

Ficha de Unidade Curricular/Syllabus

Name (en):	Portuguese Contemporary Literature
Créditos ECTS:	6
Língua(s) de ensino: English	
Tipo:	
Horas de Contacto: 56.0	
Teóricas (T): 16.0	
Teóricas-Práticas (TP): 30.0	
Laboratório (PL): 0.0	
Seminário (S): 0.0	
Trabalho de Campo (TC): 0.0	
Estágio (E) : 0.0 h	
Orientação Tutorial (OT): 10.0	
Outras (O): 0.0	
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 class aims begins as a survey of Portuguese Contemporary Literature, from Fernando Pessoa to young 21 st century writers as Gonçalo M. Tavares or Dulce Maria Cardoso. The most important objective however regards reading itself: the students should read some of the most important literary works by Portuguese contemporary writers and understand and enjoy their specific contribution for a general literary education. Focus will be set on this second half on analysis of the different writings, genres, topics and theoretical conceptions in their relation to each other.
Objetivos de Aprendizagem (1000 caracteres):	Learning outcomes: Students should learn about the evolution of Portuguese Literature in context, being capable of meaningful connections between literary movements and social and historical conditions. The role of literature as a way of understanding Portuguese society should be stressed continuously. It is expected that students will enjoy some of the works they will be meeting in class as a privileged form of literary education, that is, as a specific contribution for a general idea of literature and a general way of taking literature as a specific form of knowledge and understanding modern life. In a word, as both an enjoyable and challenging intellectual experience.
Programa (1000 caracteres):	Syllabus: <ol style="list-style-type: none"> 1. An Idea of Modernity: the “Orpheu” lot <ol style="list-style-type: none"> 1.1. Modernism in Portuguese Version 1.2. The Several Names of Fernando Pessoa: Poetry and Prose 1.3. Modernism and Politics 2. Other Ways of Being Modern <ol style="list-style-type: none"> 2.1. «Neo-Realism» and the Dictatorship 2.2. Surrealist Divisions

	<p>2.3. Poetry as a Way of Life: a Few Samples of Canonical Euphoria</p> <p>3. An Anti-modern Modern: Sophia de Mello Breyner 3.1. The Greek Model 3.2. Poetry and Ethics 3.3. Sophia and Democracy</p> <p>4. Post-political Fiction 4.1. José Saramago and the Allegorical Novel 4.2. Other Novelists (overview) 4.3. Gonçalo M. Tavares: Fiction and the Destiny of Intellectual Bodies</p> <p>5. Post-colonial Writing 5.1. From Empire to Memory (general remarks on literature and colonies in Portugal) 5.2. Un Unforeseen Event: Isabela Figueiredo's <i>Notebook</i> and the Rarity of Autobiography</p> <p>6. New Conditions (conclusion)</p>
<p>Demonstração da coerência dos conteúdos programáticos com os objectivos da UC: (1000 caracteres):</p>	<p>Demonstration of the syllabus coherence with the curricular unit's objectives:</p>
	<p>This syllabus combines the general historical view of Portuguese contemporary literature set as one of the main unit's objectives with a careful selection of remarkable texts available in English translation. Point of departure is set in the 1910's generation of "Orpheu" magazine, a literary revolution according to many literary critics and historians, and the last readings are from 21st century books, as defined in the unit's objectives. The contextual aspects of Portuguese literature are thus combined with the experience of reading as an intellectual challenge varying with the different creative directions followed by a diversity of writers.</p>
<p>Processo de avaliação (500 caracteres):</p>	<p>Assessment: Active participation in each class session 20% Mid-term class assignment 30% Research paper 50%</p>
<p>Processo de ensino-aprendizagem (500 caracteres):</p>	<p>Teaching methodology: Each session will start with some</p>

	<p>general and informative remarks, by the unit's instructor, regarding the connections between historical events and literary developments in 20th century Portuguese culture. As much as possible, archive images and documents will be shown to illustrate each session topic. Then, a text, previously suggested, will be object of detailed reading by both the instructor and the students. Debate in class is highly encouraged.</p>
<p>Demonstração da coerência das metodologias de ensino com os objectivos de aprendizagem da UC : (3000 caracteres):</p>	<p>Demonstration of the coherence between the teaching methodologies and the learning outcomes:</p>
	<p>A general discourse on Portuguese contemporary literary developments, as indicated above, is necessary to allow students to learn about Portuguese literature in context, as stated in the learning outcomes of this unit. Assuming that students are not fluent in Portuguese language, some general directions must be given to introduce them in the complex process of connecting historical events and literary productions. However, these global directions should not interfere heavily in the process of reading each of the selected texts as a singular object creating its own interpretive problems, for that would be the same as destroying those texts (novels, poems or of any other genre) qua literary texts, in the modern sense of the word "literature". That's why the greater part of the class should be dedicated to enjoy the particularities both of the text chosen for the occasion and of the different ways in which the students (and the instructor) react to the reading of such text. This is also a way to show the critical density of contemporary Portuguese literature, which, even if marginal or peripheral, in any way should be misconstrued by students as inferior to other literary traditions of the Western culture. Learning outcomes and teaching methodologies should find their main coherence in the experience of acknowledging any literary study as</p>

	an apprenticeship of good critical practice. The writing of the final paper by the students is intended to show that such goal was attained.
Observações:	Observations:
	In the Bibliography below, students will find the six main and larger texts to be read and debated in class. These readings are mandatory. As a complement, three further readings (and auditions, in the case of the audiobook about “Orpheu”) are recommended, always in the purpose of make it easier for students to get in greater contact and familiarity with Portuguese texts. More specific readings, in criticism or history, will be pointed to students during the classes. It should be noted that there isn’t much of such material available (in English) for an introductory level of study.
Bibliografia:	
Básica (1000 caracteres)	
Breyner, Sophia de Mello, <i>Log Book: Selected Poems</i> , Carcanet, 1997.	
Figueiredo, Isabela, <i>Notebook of Colonial Memories</i> , 2015, online: https://www.umassd.edu/media/umassdartmouth/portgrad/isabelafigueiredo.notebook_colonial_memories_2015.pdf	
Pessoa, Fernando, <i>A Little Larger than the Entire Universe: Selected Poems</i> , Penguin Modern Classics, 2006.	
Pessoa, Fernando, <i>The Book of Disquiet</i> , Penguin Modern Classics, 2015.	
Saramago, José, <i>Seeing</i> , Vintage, 2007.	
Tavares, Gonçalo M., <i>Learning to Pray in the Age of Technique</i> , Dalkey Archive Press, 2011.	
Complementar (máx. 50 títulos)	
Jackson, K. David, <i>Adverse Genres in Fernando Pessoa</i> , Oxford University Press, 2010.	
<i>We, the «Orpheu» Lot</i> , Boca & Casa Fernando Pessoa, 2015.	
www.poetryinternationalweb.net [for several contemporary Portuguese poets in English translation]	