

Ficha de Unidade Curricular/Syllabus

Nome da UC (eng):	Fado: a Social and Historical Perspectives in Sound
Créditos ECTS:	6
Língua(s) de ensino: English	
Tipo:	
Horas de Contacto: 56.0	
Teóricas (T): 20	
Teóricas-Práticas (TP): 25	
Laboratório (PL): 0.5	
Seminário (S): 0.6	
Trabalho de Campo (TC): 20.00	
Estágio (E) : 0.0 h	
Orientação Tutorial (OT): 28	
Trabalho autónomo (O): 46.0	
Horas de Trabalho Total (Horas de Contacto + Trabalho Autónomo): 150.0	

Pt	En
Pré-requisitos (1000 caracteres):	Pre-requisites: None
Objetivos Gerais (1000 caracteres):	Objectives: The present course aims at providing students with an overview of the emergence of <i>fado</i> within the processes of change in urban musical practices in Portugal in the first quarter of the 19th century, as well as the subsequent development of the genre up to the present. A model for the periodization of <i>fado</i> 's history is proposed and each period is characterized in terms of its sociocultural context and the processes of change focusing on: performers, composers, lyricists, musical and poetic repertoire, performance practice, and the role of the media (especially the musical theater and the recording industry). The renovation of <i>fado</i> since the 1990s and its heritagization will also be discussed, especially taking into account the genre's inscription in UNESCO's list of intangible cultural heritage in 2011.
Objetivos de Aprendizagem (1000 caracteres):	Learning outcomes: Students should learn about the history of Fado, its emergence as the result of the synthesis of several African-Brazilian dance song genres (<i>fado</i> , <i>lundum</i> , <i>fofa</i>), the Luso-Brazilian salon vocal genre known as the <i>modinha</i> , and the <i>fandango</i> as well as the genre's penetration into different social spheres from the Bohemian and marginal circuits of Lisbon to the salons of the nobility and urban bourgeoisie and to a wider audience through the musical theatre and commercial recordings. Students will also learn about the impact of the media, the cultural policy of the Dictatorship and its impact on <i>fado</i> ; the impact of the 1974 Revolution, and the renovation and heritagization of <i>fado</i> since the mid 1990s. It is expected that students should be able to complement theoretical approaches with analysis of recorded examples of different types of <i>fado</i> , as well as different interpretations of the same <i>fados</i> . ; and to critically compare various interpretations of the same traditional <i>fado</i> melodies within the framework of historical and contemporary practice of the genre.
Programa (1000 caracteres):	Syllabus:

	<ol style="list-style-type: none"> I. Introduction II. What is fado? III. Repertoire: Fado castiço and fado canção IV. Lyrics V. Performance Practice VI. Emergence and Early History (1840 – 1890) VII. Politicization and Mediatization (1890 – 1926) VIII. Fado in the context of the dictatorship (1926 – 1974) IX. Fado and the Media: Musical theater, sheet music, sound recordings, film. X. Two Fado Icons: Amália Rodrigues and Alfredo Marceneiro XI. Fado in the wake of the 1974 revolution XII. Revitalization and globalization XIII. Heritagization XIV. Conclusion
Demonstração da coerência dos conteúdos programáticos com os objetivos da UC: (1000 caracteres):	Demonstration of the syllabus coherence with the curricular unit’s objectives:
	<p>The syllabus is designed to develop the themes outlined in the course’s objectives. An ethnomusicological approach to <i>fado</i>’s history and contemporary practice will be adopted. Class presentations and discussions will be supplemented with field trips to <i>fado</i> performances in different venues, as well as to the <i>fado</i> museum. Key films and sound recordings featuring <i>fado</i> will be analyzed.</p>
Processo de avaliação (500 caracteres):	Assessment: Active participation in each class session 20% Regular class assignments 30% Research paper 50%
Processo de ensino-aprendizagem (500 caracteres):	Teaching methodology:
	<p>Each session will begin with a presentation by the instructor of the week’s topic, including analyses of audio-visual examples. It will then be followed by student presentations of assigned readings and audiovisual materials on the topic and a discussion by all class members.</p>
Demonstração da coerência das metodologias de ensino com os objetivos	Demonstration of the coherence between the teaching methodologies and the

de aprendizagem da UC : (3000 caracteres):	learning outcomes:
	The teaching methodology is articulated with the course objectives. It aims at familiarizing students with <i>fado</i> 's history and contemporary practice through as much first hand experience as possible. Field trips to <i>fado</i> performances and key institutions, documentary films, and work with primary sources will enable students to experience <i>fado</i> first hand and to understand its connection with the social and political context in which it is embedded.
Observações:	Observations:

Bibliografia:

- Brito, Joaquim Pais de. (ed.) 1994. *Fado: Voices and Shadows*. Lisbon: Electa.
- Castelo-Branco, Salwa El-Shawan. 1994. "The Dialogue between Voices and Guitars in Fado Performance Practice." In *Fado: Voices and Shadows*, edited by Joaquim Pais de Brito, pp. 125-40. Lisbon: Electa.
- Castelo-Branco, Salwa El-Shawan & Susana Moreno Fernandez. Forthcoming. *Portugal and Spain: Experiencing Music*. Global Music Series. New York and London: Exford University Press.
- Elliot, Richard. 2010. *Fado and the Place for Longing: Lost Memory and the City*. Farnham, Surrey: Ashgate.
- Gray, Lila Ellen. 2007. "Memories of Empires, Mythologies of the Soul: *Fado* Performance and the Shaping of *Saudade*." *Ethnomusicology* 51 (1): 106-30.
- Gray, Lila Ellen. 2013. *Fado Resounding: Affective Politics and Urban Life*. Durham and London: Duke University Press.
- Holton, Kimberly DaCosta. 2002. "Bearing Material Witness to Musical Sound: *Fado*'s L'94 Museum Debut". *Luso-Brazilian Review* 39(2): 107-123.
- Leal, João. 2000. "The making of 'saudade': National Identity and Ethnic Psychology in Portugal," In Ton Dekker, John Helsloot and Carla Wijers, *Roots & Rituals: The Construction of Ethnic Identities*, 267-87. Amsterdam: Het Spinhuis.
- Nery, Rui Vieira. 2012. *A History of Portuguese Fado*. Lisbon: Imprensa Nacional Casa da Moeda.

Complementar

- Arenas, Fernando. 2003. *Utopias of Otherness, Nationhood and Subjectivity in*

Portugal and Brazil. Minneapolis and London: The University of Minnesota Press.

- Birmingham, David. 2003. *A Concise History of Portugal*. Second Edition. Cambridge: Cambridge University Press.
 - Pinto, António Costa. 2011. Second edition. *Contemporary Portugal: Politics, Society and Culture*. Boulder: Social Science Monographs.
 - Roseman, Sharon and Parkhurst Shawn. 2008. *Recasting Culture and Space in Iberian Contexts*. Albany: State University of New York Press.
 - Sapega, Ellen. 2008. *Consensus and Debate in Salazar's Portugal. Visual and Literary Negotiations of the National Text, 1933-1948*. University Park: The Pennsylvania State University Press.
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