the School of Human Sciences. She graduated and received her PhD in Psychology, specialization in Vocational Psychology, from Universidade do Minho, with the thesis Career self-management: study of a psychological intervention model with research grant holders, concerning to a subject that is in the transition between vocational psychology and social and organizational psychology. She teaches courses related, among others, to the development of academic and professional skills, research methodologies, psychometrics, psychological assessment, psychology of learning, and educational psychology. She has work experience in the assessment and intervention with children, adolescents, young adults, and adults. Researcher at projects related to the well-being and life projects, the assessment of needs and effectiveness of psychological interventions in institutional settings, and scientific research methodologies.
Joana Moura currently teaches Academic Writing (Grad Labs) in the MA/PhD programs in Culture Studies at UCP and teaches English in the MA program in Lingua Gestual Portuguesa at the Instituto de Ciências da Saúde, UCP. She holds a BA in German with English from King’s College London (2008), an MA in Comparative Literature from the State University of New York at Stony Brook (2011) and she just completed her PhD in Comparative Literature at SUNY Stony Brook with a dissertation entitled “The Difference that a Body Makes: Figurations of the Translator’s Body and Mistranslation in Peter Handke’s Translation Narratives”. At the moment, she collaborates in two research projects at the Centre for Comparative Studies (University of Lisbon), namely in “Comparative World Literature” and “Moving Bodies: Circulations, Narratives and Archives in Translation”.

Research fields
Comparative Literature; Culture Studies; Translation Studies; 20th-Century German language Literature and Film.

Main publications
- *On Translation as a Corporeal Exploration: The Task of the Translator according to Peter Handke* (in print, 2018);
- *A Marriage of Inconvenience: Kinski, Herzog and the Reenactment of German History* (2016);
- *Understanding the Visual Communication of Science and Technology in Translation: Initial Results of an E-survey* (2016, co-authored with Marta Pacheco Pinto and Rosário Durão);

Research fields

Main publications
- *Família & Psicologia: Contributos para a investigação e para a intervenção* (co-ed.) (2016);
- *Gestión personal de la carrera: Didáctica de una intervención con becarios de investigación* (co-ed.) (2015);
- “Psychological intervention in Portuguese college students: effects of two career-self management seminars” (co-author) (2015);
- “Social competence and career development: validation of a scale with secondary students” (co-author) (2015);
**Jorge Fazenda Lourenço** holds a PhD in Hispanic Languages and Literatures from the University of California at Santa Barbara (1993), and he is an Associate Professor of Literature. He was the Director of the Research Centre for Communication and Culture (2005-2012) and the Scientific Coordinator of the Master and PhD Programs in Culture Studies (2005-2008). He was also the Editor of the Complete Work of Jorge de Sena (12 volumes, 2009-2016) and received the 2012 Jorge de Sena Award for Matéria Cúmplice (essays). He is a published poet and a translator of Charles Baudelaire, E. E. Cummings and Wallace Stevens.

**Research fields**

Eros and literature; auto/biography and self/portraiture; the late works.

**Main publications**

- *Matéria Cúmplice. Cinco Aberturas e um Prelúdio para Jorge de Sena* (2012);
- *Wallace Stevens’ Harmonium* (2006, translation and notes);
- *Charles Baudelaire’s A Invenção da Modernidade: Sobre Arte, Literatura e Música* (2006, edition, introduction and notes);
- *A Poesia de Jorge de Sena: Testemunho, Metamorfose, Peregrinação* (1998; 2nd ed. 2009);

**Luísa Leal de Faria** is Professor of English, in the field of Culture Studies, at the School of Human Sciences, where she teaches undergraduate and graduate courses. She was, from 2004 to 2012, Vice-Rector of Universidade Católica Portuguesa. Most of her academic career was developed at Universidade de Lisboa, where she taught in the Department of English. She was vice-president of the scientific board and head of the Department of English, among other functions. She was in charge of the research unit “Culture Studies” at the University of Lisbon Centre for English Studies (ULICES/CEAUL) from 2000 to January 2015. She graduated in Germanic Philology with a dissertation on the Industrial Novels, moving from there to a doctoral thesis on Thomas Carlyle. She also obtained the title of “agregado” at Universidade de Lisboa in 2004. Her interests have been mainly concerned with Victorian Studies, and Literary and Cultural Studies.

In 1988-9 she was Deputy General Director for Higher Education, and advisor to the Secretary-General of UNESCO. From 1989 to 1995 she was the National Coordinator for the Lingua Program, and in 1995-6 she was the National Coordinator of the Socrates Program. She is currently a member of the Research Centre for Communication and Culture and President of the Scientific Society of Universidade Católica Portuguesa (SCUCP).
Luísa Santos is Assistant Professor at the School of Human Sciences of Universidade Católica, in Lisbon, since 2016, with a Gulbenkian Professorship. She holds a PhD in Cultural Studies, Humboldt-Viadrina School of Governance, Berlin (2015), with a scholarship from the Portuguese Foundation for Science and Technology (FCT), an MA in Curating Contemporary Art, Royal College of Art, London (2008), with a Gulbenkian Scholarship, and a Degree in Communication Design, Universidade de Lisboa (2003). In 2012 she conducted research in Curatorial Practice at the Konstfack University College of Arts, Crafts and Design, Stockholm.


Since 2015, she is a member of the Scientific Committee of the International Congress CSO and the Scientific and Editorial Committees of the Peer Reviewed Academic Publications Estúdio, Gama and Croma. Since 2016, she is a member of the Editorial Board of the Yearbook of Moving Image Studies (YoMIS), published by Büchner-Verlag.

Research fields
Cultural Studies; Contemporary Art; Curatorial Studies; Social Change.

Main publications
• Multidisciplinarity: Projects for Social Change in Art and Culture (2018);
• “Project Morrinho, fighting the grand-narrative of the favela” (2014);
• “Petrit Halilaj, Poisoned by men in need of some love. An exhibition of stories telling the History of a country” (2014);
• “Public Art Projects - Towards a Critical Discourse on Urban Aesthetics” (2014);
• There is no knife without roses (ed.) (2012).

Research fields
Victorian Studies; Cultural Theory with a particular emphasis on the formation of the intelligentsia and the role of the university in the production of knowledge; Culture and Power.

Main publications
• “After ‘The Rise of Contemporary Britain’: a contemporary perspective on British Cultural Studies” (2015);
• Knowledge is Power: o discurso do conhecimento na modernidade (2013);
• “Os English Studies e a missão da Universidade” (2013);
• “In Black and White: ‘Civilizing Africa’ in Portuguese Narratives of the 1870s and 1880s” (2011);
• “Antes do Império, as Colónias: reflexões de Adam Smith e Jeremy Bentham” (2010);
• Cultura e Análise Cultural (2001).
Nelson Ribeiro is the Dean of the School of Human Sciences (since 2016) where he is also the Chair of the Communication Studies Department (since 2013). He was awarded a PhD in Media & Cultural Studies from the University of Lincoln (UK) and presently his main research interests are political economy of the media and communication history, focusing on transnational communication fluxes and the usage of the media as instruments of propaganda and public diplomacy. Member of the Board of Directors at the Research Centre for Communication and Culture (CECC), he also coordinates the research line on Media, Technology, Contexts. Nelson Ribeiro has participated in several international research networks and is presently a member of the project “Connecting the Wireless World - Writing a Global Radio History” financed by the Leverhulme Trust. Since 2012 he is vice-Chair of the Communication History Section at the European Communication Research and Education Association (ECREA) and he has also been an invited guest professor at Universität Augsburg (Germany) and at the University of Saint Joseph (Macau-China). Coordinator of the MA in Communication Studies at the School of Human Sciences between 2010 and 2016, he was also program director of a national broadcasting station, Radio Renascença, between 2005 and 2013, and of MEGA FM between 2000 and 2005.

**Research fields**
Broadcasting; Media History; Media Systems; Transnational Communication; Propaganda.

**Main publications**
- *Revisiting Transnational Broadcasting* (co-ed.) (2016);
- “Communication Studies on the Iberian Peninsula: A Comparative Analysis of the Field’s Development in Portugal and Spain” (2015);
- “The Discourse on New Media: Between Utopia and Disruption” (2015);
- “Censorship and Scarcity. Controlling new and old media in Portugal, 1936-1945” (2015);
**Ricardo Ferreira Reis**, Assistant Professor of Accounting, he is the Associate Dean for International Affairs, the Director of Center of Applied Studies (CEA) and one of the Academic Directors of the Master in Finance. Holds a PhD in Business Science and Applied Economics, Wharton School, U. Pennsylvania, USA and a Licenciatura in Economics, Universidade do Porto. Ricardo Ferreira Reis teaches Financial Accounting at the MBA, Undergraduate and Executive Education levels. He previously taught both Cost and Financial Accounting at The Wharton School. Before that, he was attending the Doctorate and Masters Degree in Economics at Universidade Nova in Lisbon, where he also taught a wide range of courses in Economics and Business. Ricardo Ferreira Reis was a consultant for the then Lisbon Stock Exchange and the Porto Derivatives Exchange and he worked as a credit risk analysts for investment banking earlier in his career.

**Research Fields**
Informational Economics, with an emphasis on Accounting, ranging from Agency Theory to Corporate Governance.

**Main Publications**
- “‘Cutting costs to the bone’: the Portuguese experience in renegotiating public private partnerships highways during the financial crisis” (co-author) (2017);
- “Buy back PPPs” (co-author) (2013);
- “Strategic Consequences of Historical Cost and Fair Value Measurements” (co-author) (2007).

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**Peter Hanenberg** teaches German and Culture Studies. He is Director of the Research Centre for Communication and Culture, and Coordinator of the Research Lines Translating Europe across the Ages (2007-2014) and Culture, Translation and Cognition (2015-2020). Since 2016 he also serves as vice-Dean of the School of Human Sciences. He has published widely on the relation between History and German Literature and on the literary representation of Europe from the 16th to the 21st century. Currently he is working on the intersection of Culture Studies and Cognitive Sciences.

**Research fields**
Culture, Translation and Cognition; Narrating Europe; German Literature and Culture Studies.

**Main publications**
- *Cognitive Culture Studies (2018)*;
- “‘Intersecting ‘Nature’ and ‘Culture’: How the Study of Culture Could Enhance Cognitive Science” (2014);
- “Long Waves or Vanishing Points? A Cognitive Approach to the Literary Construction of History” (2012);
- “Warburg and Jolles: A cognitive approach to the art of viewing and the art of Reading” (2012).
**Rita Bueno Maia** is assistant professor of Hispanic and translation studies at the School of Human Sciences, Universidade Católica Portuguesa and a member of the Research Centre for Communication and Culture. She holds a PhD in translation history and was a postdoctoral fellow at the University of Lisbon Centre for English Studies. Her postdoctoral project The Moveable Feast: Literature in Portuguese Exile (SFRH/BPD/97092/2013) deals with popular novels published in Portuguese in Paris by the mid-nineteenth century. She has published papers on Translation History, Translation Studies and History of the Book as well as literary translations, some of them in collaboration.

**Research Fields**
Translation in Exile; Indirect Translation; Literary translation (French/Spanish-Portuguese); Translator training; Book History.

**Main Publications**
- “Um episódio cosmopolita desconhecido na Literatura Portuguesa: as atividades de tradução pelos exilados absolutistas em Paris” (2018);
- “Translation and Adjacent Concepts” (2018);
- “Portuguese Knights-errant in Nineteenth-Century Paris and Rio: Translation as Response to Exile in Global Cities” (2017);
- *Indirect Translation: Theoretical, Terminological and Methodological Issues* (co-ed.) (2017);

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**Sónia Pereira** holds a Degree in Communication Studies from the New University of Lisbon (1997) and a Masters Degree in Culture Studies from the Catholic University of Portugal, with a dissertation on Rock Music and Toxic Discourses: A case study of Toxicity, by System of a Down (2010). She is a junior member of the Research Centre for Communication and Culture (CECC), where she has also been working as a Research Assistant since 2011. She is currently a PhD candidate in Culture Studies at the School of Human Sciences (UCP), where she has been developing a thesis on discourses of war in rock music.

**Research Fields**
Cultural Studies; Cultural Theory; Popular Music Studies; Metal Music Studies.

**Main Publications**
- "Green Day’s Jesus of Suburbia: (De-)constructing identities in the land of make-believe” (2015);
- "Living on the Edge: Black Metal and the Refusal of Modernity” (2012);
Visiting professors

Álvaro Barbosa (Angola 1970) is an Associate Professor and Dean of the Faculty of Creative Industries at the University of Saint Joseph (USJ) in Macau SAR, China since September 2012. He co-founded in 2004 the Research Center for Science and Technology of the Arts (CITAR), in 2009 the Creative Business Incubator ARTSpin and in 2011 the Digital Creativity Center (CCD). Holding a PhD degree in Computer Science and Digital Communication from Pompeu Fabra University in Spain and a Graduate Degree in Electronics and Telecommunications Engineering from University of Aveiro in Portugal, his core academic research is grounded on the field of Audio and Music Technology. His R&D work, on experimental Network Music and Interactive Sound-Design Systems, was consolidated in 2010 during a Post-Doctoral Research Position at Stanford University in the Center for Computer Research in Music and Acoustics (CCRMA). His academic research has been published extensively in peer-reviewed conferences and journals, collaborating with a large number of renowned international researchers. He has also produced numerous artistic projects, presented and performed worldwide.

Ana Bernstein is a Professor of Aesthetics and Theater Theory at the Federal University of the State of Rio de Janeiro (UNIRIO) - Brazil. She has a PhD in Performance Studies (New York University) and a Masters in Social History of Culture (Pontifícia Universidade Católica - Rio de Janeiro). She is the author of A Crítica Cúmplice - Décio de Almeida Prado e a formação do teatro brasileiro moderno, nominated for the Jabuti Prize; The Flesh and the Remains - Looking at the Work of Berna Reale; Duas irmãs que não são irmãs: Francesca Woodman e Alix Cléo Roubaud; Francesca Woodman - Fotografia e Performatividade; Here and Now...Again and Again - Reperformance as Difference and Repetition. Her doctoral dissertation Of the Body/Of the Text - Desire and Affect in Performance is currently being revised for publication. Research interests include performance theory, feminist theory, body art, visual arts, photography theory, art history and criticism. She is also a photographer, translator, and curator of exhibitions and theater festivals.
**Uwe Wirth** holds the chair of German Literature and the Study of Culture at the Department of German Literature at the Liebig-University Giessen since 2007. From 2005 till 2007 he was the Scientific Coordinator of the “Center for Advanced Studies in Literature and Culture” (ZfL) in Berlin. He received his PhD and his Habilitation both at the Goethe-University, Frankfurt am Main. Since then he was Fellow at the University Konstanz in the “Exzellenzcluster” Kulturelle Grundlagen von Integration, Visiting Professor at the Tokio-University, at the “Deutsche Haus” of New York University, and Distinguished Max Kade Professor at the German Department at the UC Berkeley. One of his research interests is the editorial fiction in German Literature ‘around 1800’, with a focus on media conditions (especially “scenes of writing” as “scenes of editing”) and notions of authorship (see his book Die Geburt des Autors aus dem Geist der Herausgeberfiktion. Editoriale Rahmung im Roman um 1800: Wieland, Goethe, Brentano, Jean Paul und E.T.A. Hoffmann, Fink Verlag 2008) Further current research interests are the history of dilettantism, theories of humor, with a focus on performativity and stupidity; theories of hybridity, with a focus on the cultural technique of grafting. He is writing currently on a book about “Grafting as a cultural Model”

**Daniel Blaufuks** has been working on the relation between photography and literature, through works like *My Tangier* with the writer Paul Bowles. More recently, *Collected Short Stories* displays several photographic diptychs in a kind of “snapshot prose,” a speech based on visual fragments that give indication of private stories on their way to become public. The relation between public and private has been one of the constant interrogations in his work. He has been showing widely and works mainly in photography and video, presenting his work through books, installations and films. His documentary *Under Strange Skies* was shown at the Lincoln Center in New York. Recent exhibitions include: Calouste Gulbenkian Foundation, Lisbon, Palazzo delle Papesse, Siena, LisboaPhoto, Centro Cultural de Belém, Lisbon, Elga Wimmer Gallery, New York, Museu do Chiado, Lisboa, Photoespaña, Madrid, where his book *Under Strange Skies* received the award for Best Photography Book of the Year in the International Category in 2007, the year he received the BES Photo Award as well. He published *Terezín* at Steidl, Göttingen in 2010 and in 2011 he had a solo show at the Museum of Modern Art in Rio de Janeiro and in 2014 at the National Museum of Contemporary Art in Lisbon. In 2017 he was awarded the AICA-MC Award for the exhibitions *Léxico* and *Attempting Exhaustion* in the previous year. He has a PhD from the University of Wales. For more information see www.danielblaufuks.com.
DEGREE PROGRAMS
MA in Culture Studies

Ranked #4 by the Eduniversal Best Master’s Ranking in Cultural Management/Creative Industries Management, the Master’s Program in Culture Studies is aimed at graduate students from the Humanities and Social Sciences, interested in a structured discussion of cultural phenomena in the global world.

The program has three specializations:
- Management of the Arts and Culture
- Performance and Creativity
- Literary Cultures

The program is organized around a core course of theory and practice-based seminars. Each seminar provides a broad scope for interdisciplinary interaction through the interplay between disciplines ranging across the fields of Cultural Studies, Literary and Artistic Studies, Performance, Translation, Media and Visual Studies as well as Cultural Management.

The MA in Culture Studies takes into direct consideration the ever increasing value that the arts and culture represent to the understanding and the identity of nations and individuals, as well as the importance of the creative economy in an era marked by globalization, flux and rapid cultural dissemination.

Based upon an innovative training model and collaborative effort between academic and cultural institutions, the program operates through epistemological reciprocity, demonstrating how cultural practices illuminate critical reflection.

The program is entirely taught in English.
PhD in Culture Studies

The Doctoral Program in Culture Studies is a four-year research program for students in the Humanities and Social Sciences as well as professionals from the cultural sector, involved both in the cultural industries (museums, foundations, publishers) or the creative industries, who wish to advance their university education within a theoretically solid and groundbreaking framework.

The Doctoral Program in Culture Studies takes into direct consideration the ever-increasing value that the arts and culture represent to the understanding and the identity of nations and individuals, in an era marked by globalization and rapid cultural dissemination. The program focuses on problem-oriented and practice-based research and provides broad ranging opportunities for interdisciplinary interaction through a significant range of disciplinary options from the fields of Cultural Studies, Contemporary Art, Performance Studies, Literature, Translation, Media and Visual Studies.

The program is born out of the commitment to develop a doctoral program that promotes both high level research training at the forefront of scientific interest and responds to the cultural sector’s growing call for highly qualified professionals. It is inspired by the ‘collaborative turn’ on two levels: firstly as a model of advanced research training that draws from artistic practice and cultural management to reflect on theory and in turn embeds practice in theoretically informed premises; secondly as a form of doctoral training that is transnational by definition, because the study of culture inevitably deals with diversity.

The program is entirely taught in English.
International Doctoral Program in Culture Studies – INTDCS (FCT PhD Program)

The International Doctoral Program in Culture Studies is a joint-degree programme in Culture Studies awarded by Universidade Católica Portuguesa, the University of Giessen and the University of Copenhagen. It builds from different disciplines in the humanities and the social sciences, thereby assuming the interdisciplinarity of contemporary modes of knowledge production focused on problem-oriented and practice-based research.

As part of a tri-national network, students will benefit from up to two semesters at one of the partner institutions in order to conduct empirical or theoretical research. The stay abroad is part of the co-tutelle agreement and will also allow the candidate to work with the second supervisor. A work program will be established for the duration of the stay at the partner institution.

Within the framework of the many exchange agreements between the three partners universities, CECC and their international counterparts, candidates may apply for an additional stay as a visiting researcher, especially if considered of particular importance to the research project.

Network:
- The Lisbon Consortium
  Universidad Católica Portuguesa
  Program Director
  Prof. Isabel Capeloa Gil

- Graduate Center for the Study of Culture
  University of Giessen
  Program Director
  Prof. Ansgar Nünning

- Copenhagen Doctoral School in Cultural Studies
  University of Copenhagen
  Program Director
  Prof. Frederik Tygstrup
PhDnet in Literary and Cultural Studies

As part of the International Graduate Centre for the Study of Culture (GCSC), the European PhDnet “Literary and Cultural Studies” at Justus Liebig University (JLU) Giessen constitutes an international network between JLU, the doctoral program for philosophy, arts and society at the University of Helsinki and the doctoral programs in literary and cultural studies at the University of Bergamo, Universidade Católica Portuguesa, the University of Stockholm and the University of Graz.

Members of the PhDnet pursue their doctoral studies at JLU and one of the five partner institutions, where their projects are jointly supervised. Moreover, they are awarded binational degrees.

The PhDnet “Literary and Cultural Studies” offers a clearly structured doctoral program of high academic standard and with a distinctively international orientation. Joint events (symposia, conferences, master classes) implement the tight network structures envisioned in the PhDnet.
CURRICULUM

In this section you can find more information about the structure of all of our programs.
### MA in Culture Studies

**1st Year Biennium 2018-2020**

#### Management of the Arts and Culture

**Winter Semester**

<table>
<thead>
<tr>
<th>Course</th>
<th>Professor</th>
<th>ECTS</th>
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<tbody>
<tr>
<td>Metaculture</td>
<td>Luísa Leal de Faria</td>
<td>10</td>
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<tr>
<td>Methods of Cultural Analysis</td>
<td>Diana Gonçalves</td>
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<td>Cultural Economics</td>
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<tr>
<td>• Academic Writing</td>
<td>Joana Moura</td>
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<tr>
<td>• Presentation Skills</td>
<td>Rita Bueno Maia</td>
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<td>• Publishing Strategies and</td>
<td>Sónia Pereira</td>
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<tr>
<td>Database Research</td>
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<td>• Career Development</td>
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**Total** 30

**Summer Semester**

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<tr>
<td>Culture and Globalization</td>
<td>Adriana Martins</td>
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<td>Culture, Production and Creativity</td>
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<td>Luísa Santos</td>
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**Total** 30
# Performance and Creativity

## Winter Semester

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<td>Metaculture</td>
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<tr>
<td>Methods of Cultural Analysis</td>
<td>Diana Gonçalves</td>
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<td>Cognition and Creativity</td>
<td>Peter Hanenberg</td>
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<td>Performance and Performativity: Theories and Practice</td>
<td>Ana Bernstein</td>
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<td>• Presentation Skills</td>
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<td>• Publishing Strategies and Database Research</td>
<td>Sónia Pereira</td>
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<td>• Career Development</td>
<td>Joana Carneiro Pinto</td>
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## Summer Semester

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<td>Visual Culture</td>
<td>Isabel Capeloa Gil</td>
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# Literary Cultures

## Winter Semester

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<td>Narrative and Culture</td>
<td>Ana Margarida Abrantes</td>
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<td>World Literature</td>
<td>Jorge Fazenda Lourenço</td>
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**Grad Labs:**
- Academic Writing
- Presentation Skills
- Publishing Strategies and Database Research
- Career Development
  - Joana Moura
  - Rita Bueno Maia
  - Sónia Pereira
  - Joana Carneiro Pinto

**Total** 30

## Summer Semester

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<tr>
<td>Culture and Literary Mediation</td>
<td>Luísa Leal de Faria</td>
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**Total** 30
### 3rd Year Biennium 2017-2019

#### Third Semester

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#### Fourth Semester

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# Doctoral Program in Culture Studies

## 1st Year  Quadriennium 2018-2022

### First Semester

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**Grad Labs:**
- Academic Writing
  - Joana Moura
- Presentation Skills
  - Rita Bueno Maia 2
- Publishing Strategies and Database Research
  - Sónia Pereira
- Career Development
  - Joana Carneiro Pinto

**Total** 30

### Second Semester

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<th>Seminars</th>
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<tr>
<td>Metaculture II</td>
<td>Uwe Wirth</td>
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**Total** 30

## 2nd Year  Quadriennium 2017-2021

### Winter and Summer Semester

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**Total** 120
SCHEDULES
In this section you can find the schedules for the seminars of each program.*

* Schedules may be subject to changes.
# MA in Culture Studies

**1st YEAR  Biennium 2018-2020**

**Winter semester**

### Cognition and Creativity

**Lecturer:** Prof. Peter Hanenberg

**Periods and Rooms:**

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**TBA**

### Cultural Economics

**Lecturer:** Prof. Ricardo Ferreira Reis

**Periods and Rooms:**

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**Mondays 6.30 p.m. – 9.30 p.m**

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**Wednesdays & Thursdays 5.00 p.m. – 6.30 p.m**

**Seminar**

**Metaculture**

**Lecturer**

Prof. Luísa Leal de Faria
Winter semester (cont.)

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**Tuesdays 6.30 p.m. – 8.00 p.m.**

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**Wednesdays 8.00 p.m. – 9.30 p.m.**

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Seminar | Performance and Performativity: Theories and Practice  
Lecturer | Prof. Ana Bernstein  

6.30 p.m. – 9.30 p.m

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10.00 a.m. – 1.00 p.m

Seminar | World Literature  
Lecturer | Prof. Jorge Fazenda Lourenço  

Wednesdays 6.30 p.m. – 8.00 p.m

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## MA in Culture Studies

**1st Year Biennium 2018-2020**

Summer semester

### Contemporary Culture and the Environment

**Seminar:** Contemporary Culture and the Environment  
**Lecturer:** Prof. Diana Gonçalves

**Tuesdays** 6.30 p.m. – 8.00 p.m.

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### Culture and Globalization

**Seminar:** Culture and Globalization  
**Lecturer:** Prof. Adriana Martins

**Tuesdays** 6.30 p.m. – 8.00 p.m.

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Summer semester (cont.)

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**Wednesdays 6.30 p.m. – 8.00 p.m**

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### Management of Cultural Projects

**Lecturer:** Prof. Luísa Santos  
**Wednesdays 6.30 p.m. – 9.30 p.m.**

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### Visual Culture

**Lecturer:** Prof. Isabel Capeloa Gil  
**Mondays 6.30 p.m. – 9.30 p.m.**

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### Lisbon Summer School for the Study of Culture

**Neurohumanities: Promises & Threats**

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MA in Culture Studies

2nd Year Biennium 2017-2019

Winter semester

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Summer semester

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Doctoral Program in Culture Studies

1st Year  Quadriennium 2018-2022

Winter semester

Seminar | Metaculture I
Lecturer | Prof. Luísa Leal de Faria

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**Mondays 5.00 p.m. – 6.30 p.m.**

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Summer semester

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Seminar | Lisbon Summer School for the Study of Culture

Neurohumanities: Promises & Threats

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Doctoral Program in Culture Studies

2nd Year Quadriennium 2017-2021

Winter semester

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Lecturer: Prof. Isabel Capeloa Gil

Summer semester

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Lecturer: Prof. Peter Hanenberg
### Elective Courses

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<th>Seminar</th>
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<tr>
<td>Curatorial Practices</td>
<td>Prof. Luísa Santos</td>
<td>6.30 p.m. – 9.30 p.m.</td>
<td>29 · 11 · 2019</td>
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<tr>
<td>Art and Photography</td>
<td>Prof. Daniel Blaufuks</td>
<td>6.30 p.m. – 9.30 p.m.</td>
<td>27 · 9 · 2018</td>
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Students may also choose seminars from other Master’s and Doctoral programs at the School of Human Sciences, provided they do not overlap with mandatory courses from their own program. Students should also take ECTS credits into account.
ACADEMIC CALENDAR
End of the regular period set for the delivery of PhD Thesis and Master’s Dissertation, Project or Internship Report without recourse to a request for extending the delivery deadline

Deadline for the submission of requests to extend the delivery deadline for PhD Thesis and Master’s Dissertation, Project or Internship Report

Deadline for the submission of Curricular Study requests for students who have exceeded all delivery deadlines for their PhD Theses and Master’s Dissertations, Projects or Internship Reports

5 Holiday

31 Deadline for the registration of the PhD Thesis and Master’s Degree Dissertation, Project or Internship Report with the Academic Secretary

1 Holiday

1 Holiday

8 Holiday
**DECEMBER 2018**

**DAY 21** Final day of classes before Christmas break

**DAY 22** Christmas Break

**DAY 25** Holiday

**DAY 31** Deadline to request Master's Degree diploma

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**JANUARY 2019**

**DAY 1** Holiday

**DAY 7** Classes restart

**DAY 15** Deadline to request Doctoral Degree diploma

**DAY 30** End of Winter Semester

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**FEBRUARY 2019**

**DAY 4** Start of Summer Semester

**DAY 15** FCH Day and FCH Undergraduate / Postgraduate / Master's Degree award ceremony

---

**MARCH 2019**

**DAY 4** Carnival Break

**DAY 6** Classes restart

**DAY 12** My Career (org. GADeP)
End of the regular period set for the delivery of PhD Thesis and Master's Dissertation, Project or Internship Report without recourse to a request for extending the delivery deadline by students who started their Degrees in the Summer Semester

Deadline for the registration of PhD Thesis and Master's Dissertation, Project or Internship Report with the Academic Secretary for students who started their Degrees in the Summer Semester

Deadline for the submission of requests to extend the delivery deadline for PhD Thesis and Master's Dissertation, Project or Internship Report for students who started their Degrees in the Summer Semester

Deadline for the submission of Curricular Study requests for students beginning their Degrees in the Summer Semester and who have exceeded all delivery deadlines for their PhD Theses and Master's Dissertations, Projects or Internship Reports

Deadline for the delivery of grades for the 2018/2019 Winter Semester

13 Easter Break

19 Holiday

21 Holiday

29 Classes restart

1 Holiday
**June 2019**

- **10**  Holiday
- **13**  Holiday
- **20**  Holiday

**July 2019**

- **2**  End of Summer Semester
- **1-6**  Lisbon Summer School for the Study of Culture
- **15-18**  Registration for the 2019/2020 academic year (online)
- **26**  End of the 2018/2019 academic year
- **31**  Deadline for the delivery of grades for the 2018/2019 Summer Semester
SYLLABUS
Syllabus

- Presentation and analysis of the artistic oeuvre by Daniel Blaufuks, in relation to memory, cinema, literature and the Holocaust.
- The propaganda documentary on the Theresienstadt camp.
- The Holocaust as example for all other historical memories.
- Relation between private and public memory, between history and fiction and between shared and hidden memory.
- The archive as existing architecture and as poetic metaphor.

Learning Outcomes

The unit aims at understanding the artistic work of the lecturer, in relation to other contemporary artists, as well as with literature, cinema and a notion of expanded photography.

In the seminar, we will also watch videos and films by other authors, in order to analyze and establish relations between themselves that will serve as platforms for thought and discussion.

Teaching Methodologies and Assessment

Seminars

- Presentation of photographic and video/film works
- Class discussions

Evaluation will be based on the following:

- Participation ................................................................. 50%
- Analytic text on one of the subjects analyzed ................. 50%
Any evidence of plagiarism is a disciplinary offense and will result in a penalty. A mark of zero (0) will be awarded for the assignment.

**Main Bibliography**

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
<th>Publisher/Press</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baer, Ulrich</td>
<td><em>Spectral Evidence: The Photography of Trauma</em></td>
<td>Cambridge: The MIT Press</td>
</tr>
<tr>
<td>Barthes, Roland</td>
<td>Camera Lucida</td>
<td>London: Vintage</td>
</tr>
<tr>
<td>Blaufuks, Daniel</td>
<td><em>Sob Céus Estranhos</em></td>
<td>Lisbon: Editora tinta-da-china</td>
</tr>
<tr>
<td>Blaufuks, Daniel</td>
<td><em>The Archive</em></td>
<td>Lisbon: Vera Cortês</td>
</tr>
<tr>
<td>Blaufuks, Daniel</td>
<td>2014. All the Memory of the World, Part One.</td>
<td>Lisbon: INCM</td>
</tr>
<tr>
<td>Didi-Huberman, Georges</td>
<td>2012. <em>Imagens apesar de tudo</em></td>
<td>Lisbon: KKYM</td>
</tr>
<tr>
<td>Perec, Georges</td>
<td>1988. <em>W or The Memory of Childhood</em></td>
<td>Boston: David R. Godine Publisher</td>
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<tr>
<td>Perec, Georges</td>
<td>2014. <em>I Remember</em></td>
<td>Boston: David R. Godine</td>
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Arts and Markets

Prof. Luísa Santos

Syllabus

Part I
1. Introduction: History of the Art Market
2. The different players in the Art Market
   2.1 Collectors
   2.2 Art dealers
   2.3 Artistic consultants
   2.4 Gallerists
   2.5 Curators and artistic directors
3. Contemporary art within the institutional
   3.1 Galleries
   3.2 Public and private museums
   3.3 Art fairs
   3.4 Auction Houses
   3.5 Biennials
4. Cultural strategies: general themes and model of the art market

Part II
5. Art market ethical issues (museum ethics, personal collecting and corporate sponsorship)
6. Art transaction legal issues (loans, exhibition authorisations and sales)

Part III
7. Accountability in the Art Market
   7.1 Art and cultural policy in contemporary Europe
   7.2 Production VS commission VS promotion (of Art)
   7.3 Collecting as production of knowledge
   7.4 Material value VS immaterial value and the Art Market
   7.5 The role of the cultural industries (20th and 21st centuries)
Learning Outcomes

Learning outcomes
The seminar aims to provide students with a sound knowledge of the history of the art market, its current players and operational mechanisms and strategies. By the end of the semester students should be able to identify the basic structure and players of the international art market, and to conduct appraisals of works of art in different media from the late 20th Century to the 21st Century (contemporary art).

Competences
Students should be able to conduct searches of specific works of art in order to understand the processes – and the responsibilities that such processes imply - of selecting and building coherent collections for museums or as art consultants. This knowledge is applicable to their development as cultural producers, curators or arts administrators in institutional, commercial and not-for-profit venues.

Teaching Methodologies and Assessment

Teaching Methodologies
The seminar will consist of lecturing with engaged discussion and active participation. In-class discussion of individual artworks and their valuations. Critical analysis of relevant examples will allow for the profound and sound understanding of diverse methodologies and strategies of the arts market. The seminar will include visits to relevant cultural institutions and guest lectures. Regular class attendance is essential.

Evaluation
The evaluation is continuous and progressive. The final assessment is based on:
- Class participation and attendance, including to field visits ............. 25%
- Analysis of case study with oral presentation (group presentation about an art collector, museum art editions, art fair, art dealer, auction house, ...) ................................. 35%
- Final project (critical analysis of a private or public institution art collection) ................................................................. 40%
Any evidence of plagiarism is a disciplinary offense and will result in a penalty. A mark of zero (0) will be awarded for the assignment.

Main Bibliography


Other readings, including digital files and links, will be available through the class Moodle website.
Cognition and Creativity

Prof. Peter Hanenberg

Syllabus

The study of cognitive processes has become a key-issue in understanding human behaviour and cultural performance. How much of our cognition is universal and how much of it is based in culture? And how can one be “creative” within a stable framework of cognitive conditions? What does creativity mean and how does it work “cognitively”? The seminar will try to develop these questions without stating precipitate answers. The following topics might lead our reflection.

- The Origins of Arts: Evolution, the Brain and Creativity
- The Tacit Dimension
- A Cognitive Culture System or Architecture of Semantic Domains?
- Mirrors in the Brain and the question of empathy
- Cognition and Arts
- Cognitive Poetics and Why we read fiction
- Which way to Creative Cognition?

Learning Outcomes

Objectives

To clarify cognitive conditions of creativity and its cultural value

Competences

- To be able to identify the relation between cognition and creativity.
- To understand the main issues and theories concerning cognition and creativity.
- To develop a well grounded understanding and creative approaches in cultural performance.
Teaching Methodologies and Assessment

Teaching Methodologies
The seminary will focus on the discussion of current research issues. It requests regular readings.

Evaluation
- Continuous cooperation ................................................. 30%
- Oral presentation and debate ....................................... 20%
- Essay ........................................................................... 50%

Any evidence of plagiarism is a disciplinary offense and will result in a penalty. A mark of zero (0) will be awarded for the assignment.

Main Bibliography
Contemporary Culture and the Environment
Prof. Diana Gonçalves

Syllabus

I. Culture and Environment
   • Theoretical introduction and definition of key concepts.

II. Cultural environment
   • Nature as construct;
   • The modification of natural space and the urban space;
   • (Re)imagination of the contemporary landscape (thoughts on space, place and time).

III. Culture of disaster
   • Anthropocene: environmental problems in contemporary society and the human impact on nature;
   • Natural and man-made disasters or the socio-cultural construction of disaster;
   • The afterlife of disaster: memory and representation.

IV. Culture and ecology
   • From ecoawareness to ecoactivism to ecoterrorism;
   • Toward an integral ecology.
Learning Outcomes

The Contemporary Culture and the Environment seminar aims at investigating the relationship between culture and environment in contemporary society. Using the discussion of pre-selected material as starting point, it intends to study the role of environment in present-day society and the impact of human action on nature.

It is expected that students develop a reflexive discourse about the curricular unit’s thematic; that they understand the different and complex ways in which culture and environment intersect; and that they seek to critically analyze theory and apply it to case studies.

Teaching Methodologies and Assessment

The seminar is organized in 16 sessions that articulate lectures on the topics listed in the course syllabus and the critical analysis of selected reading material. The program of each session will be distributed ahead of time in order to allow students to properly prepare the discussion of the theme.

The system of evaluation consists in the continuous assessment of students. Evaluation takes into account the following criteria:

- Participation (discussion of proposed themes, analysis and interpretation of mandatory readings, other assignments) ................................................................. 25%
- Oral presentation ............................................................................. 25%
- Final essay ...................................................................................... 50%
Any evidence of plagiarism is a disciplinary offense and will result in a penalty. A mark of zero (0) will be awarded for the assignment.

### Main Bibliography

Syllabus

Part I  Cultural goods and services.
Got microeconomics?
  b. Demand and elasticity: inferior, superior goods and culture. The test of time. Commercial culture or culture for the masses? Fine art as investment.
  c. Supply and cost: culture has no price? Does it have a cost? The debate on intellectual property.

Part II  The role of Culture in the Economy.
Got macroeconomics?
  a. GDP and cultural value added: What is the GDP of a country? Does it capture the Wealth of a Nation?
  b. The cultural industries: who are they, what roles do they play, how do they contribute? Is culture a necessity or a luxury in the economy?
  c. Do cultural policies create value, does Culture promote innovation and human development?

Part III  Managing Culture
  b. Cultural corporations and the privatization of culture.
Learning Outcomes

Objectives
The objective of this course is primarily to make you think of an unlikely match between economics and culture.

In order to raise awareness of the economic dimensions within the cultural activities, we look at this in both directions:

1) How do economic concepts affect the production of cultural goods;
2) What role does culture play in the field of economics

An additional goal:
3) is to relate all these concepts with the day to day management of cultural entities.

Competences
Students are expected to:
• understand basic concepts of microeconomics that cultural agents should identify underlying their activities;
• understand basic concepts of macroeconomics where culture can be empowered within the economic field;
• problematize the relation between culture and economics in contemporary market economies, namely through the notion of “creative economy”;
• apply this knowledge to the practice of cultural management.

Teaching Methodologies and Assessment

Teaching Methodologies
The teaching methodology is both theoretical and practical and will combine the survey of economic theory and case studies from the field of cultural economy.

Evaluation
Evaluation is continuous and comprises the following elements:
• Completion of assignments respecting the given deadlines, active participation of quality, and attendance .......................................................... 15%
• Case report .......................................................... 25%
• Final exam .......................................................... 60%
Any evidence of plagiarism is a disciplinary offense and will result in a penalty. A mark of zero (0) will be awarded for the assignment.

Main Bibliography

**Primary Textbooks**

**Other recommended readings**
Culture and Globalization

Prof. Adriana Martins

Syllabus

- Complexities of globalization processes
- Cinema as an example of early cultural globalization
- From a handicraft activity to a powerful industry – the first years of cinema in the Western world: Lumièreme, Méliès, the Pathé Empire, and the construction of American hegemony:
  I. selection of shorts by the Lumièreme Brothers;
  II. Méliès’ Voyage à travers l’impossible;
  III. Ferdinand Zeca’s Ali Baba and the Forty Thieves
- Early cinema in Asia and its diversity:
  I. between foreign novelty and domestic adaptation; and
  II. the fast development of cinema as a sociocultural institution in various parts
- The First World War, the crisis of European cinema and the consolidation of American power: Max Linder and Louis Feuillade –
  I. Linder’s Le chapeau de Max; and
  II. excerpts from Feuillade’s The Vampires
- The impact of Scandinavian national cinemas on Hollywood: Danish film and the Vamp; Dreyer; Sjöström; and Stiller – Sjöström’s The Phantom Carriage
- Hollywood’s dream factory: Griffith – The Birth of a Nation
- The 1920s: the apogee of silent film – German Expressionism – Wiene; Lang; Murnau; and Pabst:
  I. Wiene’s The Cabinet of Dr. Caligari;
  II. Lang’s Metropolis;
  III. Murnau’s Nosferatu; (iv) Pabst’s Joyless Street
- The Soviet Revolutionary Art of Propaganda and Editing – Eisenstein; Vertov; Pudovkin:
  I. Eisenstein’s Battleship Potemkin;
  II. Vertov’s Man with a Movie Camera;
  III. Pudovkin’s Mother
- Western and Asian cinema at the crossroads: challenges posed by the transition from early to global cinema
Learning Outcomes

This course aims to reflect on how Western and Asian cinemas in their richness and diversity have become a global phenomenon and how cinema can be considered as one of the central drivers of cultural and economic globalization in the 20th century representing a landmark within the framework of what Appadurai (1996) would call ‘mediascape’. Due to its power to bring people from diverse cultural and national backgrounds together, to influence them, and to shape cultural and political values, in this course some of the key moments of the evolution of cinema from its genesis at the end of the 19th century until the early 1930s with the demise of silent film will be discussed. Students will reflect on how the early globalization of cinema and its transformative potential have contributed to forge the star-system, various styles and genres from actualities to fiction films in aesthetic terms, and how they have impacted on the configuration of national and transnational communities through the discussion of issues such as race, genre, ethnicity, diverse types of conflict, work, among others. Whenever it is possible commented screenings will be articulated with the Portuguese Cinematheque, a partner of The Lisbon Consortium.

Teaching Methodologies and Assessment

Teaching Methodologies
Theoretical-practical lessons; analysis of essays and films; discussion of blogs and museum exhibitions; group discussion.

Evaluation
Assessment is continuous and attendance is mandatory. The following criteria will be taken into account:

- Attendance and participation of quality; completion of individual or group assignments; discussion of essays and films ................................................................. 25%
- Oral presentation ................................................................. 35%
- Essay ................................................................. 40%
Any evidence of plagiarism is a disciplinary offense and will result in a penalty. A mark of zero (0) will be awarded for the assignment.

Main Bibliography

Culture and Literary Mediation

Prof. Luísa Leal de Faria

› Syllabus

Among literary genres, the novel has been particularly sensitive to the diverse ways in which individuals come to terms with the governing patterns of culture. Gustave Flaubert’s *L’Éducation Sentimentale* (1869, Sentimental Education) and Salman Rushdie’s *The Golden House* (2017), are the two novels around which the major issues of “Culture and Literary Mediation” will be organized. The program will comprise:

1. Basic concepts and definitions: Culture, Literature, Mediation.
2. Literary and Cultural Studies
3. Translation as mediation
4. Literature as mediation
5. Mediating the cultural.

› Learning Outcomes

The relationship between culture and literature has never been easy to establish. As research defines and divides fields of analysis, cultural and literary critics often tend to separate their interpretive regimes and look with suspicion upon those who try to bridge the gaps and bring the fields together. Yet, they share common resources and incessantly negotiate the difficult complex of the relations between literature – as poetry, fiction, imaginative writing – and real or actual experience. “Great works of art are not neutral relay stations in the circulation of cultural materials. Something happens to objects, beliefs, and practices when they are represented, reimagined, and performed in literary texts, something often unpredictable and disturbing. That “something” is the sign both of the power of art and of the embeddedness of culture in the contingencies of history” (Greenblatt, 1995, 230).

In “Culture and Literary Mediation” we will try to explore the ways through which literature uses language as an active and visible mediator, never neutral, never a conveyer of fully present meaning, never a passive reflection of reality, but as that “something” which needs to be deciphered and which, in the interpretive effort, helps shape the cultural and is in turn shaped by it. The students are expected to acquire and expand knowledge on literary and cultural theories, to increase their capacity as readers and interpreters of literary texts and cultural codes and patterns, and acquire more sophisticated resources to face the complexities of the contemporary world.
Teaching Methodologies and Assessment

Teaching Methodologies
The work will be developed in seminar format, around the analysis of subjects previously prepared by the students, according to a pre-defined reading program. The nuclear texts for this program will be made available to the students. Each major subject will be contextualized within a theoretical framework and the students will be expected to present, in the context of the seminar, at least one paper each, on the different subjects of the program, to be made available to the colleagues and discussed in class. At the end of the semester all students will hand in a written essay, complete with bibliography.

Evaluation
- Paper presented in class ................................................................. 40%
- Contributions to the debates .......................................................... 20%
- Final written paper ........................................................................ 40%

Any evidence of plagiarism is a disciplinary offense and will result in a penalty. A mark of zero (0) will be awarded for the assignment.

Main Bibliography

On Literature:

On Sociology and Culture:
History and Memory:

Mediation, Remediation:

Translation:

Cultural Transfer:
- Espagne, Michel. 2013. “La notion de transfert culturel.” Revue Sciences/Lettres [En ligne] 1,

Topics:
- Emre, Merve, “Good Reader, Bad Reader”, Literature & Culture, November 27, 2017
- Nabokov, Vladimir. “Good Readers and Good Writers.”
Syllabus

This Module consists in understanding and creating capacities based on Culture and Creativity, where Students will explore Systematic Creativity tools and methodologies (Design Thinking) for Production and Enterprise Model Generation, which are at the core of a structured approach to Entrepreneurship and Innovation. Classroom sessions will involve lectures with presentations of core concepts, as well as group work, peer presentations, and discussions.

**Session 1:** Entrepreneurship; Concepts and Ideas; From Idea to Enterprise; Initial Brainstorm

**Session 2:** Creativity: Lateral Thinking & Functional Fixedness; Sectors and Opportunities

**Session 3:** Creativity: Open & Close Mode; Design Thinking; Differential Value proposition

**Session 4:** Narrative Pitch; Pechakucha and the Golden Circle; 10 Insight and Mockup PPT

**Session 5:** Enterprise/Business Model Canvas; Culture & Personas; Pechakucha Design

**Session 6:** Enterprise/Business Model Canvas; Transmedia & Branding; PK Rehearsal

**Session 7:** Enterprise/Business Model Canvas; Structure & Funding; PK Presentation

**Session 8:** PechaKucha Video Debriefing and Discussion – Creative Industries Trends

Learning Outcomes

This Module proposes different approaches to promote Culture and Creativity, adding value to the process of Production and Business Models Generation. Creativity is introduced as a process and how it is related to Culture and Production processes. The focus of the coursework will be
on Innovation, as a tool/methodology that converge into contemporary Culture related with Enterprises and Business Models, fostering production and entrepreneurship. Innovation will be presented as a stronger driver for changes in the society under the framework of Cultural and Creative Industries. Upon the completion of this module the students should be prepared to:

- Understand the concept of Cultural and Creative Industries
- Understand, the role and value of Creativity and Innovation in Entrepreneurship and Production
- Understand Creativity as process developed by Design Thinking methodologies
- Understand Digital Technology, its Trends, Promises and Opportunities
- Develop knowledge and capacities of Generating passionate ideas
- Practice the process of Generating Production and Business Models

Present a concept in a Pitch format (Pecha Kucha) and refine it according to feedback from their peers

Teaching Methodologies and Assessment

For this module students will attend learning sessions based on lectures and working sessions, undertaking supervised group projects. Students will complete a group assignment and present it during the last session. Additionally, an individual assignment will be developed on their own private study time. The learning sessions will be a mixture of discussions and teamwork, presentations, and other interactive activities. Additionally, Students are expected to devote time, in between sessions, preparing for class and completing projects and assignment work.

Assessment

- Students will receive full credits for the module, upon completion of all the assigned work.
- Assessment for the Presentation will be based on Hetero & Peer Evaluation model

Assignment Work

- Production and Business Model Generated and Validated .... 50%
- PechaKucha Presentation ( Hetero & Peer Evaluation) .................40%
- In Class Participation ................................................................. 10%
Grading Criteria

- Production and Business Model submitted - the extent of detail, coherence and validation demonstrated.
- Presentations - the extent to which the student is well prepared.
- Peer & Hetero Evaluation – Each Student will assess their partner’s project during the class presentation against the set of written criteria and Each Student should also evaluate the performance of his group members (including himself) concerning their relative contribution to the accomplishment of the project
- Discussion - the extent to which the student is able to answer questions clearly and distinctly.

Publishing Grades

- All students will receive a detailed grading grid for the entire class, one week before the official submission of the grades. During this period of time comments, questions and requests for clarifications will be welcomed and openly considered.

Any evidence of plagiarism is a disciplinary offense and will result in a penalty. A mark of zero (0) will be awarded for the assignment.

Main Bibliography

Syllabus

The Curatorial Practices Lab is designed to immerse students in a rigorous schedule of conversations and presentations that contextualise, at theoretical and practical levels, the processes of developing an idea for an exhibition or other curatorial programme into a full proposal. The Lab will include a series of presentations on curatorial methodologies and roles. Discussions range from the practical side of exhibition-making and connecting with different artists to the theoretical aspects of expanding upon research and communicating ideas successfully. In the second half of the Lab, students will be asked to draw a curatorial proposal based on the ideas addressed in the first half of the programme. Students will then implement their proposals. Regular visits to exhibitions and other cultural events are of utmost importance to the development of the curatorial projects or programmes.

Part I

1. Thinking Contemporary Art
   1.1 Key concepts, terms, and methodologies in modern and contemporary art history
   1.2 Discursive and cultural shifts: focusing on artworks, exhibitions, and presentational models
   1.3 Artworks and their various historical, social, cultural, and theoretical contexts

2. History and Practice of Curating
   2.1 History of museums, galleries, and exhibition spaces
   2.2 The diverse typologies of art institutions
   2.3 The proliferation of Biennials
   2.4 Social practices and curatorial practices

3. What does mediation do?
   3.1 Mediation VS Pedagogical
   3.2 Public programming: the relationship of an event or exhibition to its potential audience

Part II

1. Producing and Curating Contemporary Art
   1.1 The steps in producing an exhibition / curatorial project / programme
1.2 The curatorial elements of an exhibition / curatorial project / programme

1.3 Funding an exhibition / curatorial project / programme

1.4 Planning the plan: the visual narrative in the exhibition space

2. Final Project Development

Learning Outcomes

Learning outcomes
The seminar in Curatorial Practices aims to introduce the student to the understanding of the different levels of meaning, at conceptual and practical levels, of curating contemporary art whilst developing the ability to critically reflect on the historical, social and ethical contexts when creating and implementing a curatorial project or programme.

Competences
Seminar activities are also designed to develop students’ ability to: understand the concept of curating contemporary art; identify and discuss various parameters in curating, in their relationship to contemporary art; develop a well grounded understanding and creative approaches in curatorial practices; capacity to conceptualize, develop and implement a curatorial project or programme with all the practicalities that such a process implies; write well and independently about contemporary art; perform independent research on a chosen subject; acknowledge the relevance of mediation and its different levels in curatorial practices; develop an original curatorial project or programme and present it visually, orally and in writing.

Teaching Methodologies and Assessment

Teaching Methodologies
The seminar will consist of lecturing with engaged discussion and active participation. The assignments encourage students to develop research and critical analysis skills in the area of Curatorial Practices. Students will be introduced to institutional procedures for presenting and proposing projects. Regular class attendance is essential.

Evaluation

- The evaluation is continuous and progressive. The final assessment is based on:
  - Class participation and attendance .............................................................. 20%
  - Final assignment ............................................................................................ 80%
Proposal-idea for a curatorial project or programme (such as but not limited to: exhibition; film programme; seminar series; lecture; publication / book) for a previously identified space. Proposals must have in consideration the theoretical topics addressed in the Seminar as well as the practical aspects of proposing and implementing a curatorial project or programme. The project must include the following elements: one text for exhibition guide / max. 1200 words, double spaced, Times New Roman 12; one Wall text / max. 500 words / double spaced, Times New Roman 12; list of artists with edited biographies (1 paragraph each); list of works with dully credited images with full captions; list of in kind and financial supports; simplified budget; and exhibition plan with location of works. Form, organization, argument, and creativity will be favoured. All projects will be subject to an external guest jury – this will serve for individual feedback but will not have an influence in the final mark.

(Please NOTE: the list of contents for the proposal-idea for the project is indicative. Students will realise one project collectively. Budget and details will be presented and discussed in the first half of the Seminar series)

Any evidence of plagiarism is a disciplinary offense and will result in a penalty. A mark of zero (0) will be awarded for the assignment.

Main Bibliography


Other readings, including digital files and links, will be available through the class Moodle website.
Discourse and Identity

Prof. Alexandra Lopes

**Syllabus**

The course aims to highlight the ways in which narrative – and particularly literary and filmic narrative – both shapes and stages identities. The program will focus on two moments: (a) discussion of the miseries and splendours of autodiegesis and (b) reflexion on the (un)bearable marginality of non-hegemonic voices. The comparison between these two narrative loci invites reflection on the ways in which (race, gender, language) identities will be staged within the narrative space over time, thereby disclosing narrative discourse as a place of translation and transgression because it is space of every possibility.

**Learning Outcomes**

**Goals**

1. to discuss the concept of ‘identity’ in articulation with the concept of ‘discourse’: the role of voice in agency, minorities and public space, (in)visibilities and the question of power;
2. to question the seemingly stable identity in the light of the multiplicity of identities in the post-imperial and global Western geography of the present-day;
3. to enquire how the literary discourse creates and shapes the notion of ‘identity’.

**Skills**

1. to reflect critically on the ways discursive practices shape identity;
2. to read literary tradition against a theoretical backdrop of 20th and 21st narratives;
3. to discuss literary narratives as cultural objects;
4. to be able to understand and discuss the literary complexity of our present-day imaginings and imagination.
Teaching Methodologies and Assessment

Teaching Methodologies
The seminar is organized in sixteen sessions, which will include expository moments as well as debate with and among students. The specific contents of each session will be made public in advance, together with a list of specific readings, so that students are able to prepare the assigned texts and the debate.

Assessment
Student assessment is continuous, which means that critical reflection on the texts and topics to be discussed and quality interventions are most welcome (15%). In addition, students will be required to prepare and present oral assignments (15%) and to submit a travelogue (20%) and a final written paper (50%).

*Sine qua non* conditions for approval in the seminar are the ability and willingness to reflect and discuss the proposed issues and texts, a thorough command of the Portuguese (or English, as the case may be) language and the capacity for serious research.
Any evidence of plagiarism is a disciplinary offense and will result in a penalty. A mark of zero (0) will be awarded for the assignment.

Main Bibliography

- De Fina, Anna, Deborah Schiffrin, and Michael Bamberg, eds. 2006. *Discourse and Identity*. Cambridge: CUP.

Further literature will be suggested in class.
Syllabus

This course is designed as a series of hands-on sessions in which students (a) are expected to develop their ongoing research projects as well as (b) are encouraged to share their ideas and work collaboratively, so as to improve their overall academic performance.

The curricular unit is made up of 24 sessions, organized in the abovementioned modules.

Learning Outcomes

The GradLabs are designed to improve the academic performance of students through transferable soft skills and practical research techniques. Organized in different workshops, the GradLabs aim at providing students with the instruments necessary to develop autonomous research in the humanities and to succeed in their individual projects. The workshops offered within the GradLabs are the following:

Academic Writing

The main goal of Academic Writing is to prepare students for effectively engaging in advanced written and oral communication in an academic environment. Students will develop theoretical and practical skills to successfully read and write academic texts; special attention will be paid to studying strategies for writing abstracts, research papers, dissertations and theses. Considering the multicultural makeup of the program’s student cohort, students will also explore differences across academic communities, and critically examine the implications of the dominant position of academic discourses in English in a global context.

Presentation Skills

This workshop aims at providing MA and PhD candidates with specific guidelines so as to improve their performance in both presenting orally their research and preparing visual and textual supporting materials such as slides, posters and handouts.
Publishing Strategies & Database Research
This module seeks to offer students a strategic vision of the field of academic publishing. Young researchers will be introduced to the most significant concepts in the field, namely open access policies, indexed journals and impact factors.

Career development
This module aims to understand the concepts and principles of career management and planning, from a personal and organizational point of view. It also aims to give students the opportunity to develop a more informed understanding of themselves, the world and the decision-making process, as well as a more positive view of their future. To this end, it will be proposed a set of activities that allow the exploration of values, strengths, interests and competences, the exploration of the academic and professional world, as well as the development of short, medium and long term objectives, culminating in design of an action plan that favors the attainment of those objectives. All classes will be very practical, requiring participants to be active in a participatory, reflexive and sharing manner.

Teaching Methodologies and Assessment
The teaching methodology is theoretical and practical. Sessions will promote practical strategies to enhance students’ academic profile through the survey of theoretical questions and practical exercises. Students are expected to bring their ongoing research work (abstracts, papers, chapters, etc.) to be improved through the practical strategies presented in class.

Assessment
Evaluation will be entirely based on the work developed during the sessions, so please remember that attendance is mandatory.
Any evidence of plagiarism is a disciplinary offense and will result in a penalty. A mark of zero (0) will be awarded for the assignment.

Main Bibliography

Syllabus

The Seminar in Management of Cultural Projects combines, in a first phase, a series of participative conversations with presentations that contextualize at theoretical and practical levels, the processes of development of a cultural project. In the second part of the Seminar, students will develop and present a proposal of a cultural project. Students will also acquire theoretical knowledge that will enable them to critically analyse cultural projects.

Part I
1. Management and Culture: Introduction
   1.1 Theory of Management: some definitions (Mintzberg, Porter, Klein) and their applicability to the Arts
   1.2 Strategic Planning and decision making

2. Finance in the Arts and Culture
   2.1 Models of public funding VS Models of private funding
   2.2 Global activity: partnerships
   2.3 The economic dilemma of the arts
   2.4 Impact of the financial crisis on the arts: how some sources of funding were drying up when others emerged
   2.5 Governance and accountability

3. The different roles in cultural management
   3.1 The different types of institutions: discourses and missions
   3.2 Cultural managers, cultural producers and cultural agents
   3.3 Cultural projects and multidisciplinary teams
   3.4 Philanthropy
   3.5 The audience

4. The social role of arts and culture;

5. The relevance of diversity and dynamism in cultural projects’ management.
Part II Development and presentation of a Cultural Project

1. The life cycle of projects applied to culture;
2. Identity and communication in cultural projects;

Presenting a project: communicate ideas effectively.

Learning Outcomes

Learning outcomes
The Seminar in Management of Cultural Projects aims to introduce the students to the critical understanding and analysis of the role of culture, the cultural agents and institutions in contemporary society. Students will develop management capacities in the field of culture.

Competences
Seminar activities are also designed to develop students’ ability to: develop ideas into concrete and comprehensible proposals; planning of a coherent and significant cultural project in its different phases; understanding of the importance of teamwork as well while developing leadership capacities in the management of excellence cultural and artistic projects; understanding of the differences of the various roles of cultural agents and institutions; capacity to evaluate cultural projects.

Teaching Methodologies and Assessment

Teaching Methodologies
The seminar will consist of lecturing with engaged discussion and active participation. The assignments encourage students to develop research and critical analysis skills in the area of Cultural Management. Students will be introduced to a series of national and international case studies. Regular class attendance is essential.
Evaluation

The evaluation is continuous and progressive. The final assessment is based on:

- Class participation and attendance .................................................. 10%
- Fundraising plan for a cultural project with oral presentation .................................................. 30%
- Development and presentation of cultural project proposal, max. 3000 words / double spaced, Times New Roman 12 .................................................. 60%

Proposal-idea for a cultural project – it should take into consideration not only the various theoretical aspects addressed in the Seminar but also the practicalities that managing a project imply as well as a reflection on its governance and accountability.

The practical part of the project must be articulated with the theoretical framework.

Any evidence of plagiarism is a disciplinary offense and will result in a penalty. A mark of zero (0) will be awarded for the assignment.

Main Bibliography


Other readings, including digital files and links, will be available through the class Moodle website.
Metaculture
Prof. Luísa Leal de Faria

▷ Syllabus

The course will focus on eleven core topics:

1. What is the meaning of “metaculture”.
2. Problems in the analysis of culture.
3. Academics, intellectuals and the study of culture – questions of hegemony, authority and responsibility.
4. The Enlightenment Project and Its Critique.
5. Modernity, post-modernity and after.
7. Cultural discourses – French critique.
8. Neo-liberal culture.
9. Surveillance, control, power.
10. Cultural policy.
11. Questions about the future.

Each topic is supported by a corpus of texts already defined and published in a sourcebook. The program will address and explore the contemporary conditions of cultural production, based on the general assumption that the position of seeing and speaking and writing in metacultural discourse, the kind of subject any individual ‘becomes’ in practicing it, is culture itself.

▷ Learning Outcomes

The purpose of this core course is the study of metacultural discourse. By metacultural discourse we mean that in which culture, however defined, speaks of itself. More precisely, it is discourse in which culture addresses its own generality and conditions of existence. It is, therefore, a historically formed set of topics and procedures that both drives and regulates the utterance of the individuals who inhabit it, and assigns them definite positions in the field of meaning it delimits. Students are expected to develop an increased awareness about the complexity of the contemporary world, and to develop adequate tools to adopt critical and intervenient positions as cultural agents.
Through the consistent study of cultural discourses students will be equipped to understand the specificities of epistemic formations in different cultures at different points in time, particularly since the early 19th century up to the present day. A metacultural approach to the study of culture will also expose the students to a variety of critical positions inviting dialogue, tolerance and mutual understanding.

Teaching Methodologies and Assessment

Teaching Methodologies

The work will be developed in seminar format, around the analysis of subjects previously prepared by the students, according to a pre-defined reading program. The nuclear texts for this program will be made available to the students. Each major subject will be contextualized within a theoretical framework and the students will be expected to present, in the context of the seminar, at least one paper each, on the different subjects of the program, to be made available to the colleagues and discussed in class. At the end of the semester all students will attend a three-hour open-book examination.

Evaluation

- Paper presented in class ................................................................. 40%
- Contributions to the debates ......................................................... 20%
- Final exam ..................................................................................... 40%

Any evidence of plagiarism is a disciplinary offense and will result in a penalty. A mark of zero (0) will be awarded for the assignment.

Main Bibliography

General introductory works and readers

A detailed bibliography will be provided, and all major texts will be made available through the source-book and complemented with further publications through moodle.
Metaculture I
Prof. Luísa Leal de Faria

Syllabus

The course will focus on eleven core topics:

1. What is the meaning of “metaculture”.
2. Problems in the analysis of culture.
3. Academics, intellectuals and the study of culture – questions of hegemony, authority and responsibility.
4. The Enlightenment Project and Its Critique.
5. Modernity, post-modernity and after.
7. Cultural discourses – French critique.
8. Neo-liberal culture.
9. Surveillance, control, power.
10. Cultural policy.
11. Questions about the future.

Each topic is supported by a corpus of texts already defined and published in a sourcebook. The program will address and explore the contemporary conditions of cultural production, based on the general assumption that the position of seeing and speaking and writing in metacultural discourse, the kind of subject any individual ‘becomes’ in practicing it, is culture itself.

This core program will be adjusted and expanded according to the specific research profiles of the students and the dynamics of the seminar. All new texts will be made available to the students and they will incorporate the final report on the program, for its general assessment.

Learning Outcomes

The purpose of this core course is the study of metacultural discourse. By metacultural discourse we mean that in which culture, however defined, speaks of itself. More precisely, it is discourse in which culture addresses its own generality and conditions of existence. It is, therefore, a historically formed set of topics and procedures that both drives and regulates the utterance of the individuals who inhabit it, and assigns them definite positions in the field of meaning it delimits. Students are expected to develop an increased awareness about the complexity of the contemporary world, and to develop adequate tools to adopt critical and intervenient positions as cultural agents.
Through the consistent study of cultural discourses students will be equipped to understand the specificities of epistemic formations in different cultures at different points in time, particularly since the early 19th century up to the present day. A metacultural approach to the study of culture will also expose the students to a variety of critical positions inviting dialogue, tolerance and mutual understanding.

Teaching Methodologies and Assessment

Teaching Methodologies

The work will be developed in seminar format, around the analysis of subjects previously prepared by the students, according to a pre-defined reading program. The nuclear texts for this program will be made available to the students. Each major subject will be contextualized within a theoretical framework and the students will be expected to present, in the context of the seminar, at least one paper each, on the different subjects of the program, to be made available to the colleagues and discussed in class. At the end of the semester all students will attend a three-hour open-book examination.

Evaluation

- Paper presented in class ........................................................................................................... 40%
- Contributions to the debates .................................................................................................... 20%
- Final exam .................................................................................................................................. 40%

Any evidence of plagiarism is a disciplinary offense and will result in a penalty. A mark of zero (0) will be awarded for the assignment.

Main Bibliography

General introductory works and readers

A detailed bibliography will be provided, and all major texts will be made available through the source-book and complemented with further publications through moodle.
Syllabus

Hybridity and Grafting

First week

June 11
Edward Young: Conjectures on Original Composition (3-20)
Roland Barthes: The Death of the Author (142-148)

June 12 (a)
Michail Bachtin: Discourse in the Novel (358-366)
Gérard Genette: Palimpsestes and Hypertext (1-30)

June 12 (b)
Linda Hutcheon: A theroy of Parody (1-29)
John Austin: How to do things with words (1-24)

June 14 (a)
Jacques Derrida: Signature Event Context (1-23)

June 14 (b)
Bruno Latour: Drawing things together (1-40)
Bruno Latour: We have never been modern (1-12)

Second week

June 17
Mieke Bal: Travelling Concepts (22-55)
Doris Bachmann-Medick: From Hybridity to Translation? (119-136)

June 18
Walter Benjamin: The Task of the Translator (69-82)
Homi Bhabha: Third space. Interview (207-221)

June 19
Robert Park: Migration and Marginal Man (881-893)
Robert Young: Colonial Desire: Hybridity in theory, culture, and race (21-42)

June 20
Donna Haraway: Cyborg Manifesto
Bruno Latour: Attempt at a ‘Compositionist Manifesto’

June 21
Uwe Wirth: Between Hybrid and Graft (232-249)
Learning Outcomes

Metaculture II reflects on the cross-cultural processes of transformation, translation and exchange. It takes Culture Studies and Literary Theory as its main object of study and questions critically the strategies and theoretical developments over the past 30 years, by looking particularly at the shift in perspective from culture as an 'original' to culture as a process of translation. The seminar will debate literary and cultural concepts of originality and copying, including theories of intertextuality, theories of intercultural interaction, such as theories of translation and hybridity.

Apart from advanced communication and written skills, the seminar aims to foster a global understanding of culture and the field of studies commonly known as cultural studies. Furthermore, the seminar aims to develop in the student intercultural competencies arising from a comparative approach and contribute to foster a critical reasoning supported by informed academic arguments. The student will be able to diagnose a problem, to place it in its socio-cultural context and compare it to similar or contrastive cultural realities as well as to interpret and discuss it using the scientific language of its own academic community. Following the Dublin descriptors, and as a third cycle seminar, Metaculture II will guide the student in doing original, critical research, that engages in a fruitful and systematic dialogue with the scholarly community of the field of study.

Teaching Methodologies and Assessment

Each participant is asked to give a short presentation in class about one of the articles of the syllabus, as a point of departure for the class discussion.
All the articles will be available to the participants as digital Scans in advance.
All participants are expected to have read all articles for the class.
On the basis of the presentation, the participants will write a 5-page paper (1,5 space, Font 12 in Times Roman), due two weeks after the course ends.
Papers will be graded within 14 days after they were turned in.
Any evidence of plagiarism is a disciplinary offense and will result in a penalty. A mark of zero (0) will be posted for the assignment.

Main Bibliography

Syllabus

1. Why does culture matter?
   • What is Cultural Studies?
   • What is cultural analysis?

2. Charting the field
   • Key players, ideas and notions

3. Where research begins
   • The academic work
   • Developing academic work – research question, object, theory and practices

4. Finding the right strategy
   • Empirical, interpretative, ethnographic – an overview

5. Applying methods
   • Textual analysis
   • Visual analysis
   • Arts-based research

6. Project

Learning Outcomes

Acknowledging the specificity of the field of Cultural Studies, a multi- and interdisciplinary area, and the wide range of objects open to examination, the Methods of Cultural Analysis seminar aims at promoting the understanding of key strategies and methodologies, necessary for the analysis of culture and cultural objects.

The seminar fosters critical thinking and the capacity to develop different types of academic work in a solid and sustained fashion. Students should demonstrate knowledge about culture and the research field, as well as be able to contextualize, interpret and critically analyze the objects of study.
Teaching Methodologies and Assessment

Teaching Methodologies

The seminar is organized in 16 sessions that articulate lectures, discussion of the course syllabus by means of a critical analysis of selected reading material, and analysis and discussion of case studies.

Evaluation

The system of evaluation consists in the continuous assessment of students. Evaluation takes into account the following criteria:

- Attendance, preparation of texts and topics to be discussed in class, participation and other assignments .......................................................... 30%
- Project ........................................................................................................... 50%
  - Written part .................................................................................................. 30%
  - Oral presentation .......................................................................................... 20%
- Critical review ................................................................................................. 20%

Any evidence of plagiarism is a disciplinary offense and will result in a penalty. A mark of zero (0) will be awarded for the assignment.

Main Bibliography

Syllabus

Studying narrative and culture involves understanding the narrative ways of knowing and the cultural practice of telling. Cognition mediates this relationship, as it allows the interface between the signification of individual experience and mediation of cultural constructions. Studying narrative in this context unfolds along the lines of post-classical narratology and includes the following topics:

- narrative and other discursive and cognitive genres;
- narratological categories: person, temporality, perspective;
- narrative and storytelling, fact and fiction;
- narrative and mutimediality;
- narrative and the different disciplines;
- narrative, the representation of consciousness and empathy;
- narrative and the construction of (story)worlds.

Learning Outcomes

Objectives
The course aims at an in-depth understanding of the relationship between narrative and culture, and moreover of the cognitive interface between the two: narrative is hereby understood as a strategy for making sense of the human life-world and for underpinning experience; moreover, the narrative foundation of cultural dynamics will be considered.

Competences
- to identify narrative as a strategy for meaning making and sharing;
- to describe the cultural dimension and outreach of narrative;
- to relate narrative as a conceptual strategy to different cultural practices and contexts of cultural production;
- to relate different theoretical and disciplinary foundations in the study of the relationship between narrative and culture.
Teaching Methodologies and Assessment

Teaching Methodologies
A teaching methodology will be adopted which foresees both research and discussion of the topics proposed. A selection of relevant bibliography will be the starting point for an inquisitive approach to the topics. Direct involvement of participants is intended, namely through their moderation of a session or part of it and the presentation of one of the topics.

Assessment
Assessment is based on three elements:
• qualitative participation in the whole seminar .................................. 30%
• moderation of part of a session and presentation of one topic, its foundational concepts and problems .......... 30%
• final written essay .................................................................................. 40%

Any evidence of plagiarism is a disciplinary offense and will result in a penalty. A mark of zero (0) will be awarded for the assignment.

Main Bibliography

Syllabus

1. The Performative Turn: Performance Theories and the Emergence of Performance Studies as Discipline (Ritual, Culture, and Performance)
2. Performativity: Speech Acts Theory and the Failure of the Performative
3. The Performativity of Gender
   Case study: Claude Cahun
4. How to Do Things With Art: Abstract Expressionism, Happenings, Performance and Body Art
5. The Archive: Re-performance and the Performativity of Performance Documentation
6. The Performativity of Photography and Death
   Case studies: Andy Warhol, Francesca Woodman, Alix Cléo Roubaud, Ana Mendieta

Learning Outcomes

This seminar will examine the “performative turn” that took place in social sciences — in particular in the field of Anthropology —, from the 1960s on, exploring the relationship between culture and performance, which ultimately lead to the emergence of Performance Studies as a field and discipline. We will look at the different genealogies of this emerging field, introducing the students to the theories and practices that contributed to the shaping of the discipline. We will pay special attention to the concept of performativity, derived from J.L. Austin’s concept of the performative, which he developed in a series of lectures on speech acts (posthumously published as How to Do Things With Words). Performativity has become an influential concept in several theoretical fields, from philosophy of language to literary theory, performance studies, cultural studies and gender studies, revealing itself as what Mieke Bal calls a “traveling concept”. Bal reminds us that, as
tools of intersubjectivity, concepts are not fixed but rather travel “between
disciplines, between individual scholars, between historical periods and
between geographically dispersed academic communities,” changing
“their meaning, reach and operational value” as a result (Bal, 2009). This
seminar aims at providing a critical introduction to the history, methods
and central debates of Performance Studies and to trace and analyze the
transformations of the performative in social sciences and the arts.

The seminar will grant students with a comprehensive understanding of
Performance Theory and of Performance Studies as an interdisciplinary and
expanding field. This field has its focus on both practice and theory and
the course will engage students in the critical analyses of its foundational
texts and methodologies. In class, students will develop critical skills and
competencies that will enable them to analyze both cultural and aesthetic
performances, as well as actions and behaviors in everyday life.

Teaching Methodologies and Assessment

The seminar will consist of a mix of lecturing, discussion, and students’
presentations of assigned readings.

Students are required to prepare the assigned readings for each session, as
assessment is continuous.

Learning assessment is based on the following items and percentages:

- Continuous assessment (discussion of assigned
  readings and oral presentations) ....................................................... 40%
- Oral presentation + Paper ................................................................. 60%

Attendance is mandatory.

Students who fail to attend 2/3 of sessions will not pass.

Plagiarism will lead to a Fail grade in the seminar

Any evidence of plagiarism is a disciplinary offense and will result in a
penalty. A mark of zero (0) will be awarded for the assignment.

Main Bibliography

  Apparatuses (Notes towards an Investigation).” In
  “Lenin and Philosophy” and Other Essays. New York:
- Auslander, Philip. 2006. “The Performativity of
  Cambridge: Harvard University Press.
- Barthes, Roland. 1981. Camera Lucida - Reflections on
  In The Work of Art in the Age of Its Technological
  Reproducibility and Other Writings on Media, edited
  by Michael W. Jennings, Brigid Doherty, and Thomas


Research Colloquium I
(MA and PhD Programs)
Prof. Isabel Capeloa Gil

▶ Syllabus

1. Research in culture studies:
   The 3r's: Relevance, Resources, Representations
   1.1 Relevance and research methods
   1.2 Finding and using the right resources
   1.3 The infinity loop of research in and as representation
      a) What is a dissertation/a project/a report?
      b) Finding a topic;
      c) Conducting research

2. Investigating research
   2.1 Suspicion – ‘the criminal novel’
   2.2 Integrity – ‘stories of spies’
   2.3 Narrative and perspective – ‘conspiracy theories’

3. Project and dissertation: path and structure
   a) Writing a dissertation/report/project prospectus;
   b) The state of the art;
   c) Finding ‘the case’;
   d) Theoretical framework and application;
   e) Structure and rationale

4. Research dissemination strategies.

▶ Learning Outcomes

Research Colloquium I is a platform for the development, structuring and critique of M.A. and Ph.D outputs. With an applied focus, it aims to support the development of the student’s individual research projects by providing the necessary tools for the informed exercise of theoretical choice, the furthering of applied research tools and the exercise of competent academic arguments, informed by critical reasoning. Advanced communication and writing, as well as interpersonal dialogue skills are a necessary part of the seminar’s aims. The student will be able to diagnose a problem, to place it in its socio-cultural context and compare it to similar or contrastive cultural realities as well as to interpret and discuss it using the scientific language of its
own academic community. Following the Dublin descriptors, and as a second cycle seminar, Research Colloquium I will guide the student in doing original, critical research, that engages in a fruitful and systematic dialogue with the scholarly community of the field of study.

Teaching Methodologies and Assessment

Teaching Methodologies
The seminar will draw on applied methodologies as it aims to further the student’s ability to produce sound research, based on robust data, well written and following the best practices of research integrity. Sessions will promote practice-based learning and bring together the close reading of exemplary case-studies with practical writing assignments.

Evaluation
Evaluation is based on the principle of continuous and progressive assessment. It will assess students’ skills in producing an autonomous and coherent critical discourse following the best practices accepted by the field of culture studies. Participation is particularly encouraged. Students who fail to attend 2/3 of sessions will not pass. Learning assessment is based on the following items and percentages:

- Continuous assessment (participation and oral presentations) ........................................ 50%
- Dissertation/Report/Project prospectus (10 pages, double spaced, Times New Roman 12; MLA citation rules) ............... 40%
- Prospectus’ viva .................................................................................................................. 10%
Any evidence of plagiarism is a disciplinary offense and will result in a penalty. A mark of zero (0) will be awarded for the assignment.

Main Bibliography

- Havilland, Carol Petersen, and Joan Mullin, eds. 2009. Who owns this text? Plagiarism, authorship and disciplinary cultures. Logan: Utah State University.
Research Colloquium II
(MA Program)
Prof. Peter Hanenberg

▷ Syllabus

The research colloquium II supports the students on their way to scientific specialization related to the elaboration of a MA dissertation. The group will discuss theoretical and methodological issues, like the collection and evaluation of data and information, standards in bibliographic reference, and the definition of scientific questions as well as its correct transformation into an academic text, reflecting on the challenges of academic writing. The students will present and discuss parts of their work, so that they might enhance argumentation and presenting skills. The seminar promotes peer discussion and debate.

▷ Learning Outcomes

Objectives
Support the research process leading to the final dissertation

Competences
- To be able to evaluate information and methodological options
- To be able to evaluate and defend issues of Culture Studies in their theoretical framework
- To be able to organize a complex scientific argument
- To be able to defend a scientific project
Teaching Methodologies and Assessment

Teaching
The seminary will focus on the discussion of current research issues. It requests regular readings.

Evaluation
- Continuous cooperation .......................................................... 40%
- Oral presentation and debate .................................................. 30%
- Draft chapter ........................................................................... 30%

Any evidence of plagiarism is a disciplinary offense and will result in a penalty. A mark of zero (0) will be posted for the assignment.

Main Bibliography

Syllabus

1. Research in the interdisciplinary field of Culture Studies
   1.1 Theories and legacies of Culture Studies
   1.2 Research methods in Culture Studies
   1.3 Selecting and applying the most adequate research methods

2. Scientific frames and methodological practices in Culture Studies
   2.1 Thesis: scientific framework and structure

3. Dissemination of research results in Culture Studies
   3.1 The relevance of sharing research in the academic community
   3.2 National and international research platforms
   3.3 Peer reviewed publications

4. Communication and publication strategies in Culture Studies
   4.1 Communicating and presenting research projects
   4.2 Publishing research projects
   4.3 Submitting papers for publication

Learning Outcomes

Objectives
The Research Colloquium is intended as an opportunity for regular progress monitoring of participants' research projects. Students are expected to present and share their work in its different stages of development with the group. The experience of presenting and discussing ongoing work aims at raising awareness for the need and the possibilities of disseminating research results in a wider scientific community.

Competences
The colloquium will focus on developing strategies for articulating students' research with research developed by the national and
the international community. Following the work developed in Research Colloquium I, the seminar will target research and reading competences, as well as presentation and writing skills. Attention will be devoted to active reception of work developed by peers: students will be encouraged to take part in informed and constructive discussion of other students’ work. The colloquium will further promote ways of disseminating research results and publication channels that are relevant for the field of study.

Teaching Methodologies and Assessment

Methodology

The colloquium will follow a theoretical-practical methodology: participants will discuss recommended bibliography and prepare a presentation of their ongoing projects. For this purpose, they will work on research and presentation techniques and strategies for reception of work by peers, so as to raise awareness for the affiliation of all projects to the epistemological field of Culture Studies.

Evaluation

Assessment is continuous and includes the following elements:

- attendance and participation in colloquium activities ................. 20%
- writing exercises (review, abstract) ........................................ 20%
- presentation of research project (15 min) ................................. 20%
- final paper on ongoing research project .................................. 40%

Any evidence of plagiarism is a disciplinary offense and will result in a penalty. A mark of zero (0) will be posted for the assignment.

Main Bibliography

Visual Culture
Prof. Isabel Capeloa Gil

Syllabus

Part I
What is Visual Culture?
1. Problems, methods and key concepts.

Part II
The Order of Images
1. H – images (History and Time)
   1.1 Time and the image
   1.2 Locations of the visible: Visibility, visuality and ‘organic’ historicity.
   1.3 The image in crisis (fracture, discontinuity, blurring; disappearance; montage, collage, hyperreality)

2. O – images (Ontology, Being and Identity)
   2.1 Identity and the image
   2.2 Reading/interpreting/representing the visual
   2.3 The system of images: production, selection, distribution
   2.4 Global images/migrant images

3. C – Images (Consumption, Desire, Cellebrity)
   3.1 What do images do? And what do they want?
   3.2 Emotion and visuality.
   3.3 Forms of desire: sex, lust, luxury, horror and abjection from Dolce and Gabbana to ISIS.

4. P – Images (Politics, Power, Citizenship)
   4.1 Politics of the image
   4.2 Visual literacy and citizenship

Learning Outcomes

Learning outcomes
The seminar aims to introduce the student to the study of visual culture by focusing on the core theories that frame the field of studies whilst developing the ability to analyze visual artifacts and understand the technological details that construct them (framing, light, speed, cutting and sequencing). It further aims to provide the skills that will make the student able to contextualize and interpret the object of study and to place it comparatively within the larger body of cultural studies.
**Competences**

Apart from advanced communication and written skills, the seminar aims to foster visual understanding, that builds from the ability to read, place in context and interpret visual artifacts. Furthermore the seminar aims to develop in the student intercultural competencies arising from a comparative approach to images and contribute to foster a critical reasoning supported by informed academic arguments.

**Teaching Methodologies and Assessment**

**Teaching Methodologies**

The seminar will consist of lecturing, joint discussion of assigned reading and practical analysis of visual objects. Sessions will promote practice-based learning and bring together the close reading of theoretical texts with visual analysis.

**Evaluation**

Evaluation is based on the principle of continuous and progressive assessment. It will assess students’ skills in producing an autonomous and coherent critical discourse and the ability to develop original and theoretically sound approaches to the study of images. Participation is particularly encouraged. Students who fail to attend 2/3 of sessions will not pass. Assignments for the course include close reading of texts and a series of exercises of visual analysis. Learning assessment is based on the following items and percentages:

- continuous assessment (participation and oral presentations) ................................................................. 30%
- term paper .............................................................................................................................................. 70%

Any evidence of plagiarism is a disciplinary offense and will result in a penalty. A mark of zero (0) will be posted for the assignment.
Main Bibliography

Syllabus

Presentation: Why World Literature? What World Literature?

Home and Exile. Writing and Displacement.
This seminar focuses on the experiences of exiles and other displaced persons, studying the ways Literature represents social, economic and political migration, metaphysical exile and the idea of an expatriate self.

Reading list
Graciliano Ramos, *Barren Lives* (1938)
Albert Camus, *Exil and the Kingdom* (1957)

Topics for debate

Learning Outcomes

This course, taught in English, aims at fostering the critical competence of reading and interpreting texts, promoting not only interdisciplinary relations and historical, social, political, literary and cultural contextualization, but also the development of competences in argumentation and in oral and written expression.

Teaching Methodologies and Assessment

Methodology
The teaching methodology rests on the articulation of expository moments led by the teacher and previously scheduled students’ oral presentations. Students work completes with a short essay.
During weekly office hours, students will benefit from an individualized support given by the teacher in the preparation of their work.

**Evaluation**

Evaluation is continuous and takes into account the following aspects:

- Attendance and in-class participation ........................................ 20%
- Oral presentation ........................................................................ 30%
- Term paper .................................................................................. 50%

Any evidence of plagiarism is a disciplinary offense and will result in a penalty. A mark of zero (0) will be awarded for the assignment.

**Primary Works (reading order)**


**Secondary Works (a very short selection)**


**Main Bibliography**

**World Literature**


**Recommended further reading**

- *The Holy Bible*, Homer’s *Odyssey*, Ovid’s *Tristia* and *Ex Ponto*, and Dante’s *Commedia*, *Vita Nuova* and other works.

*A reader with key texts will be available at the beginning of the seminar.*
When the US government declared the 1990s “The decade of the brain”, it aimed at raising public awareness toward the use of neuroscience for the enhancement of life quality and as a way to better address the challenges of growing life expectancy. The initiative was further supported by substantial research funding, which not only impressed public opinion but appealed to many research fields. Finding a link to brain research and the processes of the human mind, many disciplines were repositioned and adopted the “neuro” prefix, promising new insights into age-old problems by reframing them from the angle of the brain-mind continuum.

Neuroscience seeks to explain how the brain works and which neurophysiological processes are involved in complex cognitive abilities like sensation and perception attention and reasoning, memory and thought.

One of the most striking and unique features of the human mind is its capacity to represent realities that transcend its immediate time and space, by engaging complex symbolic systems, most notably language, music, arts and mathematics. Such sophisticated means for representation are arguably the result of an environmental pressure and must be accounted for in a complex network of shared behaviors, mimetic actions and collaborative practices: in other words, through human culture. The cultural products that are enabled by these systems are also stored by means of representation in ever-new technological devices, which allow for the accumulation and sharing of knowledge beyond space and across time.

The artifacts and practices that arise from the symbolic use, exchange and accumulation are the core of the research and academic field known as the Humanities. The field has been increasingly interested in the latest developments deriving from neuroscience and the affordances they allow about the conditions
and processes of the single brain, embedded in an environment, in permanent exchange with other brains in an ecology that is culturally coded.

This turn of the humanities to neuroscience is embraced by many and fiercely criticized by others. The promise of the Neurohumanities, the neuroscientifically informed study of cultural artifacts, discourses and practices, lies in unveiling the link between embodied processes and the sophistication of culture. And it has the somewhat hidden agenda of legitimizing the field, by giving it a science-close status of relevance and social acknowledgement it has long lacked. Here, though, lies also its weakness: should the Humanities become scientific? Can they afford to do so? Should they be reduced to experimental methodologies, collaborative research practices, sloppy concept travelling, transvestite interdisciplinarity? Is the promise of the Neurohumanities, seen by some as the ultimate overcoming of the science-humanities or the two cultures divide, in fact not only ontologically and methodologically impossible and more than that undesirable? And how will fields like Neuroaesthetics, Cognitive Literary Theory, Cognitive Linguistics, Affect Theory, Second-person Neuroscience, Cognitive Culture Studies or Critical Neuroscience relate to the emerging omnipresence and challenges of Artificial Intelligence?

Amongst other theme-related presentations, papers are welcome on the following topics:

- Cognition: embodied, embedded, enacted and extended
- performance and the embodied mind
- spectatorship and simulation
- from individual to social cognition
- mental imagery
- empathy
- memory, culture and cultural memory
- cognition and translatability
- mind-body problem
- life enhancement
- neuro-power
- (neuro)humanities and social change
- AI, cognition and culture
STUDENT-LED ACTIVITIES
Student-led Seminar (SLS)

Structures of feeling, longing and nostalgia.
The case of contemporary Egypt.

Seminar Description

This seminar explores the intricate intertwining of nostalgia and longing within the fabric of Egyptian collective memory. Drawing on theoretical perspectives put forward by Edward Said, Sabry Hafez, and other influential scholars, discussions will raise questions pertaining to the structures of feeling associated with nostalgia and longing which shape modern Egyptian culture. The seminar makes use of case studies from music, literature and art that mirror complex sentiments towards significant phases in Egyptian history, namely 20th century nationalism and the Arab Spring.

Instructor: Sarah Nagaty (INTDCS)

Sarah Nagaty is a doctoral student and FCT scholarship holder at UCP. She received her BA in English Literature from the University of Alexandria. She also received a grant from the European Commission to pursue her MA in Literature & Cultural studies at the University of Sheffield, the University of Nova Lisboa, and the University of Perpignan. She has some publications in the fields of memory and culture studies in both English and Arabic.

Diffractions
– Graduate Journal for the Study of Culture

DIFFRACTIONS is an online, peer reviewed and open access graduate journal for the study of culture. The journal is published bi-annually under the editorial direction of graduate students in the doctoral program in Culture Studies of the Lisbon Consortium, at Universidade Católica Portuguesa. DIFFRACTIONS wishes to constitute a platform where graduate students and other young researchers can showcase their current research as well as reviews of the latest books of interest in the field. The scope of the journal is interdisciplinary and transcultural.
We welcome submissions from a wide range of disciplines that share a common interest in the multiple ways cultures produce meaning, including but not limited to critical theory, cultural studies, comparative literature, translation studies, postcolonial studies, visual culture, film, media and gender studies, popular culture, creative industries, museum studies, memory studies, amongst others.

DIFFRACTIONS aims at publishing innovative and critical scholarly work at the intersection of disciplinary fields and make it accessible and available to the international community.

**Upcoming issues**

**Suspicion**
Are we trapped in suspicion? This issue of *Diffractions* – Graduate Journal for the Study of Culture intends to open a discussion around the deep and pervasive sense of suspicion that has been planted in our society from its inception alongside claims for veracity, truth, surveillance, detection, semblance, expectation, risk, guesswork, discrimination, etc.

**(Dis-)covering ciphers: objects, voices, bodies**
To analyze the ways in which cultural objects acquire meaning can also be understood as looking at the technologies by which those objects have become enciphered. This issue of Diffractions aims to look at the concept of the cipher in its myriad ways of appearing, be they cultural, social, political, technological, linguistic or economic in nature.

https://diffractions.fch.lisboa.ucp.pt/Series2

**Graduate Conference**

The Graduate Conference in Culture Studies is held annually and organized by the doctoral students in Culture Studies. The aim of the conference is to bring together doctoral students, Post-doc and junior researchers from different areas and disciplines to share research interests and works-in-progress, learn and engage in fresh intellectual discussion with international key academics and build a community of young scholars.
The 8th Graduate Conference will take place at Universidade Católica Portuguesa, on December 6-7, 2018, and will address questions related to “Replacement and Replaceability”.

Hearing the words replacement and replaceability, one naturally wonders: Who or what is being replaced? Who is doing the replacing? What counts as replaceable? Is there a logic of replacement? What happens when bodies are deemed replaceable for other bodies? Or for machines? How does replacement communicate with other, related, concepts, such as translation, repetition, reiteration, quotation, citation, metaphor, metonymy, synecdoche, and displacement? And how does it acquire meaning in connection to other concepts like false-consciousness, workforce, precariousness, simulacrum, spectacle, and ideology? How can replacement or replaceability be made useful for the study of cultural objects? Which objects warrant their use?

https://replacementconference.wordpress.com/

The Lisbon Consortium Clubs

The Lisbon Consortium Clubs is a platform organised by students, for students. It is a space for projects that might otherwise never be realized, where students can express their creative ambitions and develop their original ideas. The Lisbon Consortium Clubs aims to encourage debate, to disrupt established dialogues, develop critical thought and to challenge academic conventions.

The Lisbon Consortium Clubs brings together students from many backgrounds and cultures, from different universities and disciplines, from Portugal and from the rest of the world. It will reach far beyond the confines of the university and the boundaries of academia. It aims to explore arts and cultures, ideas and opinions from all corners of the world, establishing a diverse network of students, events and activities.

The students gather in Lisbon’s cafes and bars, art galleries and lecture theaters to share ideas, to work together, meet new people and discuss their thoughts on the important issues of contemporary culture. They watch films, take photos, read books and make music; organize activities, curate exhibitions and provoke discussions.

https://www.facebook.com/thelisbonconsortiumclubs/
PROGRESSION
On these pages you will find all required information concerning how and when your work will be assessed, academic progression and completing your degree.
Progression and Degree requirements

To earn the MA degree, students must:
- Complete 60 ECTS of course work and 12 ECTS of research colloquiums.
- Complete a Dissertation, a project or an internship with a final report (48 ECTS).

To earn a PhD degree, students must:
- Complete 60 ECTS of course work and 12 ECTS of research colloquiums with a GPA of at least 14/20. The passing grade for each seminar in the doctoral program is 14.
- Present and publicly defend, by the end of the second year, a thesis project and outline.
- Complete a doctoral thesis under the supervision of at least one member of the Lisbon Consortium Faculty (108 ECTS). For co-tutelle agreements under the International Doctoral Program in Culture Studies, the thesis must be supervised by one member of the Lisbon Consortium faculty and one faculty member of the partner institution.

Assessment methods

You will encounter a variety of methods of summative (for credit) assessment during your studies. You should always refer to the course syllabus to make sure you understand exactly what is required of you in your assessment for a particular course. If you are uncertain, you should speak to the course lecturer.

Assessment at the School of Human Sciences is continuous, which means that you will assessed through attendance (a minimum of 2/3 is mandatory), participation and final examination (usually a written assignment, but depends on the course).

Assessment of the Lisbon Summer School will be based on the presentation of a paper (doctoral students) and a poster (master students)
Grading system and marking criteria

In the national grading system, the results are awarded in a scale from 0 to 20, and the minimum mark required for approval is 10. For doctoral students, the minimum mark required for approval is 14.

<table>
<thead>
<tr>
<th>Score Range</th>
<th>Grade</th>
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<tbody>
<tr>
<td>18 to 20</td>
<td>Excellent</td>
</tr>
<tr>
<td>16 and 17</td>
<td>Very good</td>
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<tr>
<td>14 and 15</td>
<td>Good</td>
</tr>
<tr>
<td>10 to 13</td>
<td>Sufficient</td>
</tr>
<tr>
<td>0 to 9</td>
<td>Fail</td>
</tr>
</tbody>
</table>

Plagiarism & related forms of cheating
The Program treats plagiarism as a serious academic offence. Plagiarized assignments will be automatically excluded from evaluation. Students should be careful when preparing their work that all source material is correctly referenced. Incorrect or missing references can be construed as plagiarism, even if unintentional.

The following are to be treated as plagiarism:
- **Verbatim plagiarism**: copying language word for word from another source.
- **Mosaic plagiarism**: copying bits and pieces from a source or several sources without crediting them.
- **Inadequate paraphrase**: language too close to the original source when you use your own words to describe someone else’s idea.
- **Uncited paraphrase**: in addition to paraphrasing the source material with your own words, you also need to cite the source.
- **Uncited quotation**: it is not enough to use quotation marks when citing a source, you also need to indicate the source (Author, year: page).

Note also that credit can only be given once for a particular piece of assessed work. Submitting the same piece of work (or a significant part thereof) twice for assessment will be regarded as cheating.
MA and PhD programs in Culture Studies
Best practices and guidelines

1. Graduate Education:
High-quality graduate education depends upon professional and ethical conduct by all participants. The following guidelines delineate practices that will promote execution of our academic responsibilities and foster quality graduate education, focusing on the three major components of master and doctoral education within the University: the graduate program, the faculty advisor and the graduate student.

1.a
The MA and PhD programs in Culture Studies shall:
1. Provide for prospective and continuing students the following information: the specific requirements for achieving particular advanced degrees; the forms of funding available and the procedures for receipt and continuation of financial support;
2. Inform students of university policies affecting them such as those on intellectual policy, and misconduct in research.

1.b
Faculty Advisors should:
• Serve as intellectual and professional mentors to their graduate students, by:
  − helping students develop the relevant professional skills required by the program;
  − helping more advanced students design research that takes advantage of their individual interests and strengths and can be completed in a timely manner;
  − encouraging, by example and precept, a dedication to honest, accurately reported research and high-quality teaching.
• Provide students with evaluation of their progress and performance in an objective manner at frequent and mutually understood intervals. It is especially important for faculty to provide students with timely and clear advice when their performance is deficient or their lack of progress might prevent them from attaining the desired degree.
• Prepare students to be competitive for employment, by:
  − acknowledging student contributions to research presented
at conferences, in professional publications, or in applications for copyrights;
- encouraging graduate students to participate in professional meetings, perform or display their work in public settings, and publish the results of their research;
- providing a realistic view of the field and the current job market and making use of professional contacts for the benefit of their students.

• Maintain a high level of professionalism, including:
  - excusing themselves from participating in committee decisions regarding any student with whom they have a relationship that could result in a conflict of interest;
  - never impeding a graduate student’s progress toward the degree or toward employment in order to benefit from the student’s proficiency as a teaching or research assistant;
  - interacting with students, staff, and faculty colleagues in a professional and civil manner, and in accordance with University policies.

1.c
Graduate Students should:

• Understand the following elements of the faculty advisors’ role:
  - the faculty advisor provides the intellectual and instructional environment in which the student conducts research;
  - the faculty advisor is responsible for monitoring the accuracy, validity, and integrity of the student’s research;
  - faculty advisors should be informed at regular intervals on matters related to research and progress with the degree program.

• Take primary responsibility for informing themselves of the regulations and policies governing their financial responsibilities to the university (See MEC/DEC FINANCIAL), degree and course requirements, and research activities. This may involve:
  - consulting information provided on the Lisbon Consortium’s and FCH’s websites; be informed of the registrar’s notes or guidelines for graduate students; reading information directly provided by the Lisbon Consortium and the Graduate Studies Office; and seeking clarification from the Lisbon Consortium’s Executive Coordinator or the Program Director when they are uncertain about the precise meaning or application of a regulation or policy statement.

• Exercise high professional standards in all aspects of their work. This includes:
  - observing the University’s policy on research misconduct;
  - maintaining absolute integrity in taking examinations, writing papers and in collecting, analyzing, and presenting research data;
− taking special care to identify sources clearly in order to avoid future confusion or disputes about access or ownership;
− acknowledging the contributions of the faculty advisor and other members of the research team to the student’s work in all publications and conference presentations. (It is also appropriate to acknowledge the sources of financial support, such as FCT);
− acknowledging affiliation with the program and University (Lisbon Consortium, UCP) at all conferences, presentations and papers published;
− interacting with faculty, staff and other students in a mature, professional, and civil manner in accordance with university policies.

2. Progress requirements

**MA Program**
The academic progress requirements for master students in Culture Studies include a minimum grade point average (GPA) of 10 in every single seminar taken during the curricular period, including in the 3rd and 4th semester research seminars.
Failure to achieve a minimum grade of 10 will necessarily require the retaking of the course.
Any student who fails to maintain registration during the regular academic year will be withdrawn from the master’s program. If a student later wishes to resume study, she or he will be subject to the reinstatement policies and fees in effect for that academic year.

**PhD Program**
The academic progress requirements for doctoral students in Culture Studies include a minimum grade point average (GPA) of 14 in every single seminar taken during the curricular period, including in the 3rd and 4th semester research seminars.
Failure to achieve a minimum grade of 14 will necessarily require the retaking of the course.
During the second year of registration, doctoral students will present a doctoral project for discussion. The examination committee will be composed of the Program Director, the supervisor and one or two external faculty members. The discussion will be assessed with a Pass or Fail note. Failure to pass in the Project Viva will result in exclusion from the program. The Viva may not be retaken.
Students enrolled in the joint degree program with the Universities of Giessen, Copenhagen or PUC-Rio, should be aware that secondments at the partner universities may only occur once the curricular credits are completed and the project viva has occurred.
Any student who fails to maintain registration during the regular academic
year will be withdrawn from the doctoral program. If a student later wishes to resume study, she or he will be subject to the reinstatement policies and fees in effect for that academic year.

**Faculty Advisors**

Based on similar interests identified during the application process and the curricular period, an advisor is assigned to each student at the end of the second semester. This primary advisor (or co-advisors in some cases) assists the student in planning a program of study to meet degree requirements. However, should the student’s research later diverge from the advisor’s area of expertise or specialization, or irreconcilable differences may occur between the student and the faculty advisor, the student or the faculty member may request a change in assignment. The process for changing advisors requires the submission of an advisor change to the Scientific Board of the School of Human Sciences. This also requires the approval of the new advisor by the Program Director. Students typically select and initiate contact with a new advisor, but in cases where this is not possible, the Program Director may help in assigning a new advisor.

**PhD Supervision requirements**

The research team is a successful blend of experienced high impact researchers, mid-career academics and young up-coming scholars. In order to assure that experience, rigor and creativity are engagingly brought together, team members must fulfil two of the following criteria in order to be able to act as advisors: a) co-ordination or participation (as staff member) in international research training networks; b) at least three years of university teaching experience as PhD holder; c) co-ordination of at least one FCT, DFG, Danish Research Agency or other projects funded by science supporting agencies or foundations; d) at least one book published with an international publisher, or two national books or edited collection of essays, or three articles in international indexed peer-reviewed journals. These minimum requirements ensure that experienced and early stage academics will jointly promote an intensive scientific dialogue with students and assure the program’s future academic sustainability.

**Supervisors**

Adriana Martins
Alexandra Lopes
Ana Cristina Cachola
Ana Margarida Abrantes
Carla Ganito
Cátia Ferreira
Diana Gonçalves
Isabel Capeloa Gil

Jorge Fazenda Lourenço
Jorge Vaz de Carvalho
Luísa Leal de Faria
Luísa Santos
Nelson Ribeiro
Paulo Campos Pinto
Peter Hanenberg
3. Master and Doctoral Proposal Overview and Format

MA Program

The Decree-law 74/2006, 24th March, which stipulates the new rules for the second cycle (Master’s Degree) within the Bologna Framework, details the types of final assignment required to obtain this qualification with three options available: dissertation, project work or professional internship with a final report.

Each of these options is subject to public discussion by a jury. Whilst the dissertation is the usual means of obtaining a Master’s Degree and the professional internship has over the course of years represented a very common practice for students attending the first cycle of studies (undergraduate), there remains the need to better specify what is expected from each of these options from both a scientific and academic point of view.

**Dissertation** – Text of up to 200,000 characters.

**Project work** – the work based on a project consists of a proposal for a product or service, the development of an activity or improvements to structures or intervention programs duly grounded in theoretical and methodological principles. For example: developing an education service for a museum; restructure cultural equipments. The scale of this work is identical to that of the internship project. The assessment of the project focuses fundamentally on evaluating its capacity to critically analyze the study object, its innovation, the appropriateness of the project in light of the observed reality as well as the positioning, justification and originality of the project proposed. The project work requires supervision by an FCH doctoral degree holder (supervisor) and, whenever necessary, a professional of recognized merit. The project and internship report may take various modes: i) collaboration in research projects conducted at Research Centres at FCH, ii) development of the professional practices engaged in by students; iii) undertaking an internship.

**Internship with final report** – the report based on a professional internship should represent a scientifically based document and necessarily contain the formulation of a problem and conceptual framework with the respective implementation, choice and construction of the tools and methods of professional intervention, a brief description of the contents of the internship and an evaluation of the professional practices engaged in, alongside recommendations as regards future interventions, irrespective of any other work required by the entity hosting the internship.

The assessment of this final report should fundamentally focus
upon evaluating its capacity for reflecting on the professional future and correspondingly taking into account the level of the problematization, theorization, analysis and interpretation of a particular reality and its professional positioning.

The scale of the report submitted to the University should not exceed 200,000 characters (cf. art. 12 of the Master's Degree Regulations).

The internship requires supervision by both an FCH doctoral degree holder (supervisor) and a member of the host institution (coach), who are expected to articulate.

**PhD Program**

Students are urged to begin thinking about a dissertation topic early in their degree program. In defining a dissertation topic, the student collaborates with her or his advisor in the choice of a topic for the dissertation.

The dissertation proposal is a comprehensive statement on the extent and nature of the student's dissertation research interests. The student must provide a written copy of the proposal to the faculty committee no later than two weeks prior to the date of the proposal hearing. Committee members may require an earlier deadline (e.g., four weeks before the hearing).

The major components of the proposal are as follows:

1. A detailed statement of the problem that is to be studied and the context within which it is to be seen. This should include a justification of the importance of the problem on both theoretical and educational grounds.

2. A thorough review of the literature pertinent to the research problem. This review should provide proof that the relevant literature in the field has been thoroughly researched. Good research is cumulative; it builds on the thoughts, findings, and mistakes of others.

3. A statement on the overall design of the proposed study, which includes:
   - its general explanatory interest
   - the overall theoretical framework within which this interest is to be pursued
   - the model or hypotheses to be tested or the research questions to be answered
   - a discussion of how the evidence is to be interpreted.
4. Fundamental Standards and Code of Conduct

UCP’S Code of Conduct (approved in 2016) expects students to show both within and without the University such respect for order, morality, personal honor and the rights of others as is demanded of good citizens. Failure to do this will be sufficient cause for removal from the University.

Actions found to be in violation of the Code include:

1. Physical Assault
2. Property damage; attempts to damage University property
3. Theft, including theft of University property such as street signs, furniture, and library books
4. Forgery, such as signing a fellow student’s signature to an attendance card
5. Plagiarism
6. Harassment or abusive and discriminatory misconduct (sexual, racial or religious).

Infractions may lead to penalties ranging from formal warning to expulsion, approved by the Rector. In each case, the nature and seriousness of the offense, the motivation underlying the offense, and precedent in similar cases are considered by a Board set up by the School of Human Sciences and chaired by the UCP’s Ethics Ombudsperson.

Other examples pertaining to the regular progress of the PhD program are:

7. Copying from another’s paper or allowing another to copy from one’s own paper
8. Unpermitted collaboration
9. Revising and resubmitting a quiz or exam for re-grading, without the instructor’s knowledge and consent
10. Giving or receiving unpermitted aid on a take-home examination
11. Representing as one’s own work the work of another
12. Giving or receiving aid on an academic assignment under circumstances in which a reasonable person should have known that such aid was not permitted
Plagiarism penalties are a “Fail” or “No Pass” grade for the seminar in which the violation occurred. The standard penalty for a multiple violation (e.g. cheating more than once in the same course or repeated plagiarism) is expulsion from the program.

Students are also advised that they may not use the same paper or other coursework to satisfy the requirements of more than one course or degree.

5. Degree Progress Checklist

MA Program
1. Maintained enrollment or registration status in each quarter of the regular academic year.
2. Satisfied English language proficiency.

PhD Program
1. Maintained enrollment or registration status in each quarter of the regular academic year.
2. Satisfied English language proficiency.
3. Earned at least 80 ECTS credits before secondment as well as doctoral project approval.
5. Doctoral dissertation submitted on time.
Norms for the presentation of a Master’s Dissertation/Project/Internship Report, Doctoral Project and Doctoral Thesis

The Program attaches great importance to its students acquiring the skills needed to present academic work properly and with appropriate annotation. The Style Guide for MA dissertations/projects/internship reports and PhD projects and theses should be followed when submitting work for assessment (please refer to the following section).

1. Length

Master’s Degree (Dissertation/Project/Internship Report): 200,000 characters, without spaces and not including indexes, annexes, sources or the bibliography.

PhD Degree:

Project: 50,000 characters, without spaces, including bibliography. Not including indexes and annexes.

Thesis: 600,000 characters, without spaces and not including indexes, annexes, sources or the bibliography.

2. Structure and organization

PhD Project:

• Abstract
• State of the Art
• Research Questions and Goals
• Proposal of Table of Contents/Structure of Thesis
• Theoretical Framework and Methodology
• Brief Description of Chapters
• Planification of Development of Thesis (Chronogram)
• Bibliography

MA Dissertation and PhD Thesis:

Master’s Degree Dissertations/Projects/Internship Reports and Doctoral Degree Theses necessarily include an Introduction and a Conclusion as well as a Bibliography and are divided into Chapters with the latter able to be structured into Sections.

• The Introduction and Conclusion are of a shorter length than the average chapter whilst the latter is also shorter than the former.
• The Parts (facultative) are categorised by Roman numerals (I, II, III).
• The Chapters respectively follow the Arabic numerals (1, 2, 3).
• The Sub-Chapters, Sections and all their respective divisions are also numbered (1.1, 1.2, 1.2.1).
• The dissertation and thesis may contain Appendices or Annexes, which are structured according to alphabetical order (A, B, C).
• The Footnotes follow Arabic numerals (1, 2, 3).

Master's Dissertations, Projects or Internship Reports and Doctoral Theses should present the following structure (details in bold are obligatory):

**Cover** (cf. FCH Regulations)  
**First page** (cf. FCH Regulations)  
**Abstract** in Portuguese/English  
**Dedication**  
**Acknowledgements**  
**Table of Contents**  
**Preface**  
**Introduction**  
**Chapters**  
**Conclusion**  
**Bibliography**  
**Final Notes**  
**Annexes.**

**3. Bibliographical references**

The Bibliography identifies the author, the year of publication (and the year of the first edition whenever different), the title of the book, the publisher and location and are listed in alphabetical order according to the surnames of their authors.

References (in-text citations, footnotes and bibliography) should follow the Chicago Author-Date Style Guide.

**4. Style guide**

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<tr>
<th>Font:</th>
<th>Times 12 (except quotations longer than three lines and footnotes)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spacing:</td>
<td>1.5</td>
</tr>
<tr>
<td>Margins:</td>
<td>3 cm in all except for the right margin with 2.5 cm</td>
</tr>
<tr>
<td>Between paragraphs:</td>
<td>leave one line in space or indent the first line in each paragraph (0.7 or 1 cm)</td>
</tr>
<tr>
<td>Quotations of up to 100 words:</td>
<td>in the body of the text</td>
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RESEARCH @ THE LISBON CONSORTIUM
Research Centre for Communication and Culture (CECC)

The research conducted within the MA and PhD in Culture Studies is anchored at the Research Centre for Communication and Culture.

The aim of the Research Centre for Communication and Culture (CECC) is to promote and develop research in the areas of culture, literature, translation, language, and communication sciences, from a multidisciplinary perspective and encouraging relations between these different fields of knowledge, as well as the relations of each of them with other scientific areas.

Research Lines

Cognition and Translatability

Coordinator: Peter Hanenberg

The group Cognition and Translatability (CaT) has initially worked under the Title “Translating Europe across the Ages” and between 2015 and 2017 under the title “Culture, Translation and Cognition”. The first years of its work were dedicated to the conceptualization of translation as key to understanding European Culture. Studies on Translation History as well as analyses of European narratives and discourses have been one main research focus and led to a wide range of books, articles and conferences. In a second phase, the group addressed the cognitive dimension of culture and translation. On the assumption that culture shapes the mind, translation is the process in which this modulation can be observed. Translation as the negotiation of meaning across cultures is certainly a driving factor in our globalized world – and translatability a condition for any conviviality between cultures.

The dynamics of cognition and translatability will be the focus of research over the next years. Under the keywords Intramental Translation (introduced in recent publications by the group) and Cognitive Poetics (as an internationally established field of research), under the perspective of its translational dimension, the group seeks to offer interdisciplinary insights which should be relevant beyond a
limited definition of the Humanities. The new group established by CECC under the title Literature and the Global Contemporary emerged out of CaT and will certainly develop its activities in strong cooperation with it. The conference series on Translation Studies will give continuity to one of CECC’s scientific landmarks, highly recognized nationally and internationally. The group will further continue its strong international networking and its outreach activities, namely in the collaboration with the Health Institute at UCP or the Católica Languages and Translation.

Culture, Art and Conflict

Coordinator: Isabel Capeloa Gil

The Group Culture, Art and Conflict (CAC) builds on a consistent 10-year research agenda aimed at understanding difference and conflict as basic meaning making strategies. By using a critical-interpretative approach, with a clear historical-contextual intent, as well as empirical methodologies, CAC produces theoretically informed original scholarship that questions the ways in which cultural, literary and media criticism engage with the complexity arising from the awareness of conflictual interaction. CAC fosters a dialogue on the multiple ways in which conflict supports and constrains the production of meaning in modernity, how the representation of conflict across several media works and how it frames scholarship within the humanities. Its research focuses on the role played by the arts (literature, visual arts, film and performance) in the double work of conflict as creation and disruption.

The group will first articulate empirical and practice-based work on the production of artistic work in conflict situations (from the post ‘Cold’ war and Portuguese Colonial War to the Iraq and Syria wars) and a) representational conflicts and the memory of the event; b) ‘archiving’ conflict and the structure of technological mediation; c) artistic practices and the transition to conviviality. Secondly, the group will also take a meta approach to propose a reflection on the theories and practices that have structured the intellectual discourse of the humanities and how these are impacted by the tensional lines of recent societal development (war and forced migration; new colonialisms; digital exclusion; surveillance and the demise of privacy; conflicting notions of humanity; planetary exhaustion).
'Conflicted Humanities’ approach will place the methodological and conceptual framework of humanistic research at the center of a new discourse about the changing place of human culture and the academic humanities in general under the persistent violence of the 21st century.

Media Narratives and Cultural Memory

Coordinator: Nelson Ribeiro

The Group investigates how established and emerging media forms (re)create and disseminate narratives that simplify social, political and cultural phenomena, impacting on the process of meaning-making among different publics. Research conducted within the group adopts a transnational, transcultural, and transmedia approach, investigating how our perception of the past is the result of mediation processes and how our understanding of the present is informed by media narratives that allow the past to be made present and shape our perceptions of contemporary events. Researchers are involved in projects dealing with the role played by the media in promoting and countering transnational identities and transcultural memories, namely the ongoing Leverhulme funded project “Connecting the Wireless World: writing global radio history”; the COST Action NEP4DISSENT- Research on East European Cultures of Dissent; and the project “Entangled Media Histories” funded by the Swedish Foundation STINT. Other projects investigate how change within media systems alter the processes of narrative creation and dissemination within and through the media. As an example, CECC is a partner of the H2020 project “COMPACT–Social Media and Convergence” that aims to increase awareness on how social media and convergence are altering the way individuals access and make sense of news and other media narratives.

In the 2018-22 period, particular attention will be given to the development of research training activities. 2019 will see the launch of the “Lisbon Winter School for the Study of Communication”, organized in partnership with the Annenberg School for Communication (U Pennsylvania), U Tampere and Chinese U of Hong Kong. This annual School will bring doctoral students and senior researchers to CECC to debate, in a global setting, methodologies and theories that shall advance research on media narratives and memory.
Literature and the Global Contemporary

Coordinator: Alexandra Lopes

Literature and The Global Contemporary is a newly founded research group that comprises 9 researchers working in Literary Studies. Coming from different backgrounds and research experiences, its members include seasoned researchers with well-established research careers, as well as promising young researchers. Their individual work focuses on a wide range of interests and projects, including literature, comparative literature, literary theory and criticism, and literary translation.

The group’s diversity extends to its members’ intellectual traditions, which comprehend various national literatures, as well as literary history, theory and criticism, comparative literature, translation and culture studies. This diversity constitutes a most promising feature, as this heterogeneity is founded on a common goal that is best summed up in Sontag’s idea of what literature does: ‘It [literature] connects me with an enterprise that is over 2,000 years old. What do we have from the past? Art and thought. That’s what lasts’.

As a group, its members are invested in developing a collective agenda that combines their interests around a literary problem. This will take the shape of regular meetings in which issues, methods and topics will be discussed, thus producing a common reflexive fabric that provides structure and identity to individual and group projects.

The group’s major future contribution to the I&D Unit translates into 3 different areas: (a) the reinforcement of the theoretical and conceptual framework of CECC as a center registered in the field of Literary Studies; (b) an in-depth discussion of the nature and functions of the literary in the global present, articulating it with literature’s century-long legacy and the role it can play in the future metamorphoses of Western culture; (c) reflection on the reciprocal shaping of the literary and culture and technology.
Digital Literacy & Cultural Change

Coordinator: Carla Ganito

The group will focus on understanding change in the everyday life of people and organizations, and the transformation that results from digital technologies. The aim is to develop not only innovative and solid academic research, but also applied work with the industry and creative hubs.

Following up on the work previously conducted by its members, the group will pursue research on digital literacy and digital readership, namely on digital archives and educational contexts. Researchers will also look at narrative and its modes of production, such as transmedia and cross-media, as well as models centered on user-generated content, like ‘produsage’ and remix, and the growing relevance of digital storytelling for brands and corporate reputation. Close attention will also be given to how people perceive value and use the media in their everyday lives, especially regarding children, youth and families, addressing this topic from an international comparative perspective.

The group intends to explore digital technologies as drivers of social development, increased literacy levels and well-being from a critical perspective. What are the challenges posed by smart living and smart cities? Researchers will also look at the social and technological changes throughout the life course and the impact on the experience of aging.
Activities

8TH GRADUATE CONFERENCE IN CULTURE STUDIES
Replacement and Replaceability

Date: December 6-7, 2018
Venue: School of Human Sciences
Universidade Católica Portuguesa - Lisbon

The 8th Graduate Conference in Culture Studies, titled “Replacement and Replaceability in Contemporary Culture”, is organized by PhD researchers in Culture Studies at the Lisbon Consortium (FCH-UCP). The conference will take place on 6 and 7 December 2018 and aims to provide a forum to discuss the ways in which the concept of ‘replacement’ can be understood and productively used for the study of contemporary culture. Replacement has been one of the central concepts for cultural analysis for quite some time, and, at the risk of overstating this claim, one could say that replacement is a concern in all fields of knowledge dealing with the study of culture today. It is, however, rarely the central concern in academic discussion. This event aims to contribute to a more detailed analysis of the uses, misuses and usefulness of this particular concept for the study of cultural objects.

Keynote Speakers include Naomi Segal (University of London), Nanna Thylstrup (Aarhus University), Niall Martin (University of Amsterdam) and Diana Gonçalves (Universidade Católica Portuguesa).

More information:
www.replacementconference.wordpress.com

1ST LISBON WINTER SCHOOL FOR THE STUDY OF COMMUNICATION
Media and Populism

Date: January 15-19, 2019
Venue: School of Human Sciences
Universidade Católica Portuguesa - Lisbon

The 1st Lisbon Winter School for the Study of Communication will take a comparative and global approach to the study of media and populism across time. Jointly organized by the Faculty of Human Sciences (Universidade Católica Portuguesa), the Annenberg School for Communication (University of Pennsylvania), the Faculty of Communication Sciences (University of Tampere), and the School of Journalism and Communication (Chinese University of Hong Kong), it aims to uncover what is familiar and distinctive about manifestations of populism around the globe.

Keynote Speakers at the event include Barbie Zelizer (Annenberg School for Communication), Silvio Waisbord (George Washington University) and Risto Kunelius (University of Tampere).

More information:
www.ucpwinterschool.wixsite.com/ucp2019
MLA INTERNATIONAL SYMPOSIUM
Remembering Voices Lost

Date: July 23-25, 2019
Venues: School of Human Sciences
Universidade Católica Portuguesa, and other cultural institutions in Lisbon.

The Faculty of Human Sciences will be hosting the 2019 MLA International Symposium, which will take place on July 23-25, with the collaboration of CECC. The proposed topic for this symposium is “Remembering Voices Lost” and it invites participants to reflect on the (major and real) contribution of the humanities to the study and discussion around present societal challenges, as well as their potential to yield valid, meaningful and just responses.

More information:
www.symposium.mla.org

IX LISBON SUMMER SCHOOL FOR THE STUDY OF CULTURE
Neurohumanities: Promises & Threats

Date: July 1-6, 2019
Venue: School of Human Sciences
Universidade Católica Portuguesa – Lisbon

When the US government declared the 1990s “The decade of the brain”, it aimed at raising public awareness toward the use of neuroscience for the enhancement of life quality and as a way to better address the challenges of growing life expectancy. The initiative was further supported by substantial research funding, which not only impressed public opinion but appealed to many research fields. Finding a link to brain research and the processes of the human mind, many disciplines were repositioned and adopted the “neuro” prefix, promising new insights into age-old problems by reframing them from the angle of the brain-mind continuum.

Neuroscience seeks to explain how the brain works and which neurophysiological processes are involved in complex cognitive abilities like sensation and perception, attention and reasoning, memory and thought.
FUNDAMENTAL THEORETICAL READINGS


My notes
My notes
My notes