THE LISBON CONSORTIUM

CATÓLICA
FACULDADE DE CIÊNCIAS HUMANAS
LISBOA

HANDBOOK

2019 · 2020

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CATÓLICA
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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.

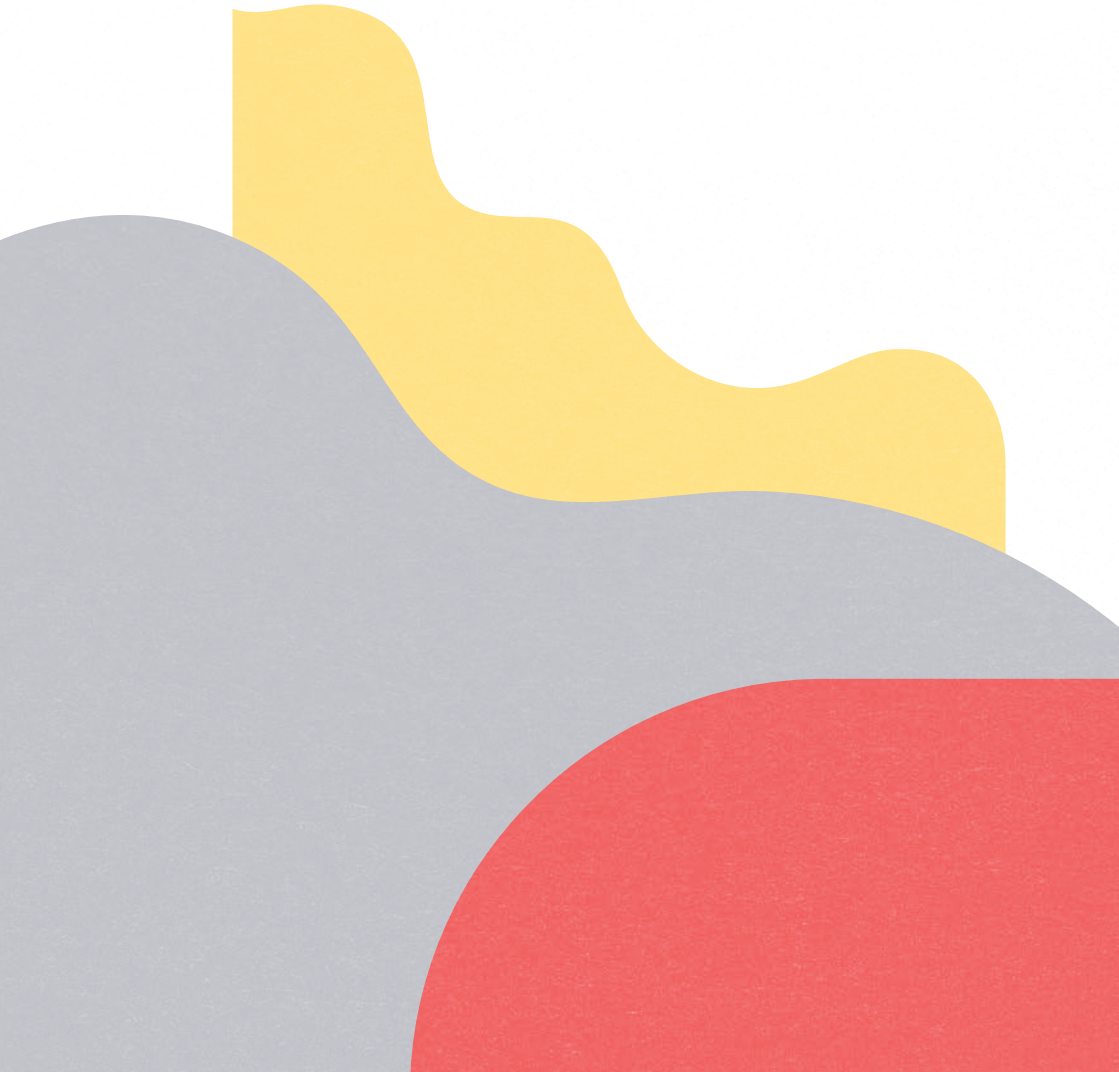
At the Lisbon Consortium, we cherish ideas, we nurture grounded critique, we promote exploratory thinking and entrepreneurial innovation. We are passionate about the sizzling environment of Lisbon, a true hub of European creativity, and a fantastic location with great quality of life.

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 2019.

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
- Fundação Amélia de Mello

International Partners
- Antoni Tàpies Foundation
- Arte Institute
- Hong Kong Arts Festival

Sponsors
- Fundação para a Ciência e Tecnologia (FCT)
- Irmandade dos Clérigos

Governance Structure

Lisbon Consortium Director
Prof. Isabel Capeloa Gil

Steering Committee
Prof. Isabel Capeloa Gil (Lisbon Consortium Director); Prof. Alexandra Lopes (Vice-Dean of the School of Human Sciences); Prof. Adriana Martins (Head of Department); Prof. Peter Hanenberg (Director of CECC)

Academic Director
Prof. Diana Gonçalves

Executive Manager
Patrícia Anzini

Partnerships & Outreach Coordinator
Summer School Program Coordinator
Prof. Paulo Campos Pinto

Career Development Officer
Prof. Luísa Santos

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

Media and Communications Officer
Helena Ventura

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

BA Degree (*Licenciatura*) in Law from the University of Lisbon. Ambassador of Portugal in Angola, United Nations and Paris. Minister of Foreign Affairs in the XVI Constitutional Government (2004-2005). High Commissioner of the UN for the election in the Ivory Coast (2005-2006). Member of the Panel of the Secretary General for the Referenda in Sudan (2010- 2011). Currently, President of Millennium bcp Foundation.

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 ISCSP.

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 – Societé 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.

Jorge Quintas Fundação Amélia de Mello

Jorge Quintas holds a BA in Law from the Universidade de Lisboa, where he was an Assistant, and holds a Postgraduate Diploma from CLSBE. He is currently Secretary-General of Fundação Amélia de Mello. Before that, he was Executive Administrator of the Negotiation Center of the José de Mello Group between 2000 and 2016.
He works at the José de Mello Group since 1996.

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.

Contacts

Cristiana Robalo
cristiana.robalo@fch.lisboa.ucp.pt
21 721 41 48

Office hours

Mon. to Fri. 2pm to 8pm

Coordination

Academic

If you have any queries regarding the curriculum and teaching affairs please contact the Academic Director, Prof. Diana Gonçalves.

Executive

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

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

Contacts

Diana Gonçalves
diana.goncalves@fch.lisboa.ucp.pt
Available by appointment

Luísa Santos
luisa.santos@fch.lisboa.ucp.pt
Available by appointment

Paulo Campos Pinto
pcpinto@fch.lisboa.ucp.pt
Available by appointment

Patrícia Anzini
lxconsortium@fch.lisboa.ucp.pt
anzinip@fch.lisboa.ucp.pt
Available by appointment

FACULTY

Professors

Adriana Martins holds a PhD in Comparative Literature from Universidade Católica Portuguesa, where she is currently Assistant Professor with Habilitation at FCH, and Coordinator of the scientific Culture Studies field. Between 2011 and 2019 she was the FCH International Relations Coordinator. She is a Senior Member of the University's Research Centre for Communication and Culture Studies (CECC), integrating the team of the research line on Culture, Art and Conflict. She has published widely on Film Studies and on Comparative Literature.

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);
- *Conflict, Memory Transfers and the Reshaping of Europe* (co-ed.) (2010).

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 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).

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).

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);
- "Memory and Heritage in Second Life: Recreating Lisbon in a Virtual World" (2012).

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).

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 Academic Director of the Lisbon Consortium and Coordinator of the Master's Program in Culture Studies of the Lisbon Consortium.

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
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);
- "Transparent Classrooms: How the Mobile Phone is Changing Educational Settings" (2011).

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).

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).

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);
- *Fernando Pessoa's Poemas escolhidos* (1985; 2nd ed. 1989; a selection of poems with an introduction).

Jorge Vaz de Carvalho is Bachelor of arts in Modern Literatures from the Universidade de Lisboa, a Master's Degree in Comparative Literature from the Universidade Nova de Lisboa, and PhD in Culture Studies from the Faculdade de Ciências Humanas of the Universidade Católica Portuguesa, where he is Assistant Professor. His literary work includes works of poetry, short story, essay and translation.

Research fields

Culture Studies; Literature Studies; Translation; Arts and Humanities.

Main publications

- "Os Maias de Eça e Botelho: uma questão de realismo" (2015);
- "The Intellectual in Exile: Jorge de Sena in Portugal Democrático" (2011);
- "A Cidade do Sol de Tommaso Campanella" (2010);
- *Jorge de Sena: Sinais de fogo como romance de formação* (2010);
- "As Dores de Filoctetes" (2008).

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 Unversidade 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).

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).

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.
Combining research with curatorial practice, her most recent activities include "There's no knife without roses", Tensta Konsthall, Stockholm (2012); "Daqui parece uma montanha", Modern Art Centre, Calouste Gulbenkian Foundation, Lisbon (2014); "Græsset er altid grønnere", Museet for Samtidskunst, Roskilde (2014-15) and the executive curatorship of the first edition of Anozero: Coimbra Biennial of Contemporary Art (2015).

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

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). 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.

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).

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);
- *Salazar e a BBC na IIª Guerra Mundial: Informação e Propaganda* (2014).

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

Main publications
- *Cognitive Culture Studies (2018)*;
- *A New Visibility: On Culture, Translation and Cognition* (ed.) (2015);
- "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).

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).

Rita Faria is Assistant Professor at the Faculty of Humanities, Universidade Católica Portuguesa where she teaches English, Linguistics and Portuguese as Foreign Language. She holds an M.Phil in Linguistics from the University of Cambridge and a PhD by the Catholic University of Portugal with a thesis on linguistic politeness in Portuguese and in English. She is a member of the NETLANG project, which investigates the language of cyberbullying and online prejudice and discrimination in annotated comparable corpora of Portuguese and English She is also interested in translation and literature and is a regular contributor to the literary project Jogos Florais (https://www.jogosflorais.com), dedicated to poetry, criticism, translation and culture.

Research Fields

TIm/Politeness; Forms of Address; Addressivity; Computer-Mediated Communication; Language and Social Class and Cognition.

Main Publications

- "Address and impoliteness in online polylogues" (2019);
- "The translation of forms of address in Roald Dahl's 'Matilda' and 'Danny the Champion of the World'" (2019);
- "*The Red Plague Rid You For Learning Me Your Language!* – Standard And Non-Standard Use In English And In Portuguese" (2018).
- (co-ed.) (2015).

Visiting professors

Carles Guerra is director of the Fundació Antoni Tàpies in Barcelona. He has a PhD in Fine Arts from the University of Barcelona and a Master in Media Studies from The New School for Social Research, New York. His professional career has developed in the fields of exhibition curation, art criticism, visual production, teaching and academic research. In 2004 he was appointed director of the Primavera Fotogràfica de Catalunya. He was director of the Virreina Centre de la Imatge, Barcelona, from 2009 to 2011, and chief curator at the Museu d'Art Contemporani de Barcelona (MACBA) from 2011 to 2013. He is professor of Social Structures and Cultural Trends at the Universitat Pompeu Fabra and has been a member of the Greenroom Project dedicated to the analysis of contemporary documentary practices at the Center for Curatorial Studies at Bard College, New York. Among the exhibitions he has curated are Art & Language Uncompleted. The Philippe Méaille Collection (2014), Nitrate. Xavier Ribas (2014), 1979. A Monument to Radical Moments (2011), Antiphotojournalism (2010), This is not an Exhibition (2008), Zone B: On the Margins of Europe (2007), Situationist Cinema. Joaquim Jordà (2006), After the News. Postmedia documentaries (2003) and Perejaume. DisExhibit (1999). He is the author of the videoessay N for Negri (2000), as well as numerous texts, essays and publications.

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, Götingen 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.

Hans Ulrich Gumbrecht is the Albert Guérard Professor in Literature in the Departments of Comparative Literature and of French & Italian (and by courtesy, he is affiliated with the Department of Iberian and Latin American Cultures/ILAC, the Department of German Studies, and the Program in Modern Thought & Literature). As a scholar, Gumbrecht focuses on the histories of the national literatures in Romance language (especially French, Spanish, and Brazilian), but also on German literature, while, at the same time, he teaches and writes about the western philosophical tradition (almost exclusively on non-analytic philosophy) with an emphasis on French and German nineteenth- and twentieth-century texts. In addition, Gumbrecht

Nuno Crespo studied philosophy and aesthetics at Universidade Nova de Lisboa. Currently he is the dean of the School of Arts of the Universidade Católica Portuguesa (UCP) where he teaches contemporary art theory and aesthetics. His research interests are the relations between art, philosophy, criticism and curatorial research. Besides the academic career he works as freelance art critic and art and curator. He is associated researcher at CITAR where he coordinates a research group about art, criticism and politics (http://artecriticapolitica.weebly.com). He has been the organizer of seminars and workshops such as: Criticism and Value Creation. International conference (Serrralves Museum, Universidade Nova de Lisboa, Goethe Institut Lissabon); Mediterranean Congress on Aesthetics (Lisbon); Time(s) of contemporaneity with Claire Bishop (CUNNY Graduate Center, NY).
As a curator he was in charge of exhibitions such as “Phantasms. Nuno Cera” (Belém Cultural Center, Lisboa) “Corpo Impossível” with Adriana Molder, Noé

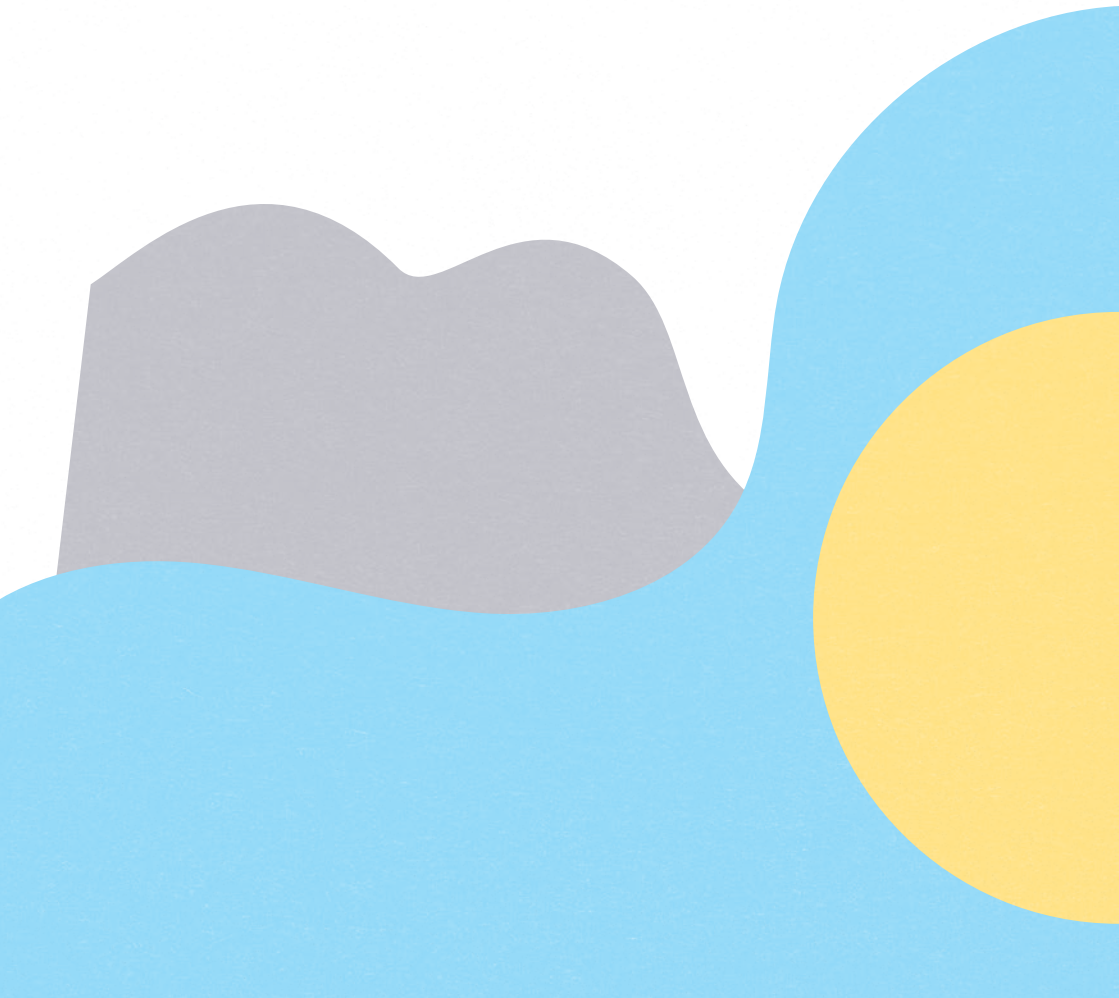
Tisa Ho is Executive Director of the Hong Kong Arts Festival (HKAF) since 2006. Tisa extended the scale and scope of HKAF programming to include large scale and site specific work, and increased annual turnover by 50%. From 2009, HKAF also produced and published commissioned original works, some subsequently touring outside Hong Kong. HKAF has consistently achieved over 95% attendance presenting about 140 performances of classic as well as contemporary works over five weeks in February and March each year.

tries to analyze and to understand forms of aesthetic experience 21st-century everyday culture. Over the past forty years, he has published more than two thousand texts, including books, translated into more than twenty languages. In Europe and in South America, Gumbrecht has a presence as a public intellectual; whereas, in the academic world, he has been acknowledged with Honorary Doctorates (ten in all) from universities in Canada, Denmark, Germany, Hungary, Portugal, Russia, and Georgia; with the most recent from Leuphana Universität Lüneburg (Germany) in July 2017. He has also held a large number of visiting professorships, at the Collège de France, University of Lisbon, University of Manchester, and the Catholic University of Rio de Janeiro, among others. In the spring of 2017, he was a Martin Buber Fellow at the Hebrew University of Jerusalem, Israel. He recently taught in the Stanford's Bing Overseas Program at the campus in Santiago, Chile (spring quarter 2018).

Sendas, Rui Chafes and Vasco Araujo (Queluz National Palace), "Encontro Marcado" with Adriana Molder (Oviedo Fine Arts Museum), the anthological exhibition of Pires Vieira (Lisbon City Museum), "Imponderável. Miguel Ângelo Rocha" in Lisbon, "Involucão" of Rui Chafes (Casa-Museu Teixeira Lopes, Vila Nova de Gaia), "Serralves" of João Luis Carrilho da Graça (AppletonSquare), "Fragmentos. Arte Contemporânea na Colecção Berardo" (Museu de Arte Contemporânea de Elvas), "Aires Mateus. Voids" (AppletonSquare), Riso (Museu da Electricidade), "Dois Deles. Jorge Molder" at AppletonSquare (Lisbon), "Anarchitecture. Spaces and Images in architecture and photography" (BES Art), "Before and After" from the sculptor Miguel Angelo Rocha (Fundação Calouste Gulbenkian, Lisboa), "Landscape as Architecture" about Paulo David e João Gomes da Silva (Belém Cultural Center, Lisboa), Pedro Costa. Company (Serralves Museum, Porto); Haus Wittgenstein. Art, architecture and philosophy (MAAT Museum, Lisboa); A necessary realism. Photographys from José Pedro Cortes (National Contemporary Art Museum, Chiado Museum, Lisboa); What can art? (Museum-Studio Julio Pomar, Lisboa). Regarding his publications he has been since 2003 senior art critic in the portuguese newspaper *Público*, and has some collaborations with the American magazine *ArtPapers*.

Tisa is an Advisor for Arts Administration at the HK Arts Development Council; a member of the Performing Arts Committee of the West Kowloon Cultural District Authority. She has served as Board Member of The HK International Literary Festival and The Association of Asia and Pacific Arts Festivals. She currently serves on the Board of the International Society for Performing Arts, chairs the International Advisory Committee of the Tong Yeong Concert Hall, S Korea, and on the International Faculty of the Accademia Teatro alla Scala in Milan, Italy.

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.

PD + F
FCT PhD PROGRAMMES

Network:

The Lisbon Consortium
Universidade 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 bi-national degrees.

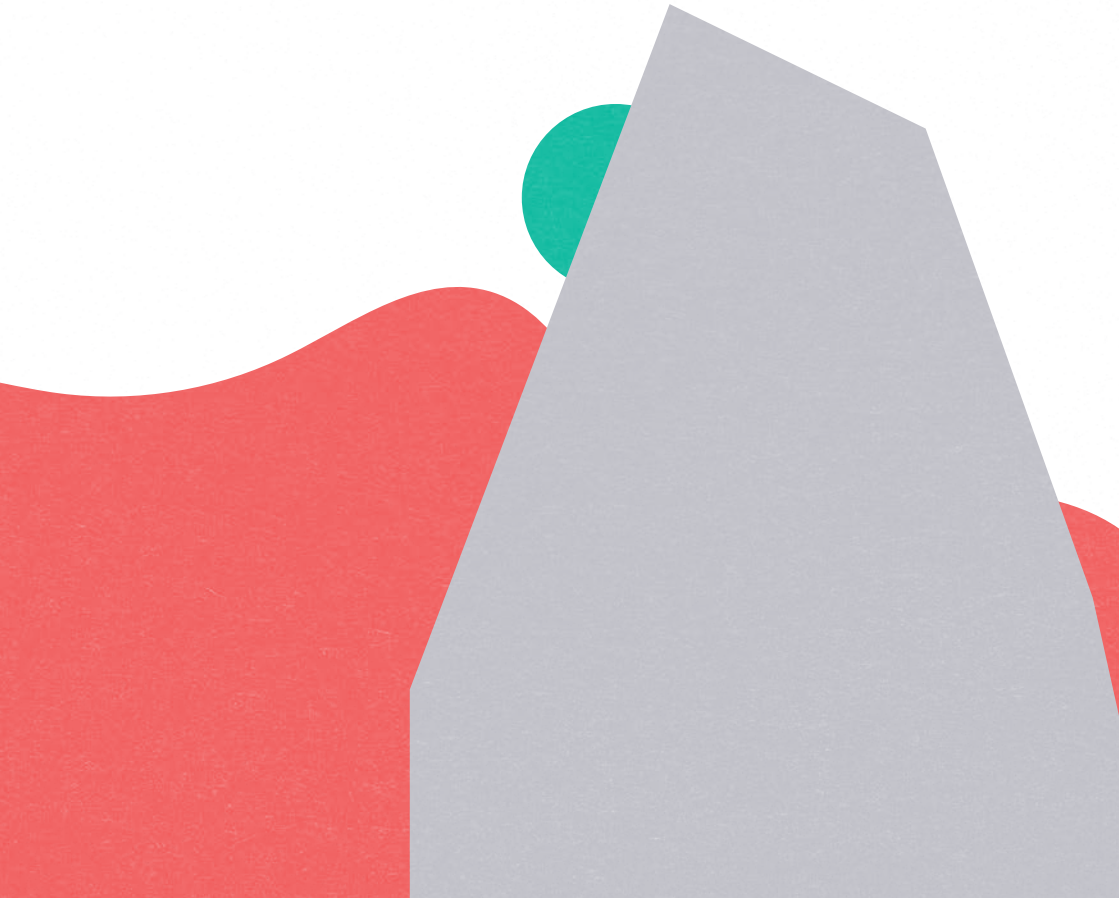
The PhDnet “Literary and Cultural Studies” offers a clearly structured doctoral program of high academic standard and with a distinctively international orientation. Joint events (symposia, conferences, master classes) implement the tight network structures envisioned in the PhDnet.

PhDnet

European PhDnet
Literary and Cultural Studies

CURRICULUM

In this section you can find more information about the structure of all of our programs.



MA in Culture Studies

› **1ST YEAR** Biennium 2019-2021

Management of the Arts and Culture

Winter Semester

Course	Professor	ECTs
Metaculture	Isabel Capeloa Gil Sarah Nagaty Adriana Martins	10
Methods of Cultural Analysis	Diana Gonçalves	6
Cultural Economics	Ricardo Ferreira Reis	6
Grad Labs: • Academic Writing	Rita Faria	2
Elective Seminar	***	
	Total	30

Summer Semester

Course	Professor	ECTs
Culture and Globalization	Adriana Martins	6
Culture, Production and Creativity	Peter Hanenberg	6
Management of Cultural Projects	Luísa Santos	6
Cultural Entrepreneurship	Carles Guerra	4
Lisbon Summer School for the Study of Culture	***	8
	Total	30

Performance and Creativity

Winter Semester

Course	Professor	ECTs
Metaculture	Isabel Capeloa Gil Sarah Nagaty Adriana Martins	10
Methods of Cultural Analysis	Diana Gonçalves	6
Cognition and Creativity	Ana Margarida Abrantes	6
Performance and Performativity: Theories and Practice	Nuno Crespo	6
Grad Labs: • Academic Writing	Rita Faria	2
	Total	30

Summer Semester

Course	Professor	ECTs
Contemporary Culture and the Environment	Diana Gonçalves	6
Visual Culture	Daniel Blaufuks	6
Cultural Entrepreneurship	Carles Guerra	4
Elective Seminar	***	6
Lisbon Summer School for the Study of Culture	***	8
	Total	30

Literary Cultures

Winter Semester

Course	Professor	ECTs
Metaculture	Isabel Capeloa Gil Sarah Nagaty Adriana Martins	10
Methods of Cultural Analysis	Diana Gonçalves	6
Narrative and Culture	Ana Margarida Abrantes	6
World Literature	Jorge Fazenda Lourenço	6
Grad Labs: • Academic Writing	Rita Faria	2
	Total	30

Summer Semester

Course	Professor	ECTs
Discourse and Identity	Alexandra Lopes	6
Culture and Literary Mediation	Hans Ulrich Gumbrecht	6
Cultural Entrepreneurship	Carles Guerra	4
Elective Seminar	***	6
Lisbon Summer School for the Study of Culture	***	8
	Total	30

2ND YEAR Biennium 2018-2020

Third Semester

Seminars	Professor		ECTs
Research Colloquium I	Diana Gonçalves		6
Dissertation / Internship / Project	***		24
		Total	30

Fourth Semester

Seminars	Professor		ECTs
Research Colloquium II	Luísa Santos		6
Dissertation / Internship / Project	***		24
		Total	30

Doctoral Program in Culture Studies

1ST YEAR Quadriennium 2019-2023

First Semester

Seminars	Professor	ECTs
Metaculture I	Luísa Leal de Faria	10
Elective Seminar I	***	6
Elective Seminar II	***	6
Elective Seminar III	***	6
Grad Labs: • Academic Writing	Rita Faria	2
	Total	30

Second Semester

Seminars	Professor	ECTs
Metaculture II	Isabel Capeloa Gil	10
Elective Seminar IV	***	6
Elective Seminar V	***	6
Lisbon Summer School for the Study of Culture	***	8
	Total	30

2ND YEAR Quadriennium 2017-2021

Winter and Summer Semester

Seminars	Professor	ECTs
Research Colloquium I	Luísa Leal de Faria	6
Research Colloquium II	Jorge Vaz de Carvalho	6
Thesis	***	48
	Total	60

3RD AND 4TH YEARS Quadriennium 2017-2021

Seminars	Professor	ECTs
Thesis	***	120
	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 2019-2021

Winter semester

Seminar	**Cognition and Creativity**
Lecturer	Prof. Ana Margarida Abrantes

Wednesdays 6.30 p.m. – 8.00 p.m.

Period	Room
18·9·2019	Soc. Científica
25·9·2019	Soc. Científica
2·10·2019	Soc. Científica
9·10·2019	Soc. Científica
16·10·2019	Soc. Científica
23·10·2019	Soc. Científica
30·10·2019	Soc. Científica
6·11·2019	Soc. Científica
13·11·2019	Soc. Científica
20·11·2019	Soc. Científica
27·11·2019	Timor
4·12·2019	Soc. Científica
11·12·2020	Soc. Científica
8·1·2020	Soc. Científica
15·1·2020	Soc. Científica
22·1·2020	Soc. Científica

Seminar	**Cultural Economics**
Lecturer	Prof. Ricardo Ferreira Reis

Tuesdays 8.00 p.m. – 9.30 p.m

Period	Room
17·9·2019	421
24·9·2019	421
1·10·2019	421
8·10·2019	422
15·10·2019	421
22·10·2019	421
29·10·2019	421
5·11·2019	421
12·11·2019	421
19·11·2019	421
26·11·2019	421
3·12·2019	421
10·12·2020	421
7·1·2020	421
14·1·2020	421
21·1·2020	424

Seminar	**Grad Lab**
	Academic Writing
Lecturer	Prof. Rita Faria

Wednesdays 5.00 p.m. – 6.30 p.m.

Period	Room
18·9·2019	Desc. Portugueses
25·9·2019	Desc. Portugueses
2·10·2019	Desc. Portugueses
9·10·2019	Desc. Portugueses
16·10·2019	Desc. Portugueses
23·10·2019	Desc. Portugueses
30·10·2019	Exp. Missionária
6·11·2019	Soc. Científica
13·11·2019	Desc. Portugueses
20·11·2019	Soc. Científica
27·11·2019	Desc. Portugueses
4·12·2019	Desc. Portugueses
11·12·2019	Desc. Portugueses
8·1·2020	Desc. Portugueses
15·1·2020	Desc. Portugueses
22·1·2020	Desc. Portugueses

	Metaculture
Seminar	Prof. Isabel Capeloa Gil/
Lecturer	Sarah Nagaty
	Prof. Adriana Martins

Prof.Isabel Capeloa Gil

Mondays 9.00 a.m. – 6.00 p.m

Period	Room
30·9·2019	424
7·10·2019	421
14·10·2019	422
21·10·2019	422
28·10·2019	422

Sarah Nagaty

Mondays 6.30 p.m. – 9.30 p.m

Period	Room
4·11·2019	427
11·11·2019	427
18·11·2019	427
25·11·2019	427
2·12·2019	427

Prof. Adriana Martins

Mondays 6.30 p.m. – 9.30 p.m

Period	Room
9·12·2019	427
6·1·2020	427
13·1·2020	427
20·1·2020	427
TBA	

Winter semester *(cont.)*

Seminar	**Methods of Cultural Analysis**
Lecturer	Prof. Diana Gonçalves

Tuesdays 6.30 p.m. – 8.00 p.m

Period	Room
17·9·2019	Soc. Científica
24·9·2019	Soc. Científica
1·10·2019	Soc. Científica
8·10·2019	Soc. Científica
15·10·2019	Soc. Científica
22·10·2019	Soc. Científica
5·11·2019	Soc. Científica
12·11·2019	Soc. Científica
19·11·2019	Soc. Científica
26·11·2019	Soc. Científica
3·12·2019	Soc. Científica
10·12·2019	Soc. Científica
7·1·2020	Soc. Científica
14·1·2020	Soc. Científica 5.00 p.m. - 8.00 p.m.
21·1·2020	Soc. Científica

Seminar	**Narrative and Culture**
Lecturer	Prof. Ana Margarida Abrantes

Wednesdays 8.00 p.m. – 9.30 p.m.

Period	Room
18·9·2019	422
25·9·2019	422
2·10·2019	422
9·10·2019	421
16·10·2019	422
23·10·2019	422
30·10·2019	424
6·11·2019	424
13·11·2019	422
20·11·2019	422
27·11·2019	Soc. Científica
4·12·2019	422
11·12·2019	422
8·1·2020	422
15·1·2020	422
22·1·2020	422

Seminar	**Performance and Performativity: Theories and Practice**
Lecturer	Prof. Nuno Crespo

6.30 p.m. – 9.30 p.m

Period	Day of the week	Room
19 · 9 · 2019	Thursday	Soc. Científica
17 · 10 · 2019	Thursday	Soc. Científica
18 · 10 · 2019	Friday	Soc. Científica
31 · 10 · 2019	Thursday	Soc. Científica
29 · 11 · 2019	Friday	Soc. Científica
6 · 12 · 2019	Friday	421
13 · 12 · 2019	Friday	422
24 · 1 · 2020	Friday	422

Seminar	**World Literature**
Lecturer	Prof. Jorge Fazenda Lourenço

Wednesdays **6.30 p.m. – 8.00 p.m**

Period	Room
18 · 9 · 2019	422
25 · 9 · 2019	422
2 · 10 · 2019	422
9 · 10 · 2019	421
16 · 10 · 2019	422
23 · 10 · 2019	422
30 · 10 · 2019	424
6 · 11 · 2019	424
13 · 11 · 2019	422
20 · 11 · 2019	422
27 · 11 · 2019	Soc. Científica
4 · 12 · 2019	422
11 · 12 · 2019	422
8 · 1 · 2020	422
15 · 1 · 2020	422
22 · 1 · 2020	422

MA in Culture Studies

1ST YEAR Biennium 2019-2021

Summer semester

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

Tuesdays 6.30 p.m. – 8.00 p.m.

Period	Room
11·2·2020	Timor
18·2·2020	Timor
3·3·2020	Timor
10·3·2020	Timor
17·3·2020	Timor
24·3·2020	Timor
31·3·2020	Timor
21·4·2020	Timor
28·4·2020	Timor
5·5·2020	Timor
12·5·2020	Timor
19·5·2020	Timor
26·5·2020	Timor
2·6·2020	Timor
9·6·2020	Timor
16·6·2020	Timor

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

Mondays 8.00 p.m. – 9.30 p.m

Period	Room
10·2·2020	Soc. Científica
17·2·2020	Soc. Científica
2·3·2020	Soc. Científica
9·3·2020	Soc. Científica
16·3·2020	Soc. Científica
23·3·2020	Soc. Científica
30·3·2020	Soc. Científica
20·4·2020	Soc. Científica
27·4·2020	Soc. Científica
4·5·2020	Soc. Científica
11·5·2020	Soc. Científica
18·5·2020	Soc. Científica
25·5·2020	Soc. Científica
1·6·2020	Soc. Científica
8·6·2020	Soc. Científica
15·6·2020	Soc. Científica

Seminar	**Culture and Literary Mediation**
Lecturer	Prof. Hans Ulrich Gumbrecht

5.00 p.m. – 9.30 p.m

Period	Room	
9.3.2020	Room 424	Monday
10.3.2020	Room 423	Tuesday
11.3.2020	Room 422	Wednesday
11.3.2020	Room 424	Thursday

Seminar	**Cultural Entrepreneurship**
Lecturer	Prof. Carles Guerra

Period	Room
	TBA

Seminar	**Culture, Production and Creativity**
Lecturer	Prof. Peter Hanenberg

Mondays **6.30 p.m. – 8.00 p.m**

Period	Room
10·2·2020	Timor
17·2·2020	Timor
2·3·2020	Timor
9·3·2020	Timor
16·3·2020	Timor
23·3·2020	Timor
30·3·2020	Timor
20·4·2020	Timor
27·4·2020	Timor
4·5·2020	Timor
11·5·2020	Timor
18·5·2020	Timor
25·5·2020	Timor
1·6·2020	Timor
8·6·2020	Timor
15·6·2020	Timor

Summer semester *(cont.)*

Seminar	**Discourse and Identity**
Lecturer	Prof. Alexandra Lopes

Mondays 6.30 p.m. – 8.00 p.m

Period	Room
10·2·2020	Timor
17·2·2020	Timor
2·3·2020	Timor
9·3·2020	Timor
16·3·2020	Timor
23·3·2020	Timor
30·3·2020	Timor
20·4·2020	Timor

Period	Room
27·4·2020	Timor
4·5·2020	Timor
11·5·2020	Timor
18·5·2020	Timor
25·5·2020	Timor
1·6·2020	Timor
5·6·2020	Timor
15·6·2020	Timor

Seminar	**Management of Cultural Projects**
Lecturer	Prof. Luísa Santos

Wednesdays 6.30 p.m. – 8.00 p.m.

Period	Room
12·2·2020	Soc. Científica
19·2·2020	Soc. Científica
26·2·2020	Soc. Científica
4·3·2020	Soc. Científica
11·3·2020	Soc. Científica
18·3·2020	Soc. Científica
27·3·2020	Soc. Científica
1·4·2020	Soc. Científica
22·4·2020	Soc. Científica
29·4·2020	Soc. Científica
6·5·2020	Soc. Científica
13·5·2020	Soc. Científica
20·5·2020	Soc. Científica
27·5·2020	Soc. Científica
3·6·2020	Soc. Científica
17·6·2020	Soc. Científica

Seminar	**Visual Culture**
Lecturer	Prof. Daniel Blaufuks

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Period	Room
TBA	

Seminar	**Lisbon Summer School for the Study of Culture**

Ecoculture

Period
6·7·2020 – 11·7·2020

MA in Culture Studies

2ND YEAR Biennium 2019-2020

Winter semester

Seminar	**Research Colloquium I**
Lecturer	Diana Gonçalves

Mondays 6.30 p.m. – 9.30 p.m.

Period	Room
23·9·2019	Soc. Científica
7·10·2019	Soc. Científica
21·10·2019	Soc. Científica
4·11·2019	Soc. Científica
18·11·2019	Soc. Científica
2·12·2019	Soc. Científica
6·1·2020	Soc. Científica
20·1·2020	Soc. Científica

Summer semester

Seminar	**Research Colloquium II**
Lecturer	Luísa Santos

Mondays 6.30 p.m. – 9.30 p.m.

Period	Room
17·2·2020	427
9·3·2020	427
23·3·2020	427
20·4·2020	427
4·5·2020	427
18·5·2020	427
1·6·2020	427
15·6·2020	427

Doctoral Program in Culture Studies

1ST YEAR Quadriennium 2019-2023

Winter semester

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

Mondays 2.00 p.m. – 5.00 p.m.

Period	Room
23·9·2019	Timor
30·9·2019	Timor
7·10·2019	Brasil
14·10·2019	Timor
21·10·2019	Timor
28·10·2019	Timor
4·11·2019	Timor
11·11·2019	Timor
18·11·2019	Timor
25·11·2019	Timor
2·12·2019	Timor
9·12·2019	Timor
6·1·2019	Timor
13·1·2019	Timor
20·1·2019	Timor

Seminar	**Grad Lab** ***Academic Writing***
Lecturer	Prof. Rita Faria

Wednesdays 5.00 p.m. – 6.30 p.m.

Period	Room
18·9·2019	422
25·9·2019	422
2·10·2019	424
9·10·2019	424
16·10·2019	424
23·10·2019	424
30·10·2019	424
6·11·2019	424
13·11·2019	424
20·11·2019	424
27·11·2019	427
4·12·2019	424
11·12·2019	424
8·1·2020	422
15·1·2020	422
22·1·2020	422

Summer semester

Seminar	**Metaculture II**
Lecturer	Prof. Isabel Capeloa Gil

Tuesdays 10.00 a.m. – 1.00 p.m.

Period	Room
18·2·2020	421
3·3·2020	421
10·3·2020	421
17·3·2020	421
24·3·2020	421
31·3·2020	421
21·4·2020	421
28·4·2020	421
5·5·2020	421
12·5·2020	421
19·5·2020	421
26·5·2020	421
2·6·2020	421
9·6·2020	421
16·6·2020	421

Seminar	**Lisbon Summer School for the Study of Culture**

Ecoculture

Period
6·7·2020 – 11·7·2020

Doctoral Program in Culture Studies

2ND YEAR Quadriennium 2019-2023

Winter semester

Seminar	**Research Colloquium I**
Lecturer	Luísa Leal de Faria

Wednesdays 2.00 p.m. – 5.00 p.m.

Period	Room
2·10·2019	422
9·10·2019	Timor
23·10·2019	Timor
6·11·2019	Timor
20·11·2019	Timor
4·12·2019	Timor
8·1·2020	Timor
22·1·2020	Timor

Summer semester

Seminar	**Research Colloquium II**
Lecturer	Prof. Jorge Vaz de Carvalho

Mondays 6.30 p.m. – 9.30 p.m.

Period	Room
10·2·2020	Exp. Missionária
2·3·2020	Exp. Missionária
16·3·2020	Exp. Missionária
30·3·2020	427
20·4·2020	Exp. Missionária
4·5·2020	Exp. Missionária
18·5·2020	Exp. Missionária
1·6·2020	Exp. Missionária

Seminar	**Curatorial Practices**
Lecturer	Prof. Luísa Santos

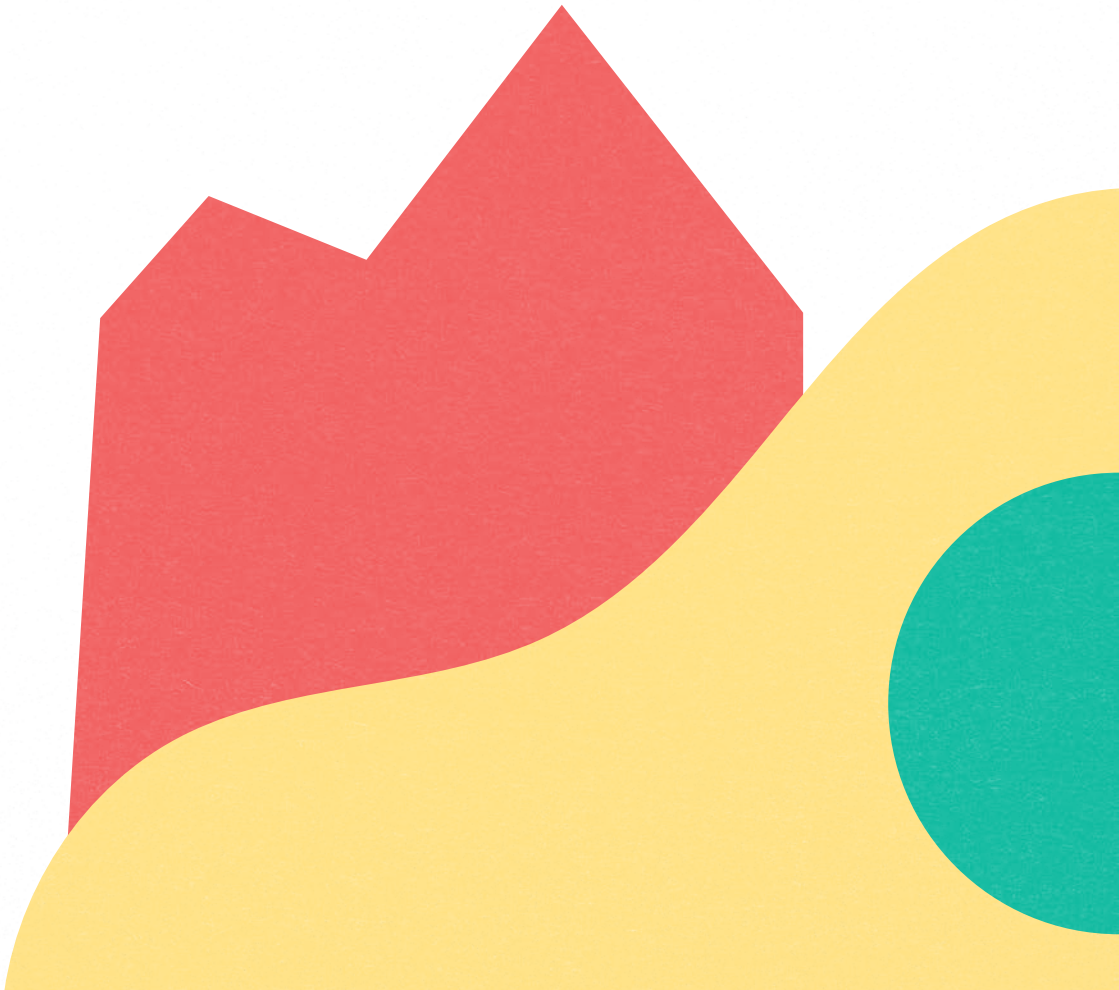
Thursdays 6.30 p.m. – 9.30 p.m.

Period	Room
14·11·2019	Soc. Científica
21·11·2019	Soc. Científica
28·11·2019	Timor
5·12·2019	Soc. Científica

Period	Room
12·12·2020	Soc. Científica
9·1·2020	Soc. Científica
16·1·2020	Soc. Científica
23·1·2020	Soc. Científica

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



SEPTEMBER 2019

DAY

16 Start of the 2019/2020 academic year and Winter Semester

SEPTEMBER 2019

DAY

30 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

OCTOBER 2019

5 Holiday

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

NOVEMBER 2019

DAY

1 Holiday

DECEMBER 2019

DAY

1 Holiday

8 Holiday

DECEMBER 2019

DAY

13 Final day of classes before Christmas break

16 Christmas Break

25 Holiday

30 Deadline to request Master's Degree diploma

JANUARY 2020

DAY

1 Holiday

6 Classes restart

15 Deadline to request Doctoral Degree diploma

24 End of Winter Semester

FEBRUARY 2020

DAY

10 Start of Summer Semester

14 FCH Day and FCH Undergraduate / Postgraduate / Master's Degree award ceremony

24 Carnival Break

26 Classes restart

MARCH 2020

DAY

10 My Career (org. GADeP)

MARCH 2020

DAY

31 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 2019/2020 Winter Semester

APRIL 2020

DAY

3 Final day of classes before Easter break

6 Easter Break

10 Holiday

12 Holiday

20 Classes restart

25 Holiday

MAY 2020

DAY

1 Holiday

JUNE 2020

DAY	
10	Holiday
11	Holiday
13	Holiday

JULY 2020

DAY	
6-11	Lisbon Summer School for the Study of Culture
14-17	Registration for the 2020/2021 academic year (online)
31	End of the 2019/2020 academic year
	Deadline for the delivery of grades for the 2019/2020 Summer Semester

SYLLABI

Cognition and Creativity

Prof. Ana Margarida Abrantes

› Syllabus

The seminar will focus on the following topics:

- What is creativity? How can it be studied? Conceptions of creativity and perspectives for its study. A cognitive approach to creativity.
- From mimesis to creativity: the evolutionary approach in the study of creativity. Where does creativity come from? And what is it good for? How creative are modern humans?
- The cognitive conditions for creativity. Creativity and other cognitive abilities. Memory, distributed cognition, situated cognition. Individual and social mind. Creativity and imagination.
- Creativity, cognition and culture. Cultural chances and constrains for creative thinking.
- Creativity and the arts. The cognitive underpinnings of aesthetic production.
- Discourse, multimodality and creativity. Creativity in language and communication.
- The dark side: on creativity and madness.
- Automating creativity: AI and other (future) challenges for creativity

› Learning Outcomes

Objectives

The focus of this seminar is twofold: on the one hand, we will tackle the cognitive conditions for creativity and their neural underpinnings, as well as the relation of creativity with other cognitive capacities, such as memory, imagination and distributed and situated cognition. On the other hand creativity will be reflected from the cultural perspective, with respect to its different manifestations in social and cultural life: from art to science, from discourse to multimodality. The overall underlying question for the seminar will be how creativity arises in the intersection of a pan-human setup of the mind and the specificity of social environments and human cultures.

Participants should be able to frame the subject of creativity on the interface between cognitive science and the study of culture, so as to account for the cognitive conditions for creativity and the variety of its manifestations in cultural life.

Competences

Students should acknowledge and explain the link between cognition and culture, with regard to creativity. They should be able to identify key issues concerning

the cognitive dimension of creativity, as well as to draw the scope and impact of creative manifestations in culture.

› Teaching Methodologies and Assessment

Teaching Methodologies

Discussion of relevant study topics in class. Prior reading of key texts, presentation of main issues in class and debate.

Evaluation

- Qualitative participation in class 30%
- Oral presentation of a text/topic 30%
- Final written assignment 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

- Dissanayake, Ellen. 2000. *Art and Intimacy. How the Arts Began*. Seatle and London: University of Washington Press. Chapter 6: "Taking the Arts Seriously". 167-204.
- Forceville, Charles. 2016. "Pictorial and Multimodal Metaphor." In Handbuch Sprache im Multimodalen Kontext, edited by Nina-Maria Klug and Hartmut Stöckl, 241-276. Linguistic Knowledge Series. Berlin: de Gruyter.
- Hanenberg, Peter. 2009. "Cultura e Cognição – ou o Poder do Conhecimento Tácito", 1st workshop at the Calouste Gulbenkian Foundation on Next Future, Nov., electronic document.
- Jones, Rodney. 2012. "Discourse and creativity." In *Discourse and Creativity*, edited by Rodney Jones, 1-13. London: Routledge. ISBN 9781408251881 Available at http://centaur.reading.ac.uk/66524/
- Kaufman, Allison B. et.al. 2010. "The Neurobiological Foundation of Creative Cognition." In: *The Cambridge Handbook of Creativity*, edited by James C. Kaufman and Robert J. Sternberg, 216-232. New York: Cambridge University Press.
- Montuori, Alfonso. 2011. "Beyond postnormal times: The future of creativity and the creativity of the future." Futures 43(2): 221-227.
- Nersessian, Nancy J. 2009. "Conceptual Change: Creativity, Cognition, and Culture." In *Models of Discovery and Creativity*, edited by Joke Meheus and Thomas Nickles, 127-165. Heidelberg et.al.: Springer.
- Roth, Ilona, ed. 2007. *Imaginative Minds*. Oxford University Press. "Introduction", xix-xxxvi.
- Sass, Louis. 2001. "Schizophrenia, Modernism, and the 'Creative Imagination': On Creativity and Psychopathology." *Creativity Research Journal* 13(1): 55-74.
- Tomasello, Michael. 1999. *The Cultural Origins of Human Cognition*. Cambridge, MA and London: Harvard University Press. Chapter 7 – Cultural Cognition, 201-218.
- Turner, Mark. 2011. "The embodied mind and the origins of human culture." In *Cognition and Culture. An Interdisciplinary Dialogue*, edited by Ana Margarida Abrantes and Peter Hanenberg, 13-27. Frankfurt am Main et.al.: Peter Lang.
- Wah, Alejandra. 2017. "Cognitive processes underlying the artistic experience." *Avant: Trends in Interdisciplinary Studies* VIII(1): 45-58.
- Ward, Thomas B. and Yuliya Kolomyts. 2010. "Cognition and Creativity." In *The Cambridge Handbook of Creativity*, edited by James C. Kaufman and Robert J. Sternberg, 93-112. New York: Cambridge University Press.
- Zeki, Semir. 2009. *Splendors and miseries of the brain: love, creativity, and the quest for human happiness*. Chichester: Wiley-Blackwell, 1-6; 20-25; 50-57; 73-86.

A detailed work plan with readings for each session will be provided in the beginning of the course.

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

- Adamson, Joni et al., eds. 2016. *Keywords for Environmental Studies.* New York: New York University Press.
- Altman, Irwin, and Martin M. Chemers. 1984. *Culture and Environment.* Cambridge: Cambridge University Press.
- Berleant, Arnold. 1992. *The Aesthetics of Environment.* Philadelphia: Temple University Press.
- Braidotti, Rosi. 2013. *The Posthuman*. Cambridge: Polity.
- Buell, Lawrence. 2001. *Writing for an Endangered World. Literature, Culture and the Environment in the U.S. and Beyond.* Cambridge: Belknap Press of Harvard University Press.
- Carson, Rachel. 2002. *Silent Spring.* New York: Houghton Mifflin.
- Coupe, Lawrence, ed. 2000. *The Green Studies Reader: From Romanticism to Ecocriticism.* London and New York: Routledge.
- Cronon, William. ed. 1996. *Uncommon Ground: Toward Reinventing Nature.* New York: W. W. Norton & Company.
- During, Simon. ed. 2006. *The Cultural Studies Reader.* London and New York: Routledge.
- Furedi, Frank. 2007. "The Changing Meaning of Disaster." *Area*, 39(4): 482-89.
- Giannachi, Gabriella, and Nigel Stewart, eds. 2005. *Performing Nature: Explorations in Ecology and the Arts.* Berlin: Peter Lang.
- Grossberg, Lawrence et al., eds. 1992. *Cultural Studies.* New York: Routledge.
- Guattari, Félix. 2000. *The Three Ecologies.* Translated by Ian Pindar e Paul Sutton. London: The Athlone Press.
- Hoffman, Susanna M., and Anthony Oliver-Smith, eds. 2002. *Catastrophe & Culture: The Anthropology of Disaster.* Santa Fe: School of American Research Press.
- Latour, Bruno. 2017. *Facing Gaia. Eight Lectures on the New Climatic Regime*. Translated by Catherine Porter. Cambridge: Polity.
- Lefebvre, Henri. 1991. *The Production of Space.* Translated by Donald Nicholson-Smith. Oxford: Blackwell.
- Macnaghten, Phil, and John Urry. 1998. *Contested Natures.* London and Thousand Oaks: Sage.
- Meiner, Carsten, and Kristin Veel, eds. 2011. *The Cultural Life of Catastrophes and Crises*. Berlin: De Gruyter.
- Pope Francis. 2015. *Laudato Si'. On Care for our Common Home.* Vatican: Vatican Press.
- Quarantelli, E. L., ed. 2005. *What is a disaster?: Perspectives on the question.* London: Routledge.
- Relph, Edward. 1976. *Place and Placelessness.* London: Pion.
- Szerszynski, Bronislaw et al., eds. 2004. *Nature Performed: Environment, Culture, and Performance.* Oxford: Wiley-Blackwell.
- Thoreau, Henry David. 2001. *Walden and Other Writings.* New York: Metro Books.
- Tuan, Yi-Fu. 2001. *Space and Place: The Perspective of Experience.* Minneapolis: University of Minnesota Press.
- Virilio, Paul. 2009. *The Grey Ecology.* Translated by Drew Burk. New York: Atropos Press.
- Whitt, Laurie Anne, and Jennifer Slack. 1994. "Communities, Environments and Cultural Studies." *Cultural Studies* 8(1): 5-31.
- Williams, Raymond. 1980. "Ideas of Nature." In *Problems in Materialism and Culture*. London: Verso.
- Williams, Raymond. 1983. Keywords: *A Vocabulary of Culture and Society.* New York: Oxford University Press.
- Wilson, Alexander. 1992. *The Culture of Nature: North American Landscape from Disney to the Exxon Valdez.* Cambridge: Blackwell.
- Zapf, Hubert, ed. 2016. *Handbook of Ecocriticism and Cultural Ecology*. Berlin: De Gruyter.

Cultural Economics

Prof. Ricardo Ferreira Reis

› Syllabus

Part I **Cultural goods and services. Got microeconomics?**

- **a.** Markets: How perfect markets do not apply to cultural goods. Monopoly power and originality.
- **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**

- **a.** Not for profit organizations? Foundations and trusts. Public entities and the role of the state.
- **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

- Towse, Ruth. 2010. *A Textbook of Cultural Economics*. Cambridge: Cambridge University Press.

Other recommended readings

- Cowen, Tyler. 2000. *In Praise of Commercial Culture*. Cambridge, Mass.: Harvard University Press.
- Frey, Bruno. 2000. *Arts and Economics: Analysis and Cultural Policy.* Berlin: Springer.
- Ginsburgh, Victor A. and David Throsby. 2006. *Handbook of the Economics of Arts and Culture*. Amsterdam: Elsevier.
- Kaprik, Lucien. 2010. *Valuing the Unique: Economics of Singularities.* Princeton: Princeton University Press.
- Mateus, Augusto e Associados. 2013. *A Cultura e a Criatividade na Internacionalização da Economia Portuguesa*, Secretaria de Estado da Cultura: Gabinete de Estratégia, Planeamento e Avaliação Culturais.
- Stonemann, Paul. 2010. *Soft Innovation: Economics, Product Aesthetics, and the Creative Industries*. New York: Oxford University Press.
- Throsby, David. 2001. *Economics and Culture.* Cambridge: Cambridge University Press.
- Towse, Ruth. 2013. *A Handbook of Cultural Economics.* Cheltenham: Edward Elgar Publishing.

Culture and Globalization

Prof. Adriana Martins

Syllabus

Module 1 – Globalization: Definitions, History and Ambiguities

1.1. Introduction to the course: (Sessions 1-3)

1.1.1. Discussing the syllabus, contents, evaluation and bibliography;

1.1.2. What is globalization (part 1): definitions; globalization as a travelling concept (Bal, 2002)

1.1.3. What is globalization (part 2): brief history of its evolution;

1.1.4. What is globalization (part 3): theoretical-methodological perspectives of analysis

1.2. Globalization as a hegemonic and counter-hegemonic process, contradictions, tensions and conflicts (Sessions 4-7)

Module 2 – Of Globalization and Modernity Crises or the Contours of a Geography of Anger (Sessions 8-11)

2.1. Modernity and globalization (Session 8)

2.2. Globalization and Nation-state (Session 9)

2.3. Contours of a Geography of Anger (Sessions 10-11)

Module 3 – Culture and Globalization or the Search for a Geography of Proximity

Part 1:

3.1. From hostility to hospitality or the construction of a geography of proximity (Sessions 12-13)

3.2. Culture as a resource and an emancipatory promise of modernity (Sessions 14-15)

Part 2 (Session 16)**:**

Seminar assessment and final considerations

Learning Outcomes

To reflect on the complexity of the phenomenon of globalization and its impact on contemporary society in a context of conflict.
To understand the concept of globalization from diverse theoretical-methodological perspectives.
To reflect on how and to what extent the phenomenon of globalization is inscribed in the project of modernity and constitutes one of its transforming forces.
To reflect on the impact of globalization on the reconfiguration of the Westphalian model of Nation-state.
To discuss the meanings and challenges of cultural globalization in the 21st century.
To examine the potentialities of culture as an emancipatory resource of modernity in the configuration of a "geography of proximity" (Derrida 2000).

Teaching Methodologies and Assessment

Teaching Methodologies

Theoretical-practical lessons; analysis of essays, videos, films, and exhibitions; group discussion.

Evaluation

Assessment is continuous and attendance is mandatory (students must attend at least 2/3 of sessions). 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%
- Take-home exam 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

- Appadurai, Arjun. 1996. *Modernity at Large. Cultural Dimensions of Globalization*. Minneapolis: University of Minnesota Press.
- Appadurai, Arjun. 2000. "Grassroots Globalization and the Research Imagination." *Public Culture* 12(1): 1-19.
- Appadurai, Arjun. 2006. Fear of Small Numbers. *An Essay on the Geography of Anger*. Durham and London: Duke University Press.
- Appadurai, Arjun. 2013. *The Future as Cultural Fact. Essays on the Global Condition*. London, New York: Verso.
- Bal, Mieke. 2002. *Travelling Concepts in the Humanities: A Rough Guide*. Toronto: University of Toronto Press.
- Balibar, Étienne. 2004. *We, the People of Europe?. Reflections on Transnational Citizenship*. Translated by James Swenson. Princeton and Oxford: Princeton University Press.
- Bauman, Zygmunt. 2004. *Identity: Conversations with Benedetto Vecchi*. Cambridge, UK; Malden, MA: Polity Press.
- Bauman, Zygmunt. 2011. *Collateral Damage. Social Inequality in a Global Age*. Cambridge, UK; Malden, MA: Polity Press.
- Bauman, Zygmunt. 2012 [2000]. *Liquid Modernity*. Cambridge, UK; Malden, MA: Polity Press.
- Beck, Ulrich. 1992 [1986]. *Risk society: Towards a New Modernity*. Translated by Mark Ritter. London; Newbury Park, Calif.: Sage Publications.
- Beck, Ulrich. 1999. *World Risk Society. Cambridge: Polity Press*; Malden, MA: Blackwell.
- Bhabha, Homi. 1994. *The Location of Culture*. London: Routledge.
- Bhabha, Homi. 2007. "Ética e Estética do Globalismo: Uma Perspectiva Pós-Colonial." In Fórum Cultural O Estado do Mundo. *A Urgência da Teoria*, 5-27. Lisboa: Tinta da China.
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- García Canclini, Nésto. 2004. *Diferentes, desiguales y desconectados. Mapas de la interculturalidad*. Barcelona: Editorial Gedisa.
- Giddens, Anthony. 1985. *The Nation-State and Violence (*Volume Two of *A Contemporary Critique of Historical Materialism)*. Cambridge: Polity Press.
- Giddens, Anthony. 1991. *Modernity and Self-identity: Self and Society in the Late Modern Age*. Cambridge, UK: Polity Press.
- Gilroy, Paul. 2004. *After Empire: Melancholia or Convivial Culture?*. London: Routledge.
- Gupta, Suman. 2009. *Globalization and Literature*. Cambridge, UK: Polity Press.
- Held, David, and Anthony McGrew. 2003 [2000]. eds. *The Global Transformations Reader: An Introduction to the Globalization Debate*. Cambridge, UK: Polity Press in association with Blackwell, Pub.; Malden MA: Blackwell Pub., 2nd ed.
- Hopper, Paul. 2007. *Understanding Cultural Globalization*. Cambridge, Polity.
- Huntington, Samuel P. 2007. "The Clash of Civilizations?" In *The Globalization Reader*, edited by Frank J. Lechner and John Boli. Malden, 39-46. MA: Blackwell Pub., 3rd ed.

- Inda, Jonathan Xavier, and Renato Rosaldo. 2002. "Introduction: A World in Motion." *In The Anthropology of Globalization: A Reader*, edited by Jonathan Xavier Inda and Renato Rosaldo, 1-34. Malden MA: Blackwell.
- Lechner, Frank J., and John Boli, eds. 2007. *The Globalization Reader*. Malden, MA: Blackwell Pub., 3rd ed.
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- Robertson, Roland. 1992. *Globalization: Social Theory and Global Culture*. London: Sage.
- Santos, Boaventura de Sousa. 1994. *Pela Mão de Alice. O Social e o Político na Pós-Modernidade*. Porto: Ed. Afrontamento, 2ª ed.
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- Steger, Manfred B. 2009 [2003]. *Globalization: A Very Short Introduction*. Oxford; New York, NY: Oxford University Press.
- Tomlinson, John. 1991. *Cultural Imperialism: A Critical Introduction*. London and New York: Continuum.
- Tyrrell, Heather. 1999. "Bollywood versus Hollywood: Battle of the Dream Factories". In *Cultural and Global Change*, edited by Tracy Skelton and Tim Allen, 260-266. London and New York: Routledge.
- Yúdice, George. 2003. *The Expediency of Culture. The Uses of Culture in the Global Age*. Durham: Duke University Press.

Filmography

- Biemann, Ursula, dir. 1999. *Performing the Border*. New York: Women Make Movies (available at http://www.cultureunplugged.com/documentary/watch-online/play/52271/Performing-the-Border).
- Meirelles, Fernando, dir. 2005. *The Constant Gardener*. Universal City, CA: Universal Studios.

Webography

- https://www.4cs-conflict-conviviality.eu/
- https://www.indy100.com/article/people-are-calling-out-ukips-new-antieu-poster-for-resembling-outright-nazi-propaganda--WkTYUB18EW
- https://twitter.com/cdbeaton/status/743397112923230212
- https://www.newstatesman.com/2016/06/nigel-farage-s-anti-eu-poster-depicting-migrants-resembles-nazi-propaganda
- https://www.theguardian.com/politics/2016/jun/16/nigel-farage-defends-ukip-breaking-point-poster-queue-of-migrants
- https://www.youtube.com/watch?v=PVATJR-eriQ
- https://vimeo.com/5842415

Culture, Production and Creativity

Prof. Peter Hanenberg

Syllabus

The seminar addresses the intimate relation between culture, production and creativity and their potential to mutual enhancement. It starts with a general reflection on creativity in its historical perspective. A special focus is giving to the cognitive groundings of creativity, both in its concrete contemporary disposition and across cultures. Creativity has gained a central function in concepts like Creative Industries or Creative Cities which establish a challenging framework in which creativity works as a means to productivity and growth. Cross fertilization between different sectors (like arts, technology and economy) and the promises of free culture characterize the dynamics of empowerment which asks both for practical understanding and critical inquiry. Thus, the seminar will deal with the following topics:

- what is creativity?
- creativity and culture, the arts and the brain behind
- creativity across cultures or on the use of difference
- creative industries and its classes
- creative cities and smart development
- hybrid thinking, design thinking and cross innovation
- produce for free? open access to culture and creativity
- against creativity

Learning Outcomes

Objectives

Introduction to the contemporary challenges in the relation between culture, productivity and creativity.

Competences

- To be able to understand the concept of creativity
- To be able to identify the relation between culture, production and creativity
- To be able to understand, the role and value of creativity in and for contemporary culture and economy
- To develop a well-grounded understanding and creative approaches in cultural production.

› Teaching Methodologies and Assessment

Teaching

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

Evaluation

- Continuous cooperation 20%
- Oral presentation and debate 30%
- 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

- Abrantes, Ana Margarida, and Peter Hanenberg, eds. 2011. *Cognition and Culture*. An Interdisciplinary Dialogue. Frankfurt/M.: Lang.
- Amabile, Teresa M. 1983. *The Social Psychology of Creativity*. New York: Springer.
- Bohm, David. 2006. *On Creativity*, edited by Lee Nichol. London: Routledge.
- Design Management Institute. 2019. *The Value of Design*, https://www.dmi.org/page/DesignValue/The-Value-of-Design-.htm

Curatorial Practices

Prof. Luísa Santos

› 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

- Bishop, Claire. 2006. "The Social Turn: Collaboration and Its Discontents." *Artforum* (February): 178-83.
- Bourriaud, Nicolas. 1998. *Relational Aesthetics.* Paris: Les Presses Du Reel edition.
- Buddensieg, Andrea, and Peter Weibel, ed. 2007. *Contemporary Art and the Museum: A Global Perspective.* Berlin: Hatje Cantz.
- Foster, Hal. 1995. "Artist as Ethnographer." In *The Return of the Real: The Avantgarde at the End of the Century,* 171–205. Cambridge: MIT Press.
- Lind, Maria. 2010. "The Curatorial." In *Selected Maria Lind Writing*, edited by Brian Kuon Wood, 64. Berlin: Sternberg Press.
- Lind, Maria, ed. 2012. *Performing the Curatorial. With and Beyond Art.* Berlin: Sternberg Press.
- Lind, Maria. 2010. *Selected Maria Lind Writings*. Berlin: Sternberg Press.
- Miessen, Markus, and Chantal Mouffe. 2012. *Critical Spatial Practice 2. The Space of Agonism.* Berlin: Sternberg Press.
- Myers, Julian. 2011. "On the Value of a History of Exhibitions." *The Exhibitionist* 4: 27.
- Obrist, Hans Ulrich. 2008. *A Brief History of Curating*. Zürich: JRP/Ringier.
- O'Neill, Paul, ed. 2007. *Curating Subjects.* London: Open Editions/Occasional Table.
- O'Neill, Paul et al. 2014. *Exhibition as Social Intervention.* London: Afterall Books.
- Schwabsky, Barry. 2013. *Words for Art. Criticism, History, Theory, Practice*. Berlin: Sternberg Press.
- Sheikh, Simon. 2010. "On the Standard of Standards, or, Curating and Canonization." Manifesta Journal 11: 10-5.
- Smith, Terry. 2012. *Thinking Contemporary Curating.* New York: Independent Curators International (ICI).
- Von Hantelmann, Dorothea. 2010. *How to do things with art.* New York: JRP|Ringier.

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

- Bauman, Zygmunt. 2004. Identity. *Conversations with Benedetto Vecchi.* Cambridge: Polity.
- Benwell, Bethan, and Elizabeth Stokoe. 2006. *Discourse and Identity.* Edinburgh: Edinburgh University Press.
- Butler, Judith. 1993. *Bodies that matter. On the discursive limits of 'sex'.* London and New York: Routledge.
- Connell, Liam, and Nicky Marsh, eds. 2011. *Literature and Globalization.* London and New York: Routledge.
- De Fina, Anna, Deborah Schiffrin, and Michael Bamberg, eds. 2006. *Discourse and Identity.* Cambridge: CUP.
- Du Gay, Paul, Jessica Evans, and Peter Redman, eds. 2000. *Identity: A Reader.* London: Sage and the Open University.
- Federico, Annette R., ed. 2009. *Gilbert and Gubar's The madwoman in the attic. After Thirty years.* Columbia and London: University of Missouri Press.
- Giddens, Anthony. 1991. *Modernity and Self-Identity: Self and Society in the Late Modern Age.* Stanford: Stanford University Press.
- Gilbert, Sandra M., and Susan Gubar. 2000. *The Mad Woman in the Attic. The woman writer and the nineteenth-century literary imagination.* New Haven and London: Yale Nota Bene/Yale University Press.
- Gilroy, Paul. 2000. *Against Race: Imagining Political Culture Beyond the Color Line.* Cambridge: The Belknap Press of Harvard University Press.
- Hall, Stuart, ed. 1997. *Representation. Cultural Representations and Signifying Practices.* London, Thousand Oaks, New Delhi: Sage in association with The Open University.
- Gupta, Suman. 2009. *Globalization and Literature.* Cambridge and Malden: Polity.
- Rich, Adrienne. 1993. *What is found there. Notebooks on poetry and politics.* New York and London: W.W. Norton & Company.
- Rich, Adrienne. 2002. *Arts of the Possible.* New York and London: W. W. Norton.
- Sen, Amartya. 2006. *Identity and Violence. The Illusion of Destiny.* London, New York, Toronto: Penguin.
- Woolf, Virginia. 2008 [1929]. *A Room of One's Own and Three Guineas*, 3-149. Oxford and New York: Oxford University Press (Oxford World's Classics).

Further literature will be suggested in class.

Grad Labs – Academic Writing

Prof. Rita Faria

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

Academic writing

the main goal of Academic Writing is to prepare students for effectively engaging in advanced written communication in an academic environment. Students will develop theoretical and practical skills to successfully read and write academic texts, and to differentiate the specificities of academic writing from other genres, namely the literary and media texts. Special attention will be paid to textual organisation and coherence and to the argumentative requirements of academic writing. 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. Attention will also be paid to different varieties of the English language and the ideological implications of selecting and using a particular linguistic variety.

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

- Bailey, Stephen. 2003. *Academic Writing. A practical guide for students*. London: Routledge.
- Germano, William. 2001. *Getting It Published*. Publications of the Modern Language Association of America.
- Meyers, Alan. 2014. Longman Academic Writing 5: Essays to Research Papers. London: Longman.
- Murray, Neil. 2012. *Writing Essays in English Language and Linguistics*. Cambridge: Cambridge University Press.
- Swales, John and Christine Feak. 2012. *Academic Writing for Graduate Students: Essential Skills and Tasks*. Michigan University Press.

Management of Cultural Projects

Prof. Luísa Santos

› 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

- Anthony, Robert N., and David W. Young. 1988. *Management and Control in Non-Profit Organizations*. New York: Irwin.
- Beck, Andrew, and Fabio Petri. 2002. *Cultural Work: Understanding the Cultural Industries.* London: Routledge.
- Boyatzis, Richard E. 1982. *The Competent Manager: A Model for Effective Performance.* New York: John Wiley and Sons.
- Byrnes, William J. 1999. *Management and the Arts.* New York: Focal Press.
- Caves, Richard E. 2000. *Creative industries: Contracts between art and commerce.* Boston: Harvard University Press;
- Chong, Derrick. 2002. *Arts Management.* London: Routledge;
- Coulson-Thomas, Colin. 2002. *Transforming the Company.* London: Kogan Page.
- Gurr, Andrew. 1980. *The Shakespearean Stage*, 1574-1642. Cambridge: Cambridge University Press;
- Gray, Charles M. 2001. *The Economics of Art and Culture.* Cambridge: Cambridge University Press;
- Varbanova, Lidia. 2013. *Strategic Management of the Arts.* London: Routledge.

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

Metaculture

Prof. Isabel Capeloa Gil, Prof. Adriana Martins, Sarah Nagaty

› Syllabus

The syllabus will focus on the manifold ways in which cultural discourse reflects on culture's general conditions of existence. Along the 15 weeks of the seminar, a conversation shall ensue around cultural discourse in the 20th and 21st centuries, from Critical Theory to the post critical ecologies of culture.

I – From culture to metaculture: The Study of Culture as an academic discipline.

II – Schools, questions and trends:

1. Critical theory and the politics of culture
2. Deconstruction and post-structuralism and the nature of culture
3. Cultural Studies and the socialization of culture
4. The post-critical and post-human turn

III – Theories and authors

1. Sigmund Freud and the psicoanthropology of culture
2. T. Adorno and Marx Horkheimer and the cultural industry
3. Roland Barthes and the textual turn
4. Raymond William's structure of feeling
5. On representation: Michel Foucault

IV – Culture matters

1. Culture as infrastructure (Raymond Williams/Gilles Deleuze)
2. Identity politics and cultural rights
3. Coloniality at the time of the post-colonial
4. Globalization and cosmopolitanism
5. Post-cultural ecologies

Learning Outcomes

The syllabus will focus on the manifold ways in which cultural discourse self-reflexively reflects on culture's general conditions of existence. Students are expected to develop an increased awareness about the complexity of the contemporary world by dint of the critical conceptual tools of the discipline. They are encouraged to understand the epistemological formations of contemporaneity, to reflect critically on their different positions and to aptly and convincingly use the tools and the discourse of the scientific community.

Teaching Methodologies and Assessment

Teaching Methodologies

Course work will focus on the discussion of core texts and extoll into an informed conversation about the metacultural discourse and its social, political, environmental and economical impacts. Methodologically, the seminar shall be dealt with in a mix of empirical-interpretative approaches and case based analyses. The instructors shall apply continuous assessment drawing from both reading and discussion assignments and a final exam. Students will also be required to participate in the Metaculture Discussion Hub (MDH), a weekly tutorial.

Evaluation

- Continuous assessment 35%
- Final exam 65%

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

- Badmington, Neil, and Julia Thomas, eds. 2008. *The Routledge Critical and Cultural Theory Reader.* London and New York: Routledge.
- Adam, Barbara, and Stuart Allan, eds. 1995. *Theorizing Culture: An Interdisciplinary Critique after Postmodernism*. London: UCL Press.
- Appiah, Kwame. 2006. *Cosmopolitanism: Ethics in a World of Strangers*. New York: Norton &Norton.
- Bachmann-Medick, Doris. 2017. *Cultural Rurns. New Orientations in the Study of Culture*. Berlin: deGruyter.
- Bachmann-Medick, Doris, ed. 2018. *The Transnational Study of Culture. A translational perspective*. Berlin: de Gruyter.
- Benjamin, Walter. 2006. *Selected Writings 3: 1935-1938*. Cambridge: Belknap Press.
- Bennett, Tony. 1998. *Culture: A Reformer's Science*. London, Thousand Oaks, New Delhi: Sage Publication.
- Bhabha, Homi K. 1994. *The Location of Culture*. London: Routledge
- Blundell, Valda, John Shepherd and Ian Taylor, eds. 1993. *Relocating Cultural Studies: Developments in Theory and Research*. London and New York: Routledge.
- Braidotti, Rosi 2019. *Posthuman Knowledge*. London: Polity.
- Bratlinger, Patrick. 1990. *Crusoe's Footprints: Cultural Studies in Britain and America*. New York, London: Routledge.
- Chakrabarty, Dipesh. 2000. *Provincializing Europe. Postcolonial Thought and Historical Difference*. Princeton: Princeton University press
- Derrida, Jacques. 2001. *Writing and Difference*. Translated, with an introduction and additional notes, by Alan Bass. London and New York: Routledge.
- Eagleton, Terry. 2000. *The Idea of Culture*. Oxford: Blackwell Publishers.
- Foucault, Michel. 1966, 1989. *The Order of Things: An Archaeology of the Human Sciences*. London and New York: Routledge Classics
- Foucault, Michel. 1969, 1989. *The Archaeology of Knowledge*. Translated by A. M. Sheridan Smith. London and New York: Routledge Classics.
- Freud, Sigmund. [1930] 1989. *Civilization and Its Discontents*. Translated and edited by James Strachey, with a biographical introduction by Peter Gay. London: W. W. Norton.
- Frow, John. 1995. *Cultural Studies and Cultural Value*. Oxford: Clarendon.
- Gil, Isabel Capeloa, and Christoph Wulf, eds. 2016. *Hazardous Future. Disaster, representation and the assessment of risk*. Berlin, New York: de Gruyter.
- Grossberg, Lawrence, Cary Nelson and Paula Treichler, eds. 1992. *Cultural Studies*. New York, London: Routledge.
- Hall, Stuart, Dorothy Hobson, Andrew Lowe and Paul Willis, eds. 1996. *Culture, Media, Language*. London and New York: Routledge, in association with the Centre for Contemporary Cultural Studies, University of Birmingham.
- Hall, Stuart and Paul du Gay, eds. 2000. *Questions of Cultural Identity*. London, Thousand Oaks, New Delhi: Sage Publications.
- Hall, Stuart, ed. 2001 Representation: *Cultural Representation and Signifying Practices*. London, Thousand Oaks, New Delhi: Sage Publications.
- McGuigan, Jim, ed. 1997. *Cultural Methodologies*. London, Thousand Oaks, New Delhi: Sage Publications.
- Morley, David and Kuan-Hsing Chen. 1996. *Stuart Hall: Critical Dialogues in Cultural Studies*. London and New York: Routledge.
- Mulhern, Francis. 2000. *Culture/Metaculture*. London and New York: Routledge.
- Turner, Graeme. 2003. British *Cultural Studies: An Introduction*. Third edition. London and New York: Routledge.
- Said, Edward. 2000. *Culture and Imperialism*, Harmondsworth: Penguin.
- Williams, Raymond. 1971. *Culture and Society*, 1780-1950. Harmondsworth: Penguin Books.

Metaculture I

Prof. Luísa Leal de Faria

› Syllabus

The course will focus on twelve 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.
6. Cultural discourses – the Frankfurt School.
7. Cultural discourses – French critique.
8. Neo-liberal culture.
9. Surveillance, control, power.
10. Cultural policy.
11. Different approaches to culture studies.
12. 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 the students will present a full written paper.

Final evaluation

- Paper presented in class 40%
- Contributions to the debates 10%
- Final 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.

Main Bibliography

General introductory works and readers

- Badmington, Neil and Julia Thomas, eds. 2008. *The Routledge Critical and Cultural Theory Reader*. London and New York: Routledge.
- Bennet, Tony and John Frow, eds. 2008. *The Sage Handbook of Cultural Analysis*. Los Angeles: Sage Publications.
- Collini, Stefan. 2003. "Culture Talk." *New Left Review*.
- Mulhern, Francis. 2000. *Culture/Metaculture*. London and New York: Routledge.
- Mulhern, Francis. 2005. "Beyond Metaculture." *New Left Review*.
- Smith, Philip and Alexander Riley. 2009. *Cultural Theory: an Introduction*. Second Edition. Oxford: Blackwell Publishing.
- Storey, John. 2012. *Cultural Theory and Popular Culture: an Introduction*. Sixth Edition. Harlow: Pearson.
- Storey, John. ed. 2009. *Cultural Theory and Popular Culture: a Reader*. Fourth Edition. Harlow: Pearson Longman.
- Walton, David. 2012. *Doing Cultural Theory*. Los Angeles: Sage Publications.

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 II

Prof. Isabel Capeloa Gil

› Syllabus

I – Fear as a driver of culture

1. The semiotics of fear
2. The philosophy of fear
3. The politics of fear
4. Fear and the culturalization of emotion from Euripides to Donald Trump
5. Literature, film and the socialization of fear fictions

II – Fear and modernity

1. Edgar Allan Poe, “The Raven”
2. Rainer Maria Rilke, *The Notebooks of Malte Laurids Brigge* (1910)
3. S. Freud, “Fear and Anxiety”, *General Theory of Psychoanalysis* (1920)
4. Robert Reinert (dir.), *Nerven* (1919)
5. W. Benjamin, “Experience and Poverty” (1933)

III – Post-war paranoia

1. F.W. Murnau (dir.), *The Cabinet of Dr. Caligari* (1920)
2. Akira Kurosawa (dir.) *I live in fear* (1955), Roberto Rosselini (dir.), *Fear* (1954)
3. *Film noir*: gender and political paranoia (J.H. Lewis, dir., The Big Combo, 1955; Fritz Lang, dir. Ministry of Fear, 1944)

IV – The emotional politics of fear

1. Sinclair Lewis, *It can’t happen here* (1936)
2. George Orwell, *1984* (1984)
3. Fear as politics: Martha Nussbaum, Marc Ferro, Bob Woodward, Arjun Appadurai

V – The future as fear

1. Philip K. Roth, *The Plot Against America* (1988)
2. Margaret Atwood, *The Handmaid’s Tale* (1986)
3. Mohsin Hamid, *Exit West* (2017)
4. Future as a transformative cultural device: *Star Wars Phantom Menace* (1999)

Learning Outcomes

Goals

Metaculture II dwells on fear as accelerator of cultural processes. The seminar builds from theory produced on the cusp of psychohistory, cultural and political theory, as well as psychoanalysis and theory of fiction. The seminar shall organize discussions around three main drivers: technological disruption, democracy and the anthropology of difference ando n the selective reading and viewing of representative texts and films. Fear shall be discussed and analyzed as a driver of cultural driven societal transformation. Furthermore the seminar wishes to make the make the student able to contextualize, intrerpret and critique the object of study and place it comparatively within the larger body of cultural studies.

Competencies

Apart from advanced communication and written skills, the seminar aims to foster a global understanding of culture and the filed 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.

Teaching Methodologies and Assessment

Teaching Methodologies

The seminar will consist of lecturing, joint discussion of assigned reading and practical analysis. Sessions will promote practice-based learning and bring together the close reading of theoretical texts with case studies which will take representative examples across media.

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 chosen case studies. As a doctoral seminar, autonomous original research will also be assessed in the final paper. 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. Learning assessment is based on the following items and percentages:

- Continuous assessment (participation and oral presentations) 20%
- Term paper (15 pages, double spaced, Times New Roman 12; MLA citation rules) 80%

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

- Appadurai, Arjun. 2007. *Fear of Small Numbers*. Durham: Duke U. Press.
- Appadurai, Arjun. 2017. *The Future as a Cultural Fact*. New York: Vintage.
- Azoulay, Ariella. 2013. "Potential History: Thinking through Violence." *Critical Inquiry* 39: 548-574.
- Azoulay, Ariella. 2019. *Potential History. Unlearning Imperialism*. London: Verso.
- Atwood, Margared. 1986. *The Handmaid's Tale*. New York: Vintage.
- Bal, Mieke, ed. 1999. *The Practice of Cultural Analysis. Exposing Interdisciplinary Interpretations*. Stanford: Stanford U. Press.
- Biesen, Sheri. 2008. *Blackout*. Baltimore: Johns Hopkins U. Press.
- Biess, Frank. 2019. *Republik der Angst*. Rowohlt: Reinbek bei Hamburg.
- Benjamin, Walter. 2008. *Selected Writings*: *Volume II, Part 2*. Cambridge, Mass.: Harvard U. Press.
- Bourke, Johanna. 2011. *Fear. A Cultural History*. New York: Vintage.
- Dick, Phillip K. 2017. *The Man in the High Castl*e. New York: Vintage.
- Eberl, Jason, and Kevin Decker, eds. 2016. *The Ultimate Star Wars and Philosophy*. London: Wiley Publishing.
- Elsaesser, Thomas. 2017. *German Cinema – Terror and Trauma*. London: Routledge.
- Euripides. 2002. *Bacchae*. Harmondsworth: Penguin.
- Ferro, Marc. 2010. *Resentment in History*. London: Vintage.
- Foucault, Michel. 2000. *Il faut défendre la societé*. Paris: Gallimard.
- Freud, Sigmund. 2000. *General Theory of Psychoanalysis*. Complete Works. New York: Vintage.
- Furedi, Frank. 2002. *Culture of Fear*. London: Continuum.
- Furedi, Frank. 2019. *How Fear Workd: Culture of Fear in the Twenty First Century*. London: Bloomsbury.
- Gil, Isabel Capeloa. 2015. "(E)Spectating Disaster: A Cultural Condition." *In Hazardous Future. Disaster, Representation and the Assessment of Risk*, edited by Isabel Capeloa Gil and Christoph Wulf, 43-63. New York: de Gruyter.
- Gregg, Melissa, and Gregory Seigworth, eds. 2010. *The Affect Theory Reader*. London: Routledge.
- Kaes, Anton. 2015. *Shell Shock Cinema*. Berkeley: California University Press.
- Krajewski, Bruce and Joshua Heter, eds. 2017. *The Man in the High Castle and Philosophy*. Chicago: Open Court.
- Kristeva, Julia. 1986. *Powers of Horror. Essay on Abjection*. New York: Columbia U. Press.
- Kristeva, Julia. 2017. *The Severed Head: Capital Visions*. New York: Columbia U. Press.
- Massumi, Brian. 2002. *Parables for the Virtual*. Durham: Duke U. Press.
- Massumi, Brian. 2010. *Politics of Affect*. London: Polity Press.
- Mishra, Pankaj. 2017. *Age of Anger*. A History of the Present. Harmondsworth: Penguin Books.
- Morley, David. 2007. *Media, Modernity and Technology*. London: Routledge.
- Nussbaum, Martha. 2010. *Upheavals of Thought: The Intelligence of the Emotions*. Cambridge: Cambridge U. Press.
- Nussbaum, Martha. 2018. *Monarchy of Fear*. New York: Simon and Schuster.
- Orwell; George. 2000. *1984*. Harmondsworth: Penguin.
- Pomerance, Murray. 2008. *Cinema and Modernity*. Newark: Rutgers University Press.
- Pope Francis: "No Fear", https://w2.vatican.va/content/francesco/en/cotidie/2015/documents/papa-francesco-cotidie_20150515_no-fear.html (retrieved Dec. 21, 2019)
- Rilke, Rainer Maria. 2002. *The Notebooks of Malte Laurids Brigge*. Harmondsworth: Penguin.
- Roth, Philip. 1988. *The Plot Against America*. London: Vintage.
- Woodward, Bob. 2018. *Fear: Trump in the White House*. New York: Simon and Schuster.

Methods of Cultural Analysis

Prof. Diana Gonçalves

› 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

- Alasuutari, Pertti. 1995. *Researching Culture. Qualitative Method and Cultural Studies.* London and Thousand Oaks: Sage.
- Assmann, Aleida. 2012. *Introduction to Cultural Studies: Topics, Concepts, Issues.* Berlin: Erich Schmidt Verlag.
- Bal, Mieke, ed. 1999. *The Practice of Cultural Analysis.* Stanford: Stanford University Press.
- Bennett, Tony, and John Frow, eds. 2008. *The SAGE Handbook of Cultural Analysis.* London and Thousand Oaks: Sage.
- Berlant, Lauren. 2007. "On the Case." *Critical Inquiry* 33. The University of Chicago Press.
- During, Simon, ed. 2007. *The Cultural Studies Reader.* London and New York: Routledge.
- Foucault, Michel (2007) "What is Critique?" In *The Politics of Truth.* Translated by Lysa Hochroth and Catherine Porter. Los Angeles: Semiotext(e).
- Gray, Ann. 2003. *Research Practice for Cultural Studies.* London and Thousand Oaks: Sage.
- Hesmondhalgh, David. 2013. *The Cultural Industries.* London and Thousand Oaks: Sage.
- Leavy, Patricia, ed. 2015. *Method Meets Art: Arts-based Research.* New York: The Guilford Press.
- Leavy, Patricia, ed. 2014. *The Oxford Handbook of Qualitative Research.* New York: Oxford University Press.
- McGuigan, Jim. 2010. *Cultural Analysis*. London and Thousand Oaks: Sage.
- Neumann, Birgit and Ansgar Nünning, eds. 2012. *Travelling Concepts for the Study of Culture.* Berlin: De Gruyter.
- Pickering, Michael, ed. 2008. *Research Methods for Cultural Studies.* Edinburgh: Edinburgh University Press.
- Rose, Gillian. 2001. Visual Methodologies. *An Introduction to the Interpretation of Visual Materials.* London and Thousand Oaks: Sage.
- Shapiro, Michael J. 2013. *Studies in Trans-Disciplinary Method.* London and New York: Routledge.
- Stokes, Jane. 2003. *How to Do Media and Cultural Studies.* London and Thousand Oaks: Sage.

Narrative and Culture

Prof. Ana Margarida Abrantes

› 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

- Abrantes, Ana Margarida. 2011. "Narrative – A key concept for cognition and culture." In *Cognition and Culture. An Interdisciplinary Dialogue*, edited by Ana Margarida Abrantes and Peter Hanenberg, 143-56. Frankfurt/M.: Lang.
- Brandt, Per Aage. 2004. "On causation and narration." In *Spaces, Domains and Meaning. Essays in Cognitive Semiotics*, 69-86. Bern: Lang.
- Bruner, Jerome. 1990. *Acts of Meaning.* Cambridge: Harvard UP.
- Herman, David. 2013. *Storytelling and the Sciences of Mind*. Cambridge, MA: MIT Press.
- Müller-Funk, Wolfgang. 2012. *The Architecture of Modern Culture. Towards a Narrative Cultural Theory*. Berlin: de Gruyter.
- Nash, Christopher. 1990. *Narrative in Culture. The Uses of Storytelling in the Sciences, Philosophy, and Literature*. London and New York: Routledge.
- Nünning, Ansgar. 2010. "Making Events – Making Stories – Making Worlds: Ways of Worldmaking from a Narratological Point of View." In *Cultural Ways of Worldmaking: Media and Narratives*, edited by Vera Nünning, Ansgar Nünnning and Birgit Neumann, 191-214. Berlin: de Gruyter.
- Ryan, Marie-Laure, and Jan-Noël Thon. 2014. *Storyworlds Across Media. Toward a Media-Conscious Narratology*. Lincoln and London: University of Nebraska Press.

Performance and Performativity: Theories and Practice

Prof. Nuno Crespo

› Syllabus

1. Finding the way back to things: the dismissal of modern rationalism
2. From the language turn to the performative turn: Austin and Wittgenstein
3. “Don’t think look”: Wittgenstein on philosophy as performative understanding and the power of gesture
4. The performative as reflexive openness: to think in **broad-minded** way (Kant, CPJ, §40)
5. Performance art, the spectator and the techniques of observation
6. “Perhaps she could dance first and think afterwards”: Vera Mantero case study
7. From the theater to the exhibition space

› Learning Outcomes

This seminar intends to discuss the concept of performativity in the context of philosophy and of contemporary art practices, and to provide a critical introduction to the history, methods and central debates of Performance Studies.

The proposal is to discuss not only how the concept of performativity challenged the modern rational program that guided so many philosophical constructions and artistic researches, but also how performativity theories by placing human bodie(s) in the center of reflection promote an idea of enlarged rationality.

The seminar will grant students with a comprehensive understanding of Performance Theory and of Performance Studies as an interdisciplinary and expanding field. The course will engage students in the critical analyses of its foundational texts and methodologies.

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 other assignments) 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

- AUSTIN, J.L. 1975. *How to Do Things With Words*. Cambridge: Harvard University Press.
- Bishop, Claire. 2012. *Artificial Hells. Participatory Art and the Politics of Spectatorship*. London: Verso Books.
- Cox, Christoph, Jenny Jaskey, and Suhail Malik. eds. 2015. *Realism Materialism Art*. Berlin: Sternberg Press.
- Fischer-Lichte, Erika. 2019. *Estética do performativo* [Aesthetik des Performativen, 2004]. Translation by Manuela Gomes. Lisbon: Orfeu Negro.
- Gil, José. 2018. *Caos e ritmo*, Lisbon: Relógio D'Água.
- Ibidem. 2001. *Movimento Total. O corpo e a dança*. Lisbon: Relógio D'Água.
- Goldberg, RoseLee, 2012. *A arte da performance* [Performance Art: from futurism to the present, 2011]. Translation by J. L. Camargo e Rui lope. Lisbon: Orfeu Negro.
- Rancière, Jacques. 2010. *O espectador emancipado* [Le spectateur emancipé, 2008]. Translated by José Miranda Justo. Lisboa: Orfeu Negro.
- Ibidem. 2010. Estética e Política. *A partilha do sensível* [Le partage du sensible, 2000],. Translated by Vanessa Brito, Porto: Dafne editora.
- Wittgenstein, Ludwig. Text selection to be provided from: Lectures and Conversations on Aesthetics, Philosophical Investigations and Culture and value, etc.

Research Colloquium I (MA Program)

Prof. Diana Gonçalves

› Syllabus

The course aims at bringing awareness to the different types of scientific work, theories and methodologies. The syllabus is divided into two parts:

1. theoretical and methodological framework (finding a topic, research tools, compilation of information, bibliography, definition of research question);
2. presentation of scientific work and discussion amongst peers.

› Learning Outcomes

The Research Colloquium I constitutes a space for critical reflection about the scientific activity, development of theories and methodologies, and presentation of scientific work. The Seminar aims at:

- improving research and presentation skills and techniques;
- developing critical thinking;
- perfecting academic writing;
- helping students build a solid scientific argument;
- fostering the discussion about processes and results of the scientific work;
- initiating and supporting the development of final works: dissertation, project or internship report.

› Teaching Methodologies and Assessment

Classes are of an essentially practical nature. They consist in the elaboration and presentation of assignments by the students, in articulation with expository moments led by the teacher.

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

- Attendance, preparation of texts and topics to be discussed in class and participation 15%
- Participation in activities of the Lisbon Consortium/CECC 10%
- Assignments 25%
- Prospectus, oral presentation and debate 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

- Alasuutari, Pertti. 1995. *Researching Culture: Qualitative Method and Cultural Studies*. London: Sage.
- Assmann, Aleida. 2012. *Introduction to Cultural Studies*. Topics, Concepts, Issues. Berlin: Erich Schmidt.
- Gray, Ann. 2003. *Research Practice for Cultural Studies: Ethnographic Methods and Lived Cultures*. London and Thousand Oaks: Sage.
- Pickering, Michael, ed. 2008. *Research Methods for Cultural Studies*. Edinburgh: Edinburgh University Press.

Specific bibliography will be provided, according to the individual projects of the students.

Research Colloquium I (PhD Program)

Prof. Luísa Leal de Faria

› Syllabus

I LAYING THE GROUND

1. **The Humanities: Epistemology and Hermeneutics**
   William Franke (2015), "Involved Knowing: On the Poetic Epistemology of the Humanities", Humanities 2015, 4 (4), 600-622.
   Paul Ricoeur (1991) "What is a Text? Explanation and Understanding", in From Text to Action, Northwestern University Press
   Martha Nussbaum (2010), "Cultivating Imagination: Literature and the Arts", Chapter VI of Not for Profit: Why Democracy Needs the Humanities
   Thomas Kuhn (1970), The Structure of Scientific Revolutions. Chicago, The University of Chicago Press.

2. **Concepts**
   Mieke Bal (2002) Travelling Concepts in the Humanities: A Rough Guide. Toronto, University of Toronto Press.
   James Elkins, "Art Criticism" in the Grove (Oxford) Dictionary of Art.

3. **Criticism**
   T. S. Eliot (1956) "The Frontiers of Criticism"
   Michel Foucault "What is Critique?"
   Jonathan Culler, "Beyond Interpretation: The Prospects of Contemporary Criticism"
   Bruno Latour, "Has critique Run out of Steam? From Matters of Fact to Matters of Concern"
   Rita Felski, (2012) "Critique and the Hermeneutics of Suspicion"
   Ernest Ruckle (1978), "A New Criticism for the Visual Arts: The application of poetry's "New Critical" techniques may provide an answer to today's crisis in art criticism".
   Deniz Tekiner, (2006) "Formalist Art Criticism and the Politics of Meaning"
   Edward T. Cone, "The Authority of Music Criticism"

4. **Interpretive communities**
   Stanley Fish, "What Makes Interpretation Acceptable?" in Is There a Text in This Class?
   Rita Felsi, "Suspicious Minds"

II ON WRITING A THESIS

5. **The Anxiety of Influence:**
   "Clinamen, Tessera, Kenosis, Daemonization, Askesis. Apophrades" (From Harold Bloom; The Anxiety of Influence: A Theory of Poetry)
   Wayne C, Booth et al, The Craft of Research, Chicago, The University of Chicago Press, 2nd edition, 2003.
   Geral Graff and Cathy Birkenstein, They Say, I say: The Moves that Matter in Academic Writing. New York, W. W. Norton & Company, 3rd. Edition, 2014.

6. **Academic writing**
   Just Being Difficult? Academic Writing and the Public Arena, "Introduction: Dressing Up, Dressing Down" by Jonathan Culler and Kevin Lamb, 2003, Stanford, Stanford University Press.
   Amanda Anderson, The Way We Argue Now: A Study in the Cultures of Theory, Princeton, Princeron Univerity Press, 2006.

7. **Approaches**
   Amanda Anderson, "Debatable Performances: Restaging Contentious Feminisms"
   Eve Sedgwick, Touching, Feeling: Affect, Pedagogy, Performativity. Chapter 4: "Paranoid Reading and Reparative Reading, or, you're so paranoid you probably think this essay is about you"

8. **Methods**
   Michael Pickering, ed. Research Methods for Cultural Studies, Edinburgh, Edinburgh University Press, 2008.
   Ethnography: Johannes Fabian and Vincent de Rooij
   Discourse analysis: Lilie Chouliaraki
   The Visual Arts: "the visual art critic: A SURVEY OF ART CRITICS AT GENERAL-INTEREST NEWS PUBLICATIONS IN AMERICA"
   Music: Tia de Nora,(1999) "Music as a Technology of the Self."
   Tia DeNora and Gary Ansdell (2016) "Music in Action: tinkering, testing and tracing over time"

Main Bibliography

- Anderson, Amanda. 2006. *The Way We Argue Now: A Study in the Cultures of Theory*. Princeton: Princeton University Press.
- Bal, Mieke. 2002. *Travelling Concepts in the Humanities: A Rough Guide*. Toronto: University of Toronto Press.
- Bennett, Tony and John Frow, eds. 2008. *The Sage Handbook of Cultural Analysis*. Los Angeles. London: Sage.
- Cassierer, Ernst. 1961. *The Logic of the Humanities*, Trans. Clarence Smith Howe, New Haven, Yale University Press.
- Chouliaraki, Lilie. 2008. "Discourse Analysis." In *The Sage Handbook of Cultural Analysis*, edited by Tony Bennet and John Frow. London: Sage.
- Cone, Edward T. 1981. "The Authority of Music Criticism." *Journal of the American Musicological Society* 34(1): 1-18.
- Culler, Jonathan. 1976. "Beyond Interpretation: The Prospects of Contemporary Criticism." *Comparative Literature 28* (3). *Contemporary Criticism: Theory and Practice*
- Culler, Jonathan and Kevin Lamb. 2003. *Just Being Difficult? Academic Writing and the Public Arena*. Stanford: Stanford University Press.
- DeNora, Tia. 2008. "Culture and Music." In *The Sage Handbook of Cultural Analysis*, edited by Tony Bennet and John Frow. London: Sage.
- Fabian, Johannes and Vincent de Rooij. 2008. "Ethnography." In *The Sage Handbook of Cultural Analysis*, edited by Tony Bennet and John Frow. London: Sage.
- Fabian, Johannes. 2001. *Anthropology with an Attitude: Critical Essays*. Stanford: Stanford University Press. "Prelude: With So Much Critique and Reflection Around, Who Needs Theory?"
- Felski, Rita. 2012. "Critique and the Hermeneutics of Suspicion." *M/C Journal* 15(1).
  Felsi, Rita. 2011. "Suspicious Minds." *Poetics Today* 32(2).
- Fish, Stanley. 1980. *Is There a Text in This Class? The Authority of Interpretive Communities*. Cambridge Mass.: Harvard University Press.
- Franke, William. 2015. "Involved Knowing: On the Poetic Epistemology of the Humanities." *Humanities* 4(4): 600-622.
  Eliot, T. S. 1956. "The Frontiers of Criticism." *The Sewanee Review* 64(4): 525-543.
- Elkins, James. 2003. "Art Criticism." In the Grove. *Oxford. Dictionary of Art*.
- Foucault, Michel. 2007. "What is Critique?" In *The Politics of Truth*, edited by Sylvère Lotringer. Semiotext.e. Foreign Agent Series.
- Graff, Gerald and Cathy Birkenstein. 2014. *They Say, I say: The Moves that Matter in Academic Writing*. New York: W. W. Norton & Company, 3rd. Edition.
- Kuhn, Thomas. 1970. *The Structure of Scientific Revolutions. Chicago*: The University of Chicago Press.
- Latour, Bruno. 2004. "Has critique Run out of Steam? From Matters of Fact to Matters of Concern." *Critical Inquiry* 30. The University of Chicago.
- Nussbaum, Martha. 2010. *Not for Profit: Why Democracy Needs the Humanities*. The Public Square Book Series. Princeton University Press.
- Nussbaum, Martha. 2002. "Education for Citizenship in an Era of Global Connection." *Studies in Philosophy and Education 21: 289–303. Kluwer Academic Publishers*.
- Pickering, Michael, ed. 2008. *Research Methods for Cultural Studies*. Edinburgh: Edinburgh University Press.
- Ricoeur, Paul. 1991. "What is a Text? Explanation and Understanding." In *From Text to Action*. Evanston, IL: Northwestern University Press.
- Ricoeur, Paul. 2016. *Hermeneutics and the Human Sciences: Essays on Language, Action and Interpretation*. Edited, translated and introduced by John B. Thompson. Cambridge: Cambridge University Press.
- Ruckle, Ernest. 1978. "A New Criticism for the Visual Arts: The application of poetry's 'New Critical' techniques may provide an answer to today's crisis in art criticism".
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- Sedgwick, Eve et al. 2002. *Touching, Feeling: Affect, Pedagogy, Performativity.* Durham: Duke University Press.
- Tekiner, Deniz. 2006. "Formalist Art Criticism and the Politics of Meaning." *Social Justice* 33(2): 104. *Art, Power, and Social Change*.2006. 31-44.
- Wayne C, Booth et al. 2003. *The Craft of Research*. Chicago: The University of Chicago Press, 2nd edition.

Research Colloquium II (MA Program)

Prof. Luísa Santos

› Syllabus

Research Colloquium II deals with methodological discussions to enable research work within cultural studies by providing helpful frameworks and clear outlines of practice. Besides the theoretical and practical guidance, the seminar aims to develop the understanding of the academic community in the field of Culture Studies and how each individual project makes sense in it. Particular relevance will be given to the role and strategies of dissemination of research in Culture Studies.

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** Dissertation and thesis: scientific framework and structure
   - **2.2** Report and project: 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
5. The role of research in the practices of cultural production

Learning Outcomes

Learning Outcomes

Research Colloquium II deals with the theoretical and practical issues of the research as well as its academic framework at large. With a focus on the understanding of the relevance of sharing research with the academic community, namely through adequate platforms, the seminar will address strategies of dissemination and presentation of research results.

Competences

Apart from advanced reading, interpretation, communication and written skills developed in Research Colloquium I, the seminar aims to foster the following competencies: capacity to identify, select and apply different methodologies within a research project through the use of the appropriate academic language in the disciplinary field of Culture Studies; understand the importance of sharing findings and results to peers and an audience; ability to identify relevant research platforms; develop skills in disseminating research to the academic community, both at national and international levels.

Teaching Methodologies and Assessment

Methodology

The seminar will consist of lecturing, group discussions of assigned reading and writing. Sessions will promote practice-based learning and bring together the close reading of theoretical texts with the development of ability in selecting and applying research methods. Attention will be given to the relevance of disseminating results and practical issues related with publication. Regular class attendance is essential.

Evaluation

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

- Class participation and attendance 10%
- Study reading and writing assignments analysis (1 page each, double spaced, Times New Roman 12) 30%
  The assignments are based in reading and critical analysis, namely about the methodologies adopted in the texts under study
- Participation in activities of CECC/The Lisbon Consortium..... 10%
- Final Assignment..... 50%

Paper about the research theme and communication 15min. Form, organisation, argument and selection of adequate methodology will be favoured. Papers written in the frame of an open call for publication in peer reviewed academic publications and / or communications will be favoured.

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

- Alasuutari, Pertti. 1995. *Researching Culture: Qualitative Method and Cultural Studies*. London: Sage.
- Banks, Marcus. 2001. *Visual Methods in Social Research*. London: Sage.
- Barker, Chris, and Dariusz Galasinski. 2001. *Cultural Studies and Discourse Analysis: A Dialogue on Language and Identity*. London: Sage.
- Boje, David. 2001. *Narrative Methods for Organizational & Communication Research*. London: Sage.
- Billing, Michael, and Emanuel A. Schlegoff. 1999. "Critical Discourse Analysis and Conversation Analysis: An Exchange." *Discourse and Society* 10(4): 534-82.
- Bryman, Alan. 1992. *Quantity and Quality in Social Research*. London: Routledge.
- Chamberlayne, Prue, Joanna Bornat, and Tom Wengraf. 2000. *The Turn to Biographical Methods in the Social Sciences*. London: Routledge.
- Eco, Umberto. 1985. *Como se escreve uma tese em ciências humanas*, Barcarena: Editorial Presença.
- Gil, Isabel Capeloa. 2009. "O que significa Estudos de Cultura? Um diagnóstico cosmopolita sobre o caso da Cultura Alemã." *Revista de Comunicação e Cultura*, 6: 137-166.
- Graves, Norman, and Ved Varma, eds. 1999 [1997]. *Working for a Doctorate. A guide for the Humanities and Social Sciences*. London et al.
- Howe, Kenneth R. 1998. "Against the Quantitative-Qualitative Incompatibility Thesis, or Dogmas Die Hard." *Educational Researcher* 17(8): 16 http://nepc.colorado.edu/files/Howe_Against_the_Quant_Qual_Incompatibility_Thesis.pdf
- Silva, Vítor Manuel de Aguiar. 2000. *As Humanidades, Os Estudos Culturais, O Ensino da Literatura e a Política da Língua Portuguesa*. Coimbra: Almedina.

Visual Culture

Prof. Daniel Blaufuks

› 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 posted for the assignment.

Main Bibliography

- Agamben, Giorgio. 2002. *Remnants of Auschwitz – The Witness and the Archive*. New York: Zone Books.
- Baer, Ulrich. 2002. *Spectral Evidence: The Photography of Trauma*. Cambridge: The MIT Press
- Barthes, Roland. 2000. *Camera Lucida*. London: Vintage
- Benjamin, Walter. 1936. "The Work of Art in the Age of Mechanical Reproduction."
- Benjamin, Walter. 1940. "Theses on the Philosophy of History" (On the Concept of History). http://members.efn.org/~dredmond/ThesesonHistory.html
- Berger, John. 1972. *Ways of S*eeing. London: Penguin Books.
- Blaufuks, Daniel. 2007. *Sob Céus Estranhos*. Lisbon: Editora tinta-da-china.
- Blaufuks, Daniel. 2008. *The Archi*ve. Lisbon: Vera Cortês.
- Blaufuks, Daniel. 2010. *Terezín*. Göttingen: Steidl Verlag, Editora tinta-da-china.
- Blaufuks, Daniel. 2012. *Works on Me*mory. Cardiff: Fotogallery.
- Blaufuks, Daniel. 2014. *All the Memory of the World, Part One*. Lisbon: INCM.
- Didi-Huberman, Georges. 2012. *Imagens apesar de tudo*. Lisbon: KKYM.
- Hirsch, M. 1997. *Family Frames*, *Photography, Narrative and Postmemory*. New Haven: Harvard University Press.
- Levi, Primo. 1997. *O dever de memória*. Porto: Contexto Editora.
- Modiano, Patrick. 1968. *La place de l'étoile*. Paris: Gallimard.
- Perec, Georges. 1988. *W or The Memory of Childhood*. Boston: David R. Godine Publisher.
- Perec, Georges. 2010. *An Attempt at Exhausting a Place in Paris*. Cambridge: Wakefield Press.
- Perec, Georges. 2014. *I Remember*. Boston: David R. Godine.
- Sebald, W. G. 1996. *The Emigrants*. New York: New Directions Books.
- Sebald, W. G. 1998. *The Rings of Saturn*. New York: New Directions Books.
- Sebald, W. G. 2001. *Austerlitz*. London: Penguin Books.
- Sontag, Susan. 1986. *Ensaios sobre Fotografia*. Lisbon: Publicações Dom Quixote.

World Literature

Prof. Jorge Fazenda Lourenço

Syllabus

What/Where/When is Home?
Patriarchy, Gender, the Body, Desire, Writing, Transgression.

Reading list (see Bibliography):
Sophocles, *Antigone*
Henrik Ibsen, *A Doll's House*
Federico García Lorca, *The House of Bernarda Alba*
Albert Camus, "The Adulterous Wife" (*Exile and the Kingdom*)
Marguerite Duras, *The Lover*

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

Teaching
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%
- 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

- Camus, Albert. 2006. "The Adulterous Wife." *In Exile and the Kingdom: Stories* [1957],. Translated by Carol Cosman. London: Penguin, 1-16.
- Duras, Marguerite. 1997. *The Lover*. Translated by Barbara Bray. New York: Pantheon.
- García Lorca, Federico. 1992. *The House of Bernarda Alba and Other Plays*. Translated by Michael Dewell and Carmen Zapata. London: Penguin.
- Ibsen, Henrik. 2016. *A Doll's House and Other Plays*. Translated by Deborah Dawkin and Erik Skuggevik. London: Penguin.
- Sophocles. 2001. *Antigone*. Translated by Paul Woodruff. Indianapolis; Cambridge: Hackett.

A secondary bibliography will be recommended and a reader will be available at the beginning of the seminar.

Ecoculture

X Lisbon Summer School for the Study of Culture, Lisbon, July 6 – July 11, 2020

› Recent years have been marked by an alarming escalation of environmental crises, turning climate change, pollution, the depletion of natural resources and mass extinction into some of the most urgent concerns of contemporary society. The X Lisbon Summer School for the Study of Culture, under the topic "Ecoculture", intends to reflect on the interrelation between culture and the environment, to examine the growing awareness of the negative impact of human activities and to discuss the necessity to rethink, reconceptualize and redefine the relationship between humans and the non-human world.

› The term environment inspires varied meanings and interpretations. Going back to its French roots, environ, the environment is, essentially, what surrounds us. It is usually associated with external physical conditions in which a living organism exists and develops, thus explaining its common usage as synonymous to nature, i.e. something not human and that can be affected by human activity. With this narrow conception of environment, dichotomic assumptions such as man v. environment, culture v. nature, civilization v. wilderness, where one is more valued than the other, multiply. Given its etymology, the term environment hints at a separation between humans and the milieus in which they move, hence spurring the idea of the environment as an entity that exists 'out there' and independent of humans, as a place one observes from afar or seeks as refuge. Many scholars have, nonetheless, brought attention to the sense of continuity and interdependence between man and the environment, claiming that the idea of nature necessarily implies the idea of man. Others have also underlined its transcendental essence, the fact that it involves practices and processes, with and without man, that far exceed man's comprehension.

› The environmental movement emerged in the 1960s, largely influenced by Rachel Carson's seminal work Silent Spring, which critically analyzed the dangers of the misuse of technology and the risks inherent to humans' ability to change entire ecosystems. The discussion over environmental issues has expanded enormously since then, not only encompassing questions related to natural phenomena and the interconnectedness of all life but also addressing problems concerning the finitude of human life on the planet (or at least of the existing way of life), inequality and injustice in world structures, as well as logics of domination and oppressive frameworks. What many of these raising questions have in common is the centrality of man and man's actions. This anthropocentric perspective, which has led to the naming of a new geological era marked by

human intervention as Anthropocene, places man, unchallenged, at the center of the environment and everything that happens to it, thus reinforcing the idea of man's supremacy over nature.

› The environment and environmental issues have gained space in academy, both as a discipline and a subject relevant to other areas of knowledge; it has also become a hot topic for many artists and different forms of art (photography, painting, cinema, theater, music, among many others). This fact is corroborated by the proliferation of the 'eco' prefix, which has come to accompany any discussion related to environmental questions. However, the environment and the increasingly more visible environmental changes have also become the source of great social, economic and political friction. More and more movements, sustained by scientific evidence, have gained ground. Fueled by the belief that saving and bettering what Pope Francis called "Our Common Home" is not only a necessity but a duty, they aim at raising awareness, changing minds and altering behaviors. This standpoint is, nevertheless, challenged by the lack of engagement and consensus in terms of a global response, which fails to integrate ecological discourses and practices and deal with environmental problems in an efficient and speedily manner.

› The Lisbon Summer School invites proposals by doctoral students and post-docs that address, though may not be strictly limited to, the topics below:

- Nature/culture
- Environment in/and the arts
- Representations of environmental crises and catastrophes
- Ecocriticism
- The Anthropocene
- Climate change and global warming
- Pollution, waste and rapidification
- Extinction of species and living systems
- Sustainability and ecocitizenship
- Ecopolitics
- Ecofeminism
- Ecojustice
- Ecotranslation
- Activism, ecotage, ecoterrorism
- Landscapes, environments and ecologies
- Urban ecology
- Cultural ecology and human ecology
- Human, non-human, post-human
- Natural and built environment
- Digital environments
- Scientific knowledge, skepticism and manipulation

STUDENT-LED ACTIVITIES

Student-led Seminar (SLS)

Research methods in film studies within the field of culture studies and cultural analysis

February 20-21, 2020

› Seminar Description

The workshop will provide a platform for both a sharing and testing of new methodologies of analysis and for discussing the usefulness of older methodologies in this field of research. This is a student-led workshop that aims at engaging young and senior researchers in an open discussion.

filmresearchworkshop@gmail.com

Instructors:
Sara Magno
Ekaterina Smirnova

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

(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://revistas.ucp.pt/index.php/diffractions

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 **9th Graduate Conference** will take place at Universidade Católica Portuguesa, on December 5-6, 2019, and will address questions related to "Building Narrative: Cultural Interfaces and Spatial Meaning".
Crossing the perspectives of urban studies, cultural theory and narrative, connecting the fundamentals of architectural thought with a contemporary take on the built environment as a net of infrastructures, interfaces and lived experience, the conference proposes the interdisciplinary reflection on a hybrid territory, where buildings and discourses, practices and ideas, urban texts and literature are retraced in order to stimulate a deeper awareness of cultural spaces and their narratives.
The two-days graduate conference will address a territory defined by the social spaces construction (Lefebvre) and its critical notions

of interface (Nawratek), infrastructure in culture (Butler), readability and the experience of urban spaces (Certeau), as well as the city as discourse (Barthes), and the role and influence of spatial singularity by the intersection of all of the elements above (Massey).

The **10th Lisbon Consortium Graduate Conference** in Culture Studies will focus on the concept of FACE as an object of artistic, cultural, biological and technological interest. During a two-day Face off in Lisbon participants will be able to confront their ideas about the subject, take part in intellectually challenging discussions and networking with new colleagues.

The Graduate Conference will take place at Universidade Católica Portuguesa on April 2-3, 2020 and aims to discuss the different epistemologies created around the concept of "face", and bring together researchers from around the world for a face off on how face is experienced and thought in their research areas. How does the face dictate how we perform, how all of our five senses are present in the face, how does the face frame one's individuality, one's identity traits or the way one thinks and makes meaning out of the world? How does one bestow meaning to the face? Likewise, can its absence become uncanny, and its invisibility connect to the unknown?

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.

18 to 20	**Excellent**
16 and 17	**Very good**
14 and 15	**Good**
10 to 13	**Sufficient**
0 to 9	**Fail**

› **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 descibre 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 the 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.

N.B. This document does not substitute the School of Human Science's Doctoral Studies Bylaws. It substantiates the internal norms, requirements and expectations for students enrolled in the MA and PhD programs in Culture Studies at UCP.

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.
3. Master’s dissertation/project/internship report submitted on time.
4. Completed dissertation/project/report and viva.

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.
4. Submitted and defended doctoral project (3rd/4th semesters).
5. Doctoral dissertation submitted on time.
6. Completed doctoral dissertation and viva.

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 Sytle Guide.

4. Style guide

Font:	Times 12 (except quotations longer than three lines and footnotes)
Spacing:	1.5
Margins:	3 cm in all except for the right margin with 2.5 cm
Between paragraphs:	leave one line in space or indent the first line in each paragraph (0.7 or 1 cm)
Quotations of up to 100 words:	in the body of the text
Quotations of over 100 words:	Times 11, with 1 space, indented on both margins by 1 cm as regards the main text
Footnotes:	Times 10, with 1 space, on the page making the respective reference
Bibliography:	Times 12 and 1.5 spaces

Norms for Internships

The Office of Career Services (OCS) supports the students of the Lisbon Consortium for the completion of national, international, curricular and/or extra-curricular internships.

National Internships

Internships taking place in Portugal can be Curricular or Extra-Curricular in nature:

Curricular Internships

- only those internships included in the curriculum of the 3rd semester of the Master's. If duly justified, the Coordination of the Master's Program may authorize an internship in the 4th semester;
- destined exclusively to those master's students that have opted for the internship option with a final report;
- duration of the internship: a minimum of 4 months; and a maximum of 6 months;
- Timing: starting preferably in the 3rd semester;
- internship proposals: the organizations that receive interns are proposed by the students and analyzed by the internship coordinator following a meeting with the student; the internship plan must clearly relate to the curriculum of the Master's program;
- process: initial contacts with the organizations that will receive the intern may be made by the internship coordinator or by the student (self-proposed internships). In the case of self-proposed internships, these will need to be approved by the internship coordinator.

Extra-Curricular Internships

- internships which are not included in the curriculum of the program;
- in Portugal, any organization may receive extra-curricular internships. However, if the institution requires an internship contract with the School, the rules are as follows:
  - Extra-curricular internships with contracts with the School may not exceed 3 months duration, unless they are paid monthly, at a salary that is equal to or greater than the national minimum wage (as required under Portuguese law);
  - The School will charge students a fee of €65, which covers: registration and contract; extra insurance against personal accidents in the students' name; evaluation services and certification;
  - For the purposes of evaluation and certification of these extra-curricular internships, the students must submit an internship report (no longer than 3 pages).

International Internships

these are internships that take place outside of Portugal and they may be curricular or extra-curricular:

Curricular Internships

- definition: internships included in the 3rd semester of the Master's. If duly justified, the Coordination of the Master's Program may authorize an internship in the 4th semester.
- exclusively for master's students that are opting for the internship option with final report;
- duration: a minimum of 4 months; and maximum of 6 months;
- Timing: starting preferably in the 3rd semester;
- internship proposals: organizations that will receive interns are proposed by the student (self-proposed internship) and must be approved by the Internship Coordinator;
- process: Contacts between the receiving organization and the student making the proposal for an internship there (self-proposed internship) must be approved by the Internship Coordinator;
- the Office for International Internships (Clementina Santos) provides support to the students for their proposal for an international internship;
- Grants: internships which take place in countries of the EU may benefit from a mobility grant. Candidates for such grants should be made through the Office of International Internships.

Extra-Curricular Internships

- definition: internships which are not included in the curriculum of the program;
- Timing: 3rd and 4th semesters of the Master's, as long as they do not interfere with attendance at required seminars;
- Duration: extra-curricular internships contracted with the School may not exceed 3 months duration;
    - Fees: the college charges students a fee of €65 which includes: registration and contract services; extra insurance for personal accidents in the student's name; evaluation services and certification.
    - For the purposes of evaluation and certification of these extra-curricular contracted internships, the students must submit an internship report (no longer than 3 pages);
    - Grants: internships that take place in EU countries may benefit from a mobility grant, so long as they have a minimum duration of at least 2 months. Candidates should visit the office of international internships for more information.
    - Extra-curricular international internships, as a rule, do not release the student from required seminar attendance, nor do they allow for the substitution of seminars. In case a student cannot attend a Research Colloquium due to the length of the extra-curricular international internship, the student should ask permission to the Coordinator of the Master's Program to replace the Research Colloquium for another Seminar.

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 Communicaton 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) 'artchiving' 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).

The ‘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

9TH GRADUATE CONFERENCE IN CULTURE STUDIES
Building Narrative: Cultural Interfaces and Spatial Meaning

Date: **December 5-6, 2019**
Venue: **School of Human Sciences**
Universidade Católica Portuguesa - Lisbon

The 9th Graduate Conference in Culture Studies, titled "Building Narrative: Cultural Interfaces and Spatial Meaning", is organized by PhD researchers in Culture Studies at the Lisbon Consortium (FCH-UCP). The conference will take place on 5 and 6 December 2019 and proposes the interdisciplinary reflection on a hybrid territory, where buildings and discourses, practices and ideas, urban texts and literature are retraced in order to stimulate a deeper awareness of cultural spaces and their narratives.

The conference will discuss both theoretical insights, as well as concrete practices, case studies, experiences and experiments by architects, artists, designers, planners, project managers, curators and other cultural agents with an ongoing interest for the urban realm as medium and open-ended material reality, as well as a cultural and civilizational horizon. Aiming at the acknowledgement of the complexity of the urban scape as cultural product and workable-habitable context. The conference aims at fostering a cross-disciplinary debate, so that many and diverse aspects of the contemporary urban experience may be critically, productively and even poetically articulated. Research related to the understanding of the urban sensescape of today, to the rhetoric of space and its narrations, as well as spatial politics and policies in the city are welcome. The conference's aim is to engage participants in a debate where narrative, architecture and urban theory meet in order to inspire the public to rediscover the care for the urban fabric as a crucial endeavor of contemporaneity.

Keynote Speakers include Dominique Brossard (University of Wisconsin-Madison), Sonia Livingstone (London School of Economics and Political Science), Fathali Moghaddam (Georgetown University), Victor Pickard (University of Pennsylvania), Carla Ganito (Universidade Católica Portuguesa), Saskia Witteborn (Chinese University of Hong Kong), Teresa Ashe (The Open University), James Painter (University of Oxford), Esa Väliverronen (University of Helsinki).

More information:
https://www.lisbonwinterschool.com

2nd LISBON WINTER SCHOOL FOR THE STUDY OF COMMUNICATION
Media and Uncertainty

Date: **January 7-11, 2020**
Venue: **School of Human Sciences**
Universidade Católica Portuguesa - Lisbon

Jointly organized by the Faculty of Human Sciences (Universidade Católica Portuguesa), the Center for Media@Risk at the Annenberg School for Communication (University of Pennsylvania), the School of Journalism and Communication (Chinese University of Hong Kong), the Department of Media and Communications (London School of Economics and Political Science) and the Faculty of Social Sciences (University of Helsinki), the Second Lisbon Winter School for the Study of Communication will take a comparative and global approach to the study of media and uncertainty across time. It will consider how uncertainty is molding the media in different geographies and how societies rely on the media to deal with moments of uncertainty.

Keynote Speakers at the event include Dominique Brossard (University of Wisconsin-Madison), Sonia Livingstone (London School of Economics and Political Science), Fathali Moghaddam (Georgetown University), Victor Pickard (University of Pennsylvania), Carla Ganito (Universidade Católica Portuguesa), Saskia Witteborn (Chinese University of Hong Kong), Teresa Ashe (The Open University), James Painter (University of Oxford), Esa Väliverronen (University of Helsinki)

More information:
https://www.lisbonwinterschool.com

10th GRADUATE CONFERENCE IN CULTURE STUDIES
The Face Of(f)

Date: **April 2-3, 2020**
Venue: **School of Human Sciences**
Universidade Católica Portuguesa - Lisbon

The X Lisbon Consortium Graduate Conference in Culture Studies will focus on the concept of FACE as an object of artistic, cultural, biological and technological interest. During a two-day Face off in Lisbon participants will be able to confront their ideas about the subject, take part in intellectually challenging discussions and networking with new colleagues.

FACE is everywhere. It has travelled through a variety of cultural expressions, serving as an object of affection (e.g. photo albums, paintings), lending itself towards obsession (e.g. Narcissus and Dorian Gray), serving as a metaphor (e.g. 'to lose one's face') or giving name to one of the most powerful enterprises in the world – Facebook. It has been a locus of fetishization and power, represented through historical portraiture in sculpture, paintings and photography, from Greta Garbo's divinity complexion in Queen Christina (Barthes 2007, 74) to the imperial portraits of Majesties and Kings (Mirzoeff 2015). It is also through the face that humans engage in recognition of both themselves as well as the other. The face operates as a sensorial platform for communication and dialogue (Lévinas 1982) for verbal, non-verbal and sign languages.

Faces may also be of a terrifying nature, dysmorphic traits serving as visage for alterity and difference, prompting to a state of conflict and uncertainty through confrontation, such as in the myth of Medusa or in Mary Shelley's Frankenstein. We see the face invading our everyday lives, constantly exhibited on social media, as a means of communicating with others, as well as negotiating our own identity online. Digital technologies, in particular, have explored the face in a variety of contexts, promoting, for instance, photo filters and face-tuning apps, or developing facial recognition systems and databases.

FACE can also be understood from a perspective of absence or concealment, leading us towards the usage of digital avatars, masks and veils, many of which are sometimes paralleled with cultural and religious celebrations.

We aim to discuss the different epistemologies created around the concept of "face", and bring together researchers from around the world for a face off on how face is experienced and thought in their research areas. How does the face dictate how we perform, how all of our five senses are present in the face, how does the face frame one's individuality, one's identity traits or the way one thinks and makes meaning out of the world? How does one bestow meaning to the face? Likewise, can its absence become uncanny, and its invisibility connect to the unknown?

More information:
https://thefaceoffconference2020.home.blog

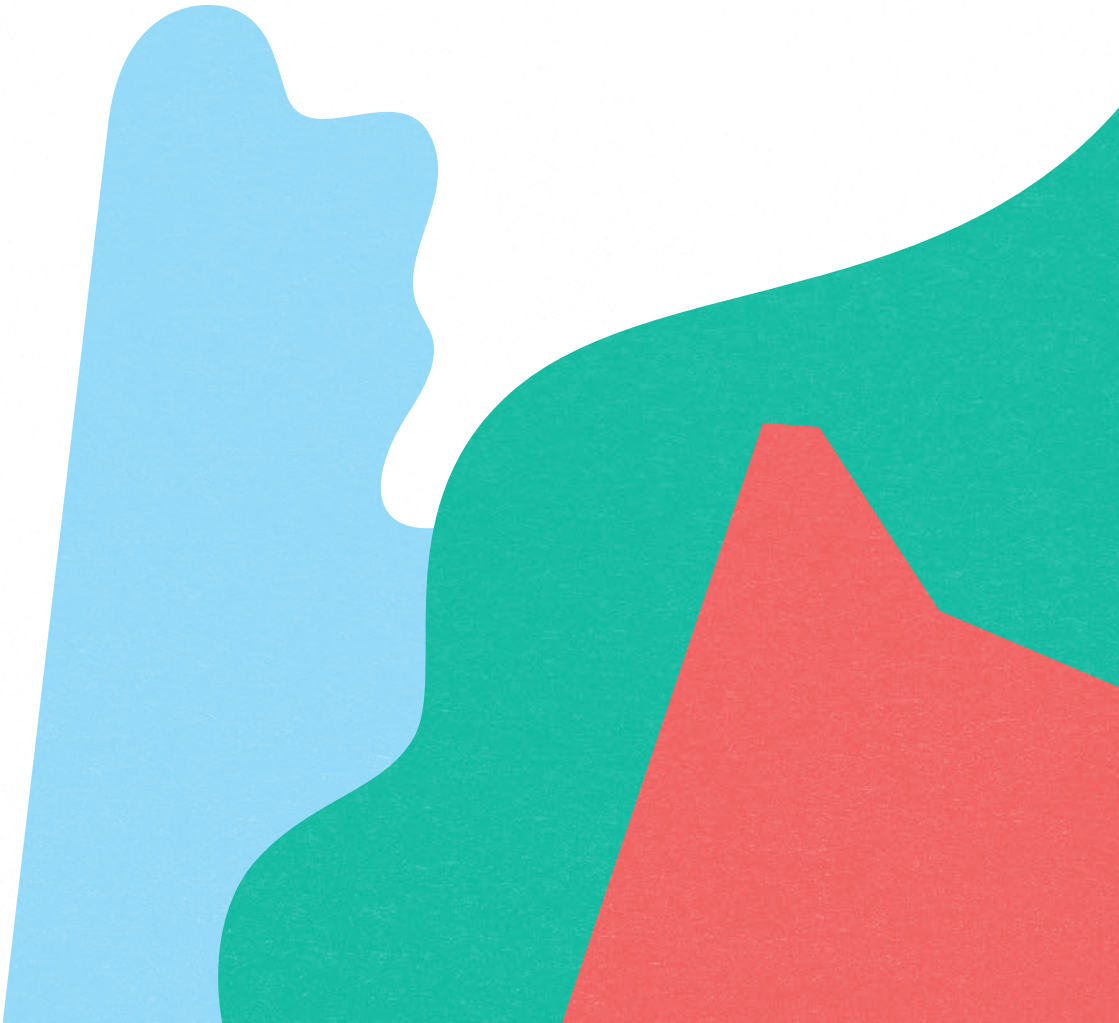
X LISBON SUMMER SCHOOL FOR THE STUDY OF CULTURE
Ecoculture

Date: **July 6-11, 2020**
Venue: **School of Human Sciences**
Universidade Católica Portuguesa – Lisbon

Recent years have been marked by an alarming escalation of environmental crises, turning climate change, pollution, the depletion of natural resources and mass extinction into some of the most urgent concerns of contemporary society. The X Lisbon Summer School for the Study of Culture, under the topic "Ecoculture", intends to reflect on the interrelation between culture and the environment, to examine the growing awareness of the negative impact of human activities and to discuss the necessity to rethink, reconceptualize and redefine the relationship between humans and the non-human world.

The environment and environmental issues have gained space in academy, both as a discipline and a subject relevant to other areas of knowledge; they have also become a hot topic for many artists and different forms of art (photography, painting, cinema, theater, music, among many others). This fact is corroborated by the proliferation of the 'eco' prefix, which has come to accompany any discussion related to environmental questions. However, the environment and the increasingly more visible environmental changes have also become the source of great social, economic and political friction. More and more movements, sustained by scientific evidence, have gained ground. Fueled by the belief that saving and bettering what Pope Francis called "Our Common Home" is not only a necessity but a duty, they aim at raising awareness, changing minds and altering behaviors. This standpoint is, nevertheless, challenged by the lack of engagement and consensus in terms of a global response, which fails to integrate ecological discourses and practices and deal with environmental problems in an efficient and speedily manner.

FUNDAMENTAL THEORETICAL READINGS



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