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*Study*  
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Network

### **Curricular Unit**

**Portuguese Film** (5,5 ECTS) - 45 hours

### **Study cycle to which the curricular unit belongs (with academic semester and scholar year)**

B.A. in Social and Cultural Communication and in Applied Foreign Languages / 1st Semester / 2014-2015

### **Responsible academic staff member and lecturing load in the curricular unit**

Adriana Alves de Paula Martins

### **Learning outcomes of the curricular unit**

In the mid-1970s, Portuguese film in its diversity attempted to represent the social and political atmosphere of the revolutionary Portugal that re-discovered its past and started to build a democracy after 48 years of dictatorship. A few decades afterwards there are Portuguese filmmakers interested in revisiting the visual memory of the aforementioned period through the exploration of the archive effect with a view to addressing abuses of memory. When we celebrate the 40 years of the Carnation Revolution it is important to discuss how post-revolutionary Portuguese film has contributed to the construction of national memory, thus enabling the emergence of what Bénard da Costa called “a cinema of memory” as far as António Reis and Margarida Cordeiro’s *Trás-os-Montes* is concerned.

This discipline aims:

- (i) To delineate a possible cartography of topics and genres that characterize this cinema of revolutionary memory through the analysis of a representative selection of films made, on the one hand, in the aftermath of the Carnation Revolution, and, on the other, decades later; and
- (ii) To discuss if, how and to what extent the process of cinematic mediation of the moments that took place before or after the revolutionary period, more than a reflection on national memory, questions film itself as a language that explores in particular the archive effect.

### **Syllabus**

- Brief history of the evolution of Portuguese film with a special emphasis on the emergence of New Cinema and on the new trends arisen during the post-revolutionary period (in particular as far as documentaries are concerned);
- Questioning the old regime: *Brandos Costumes* (Alberto Seixas Santos, 1975)



- The Carnation Revolution and the “urgency of the real” (Leonor Areal): *As Armas e o Povo* (collective, 1974-75-77); *Deus, Pátria e Autoridade* (1975, Rui Simões); *Torrebela – Uma cooperativa popular* (Thomas Harlan, 1975-77)
- Memory and the merging of registers: *Trás-os-Montes* (António Reis & Margarida Cordeiro, 1976)
- Re-writing the visual memories of the Revolution and the archive effect: 48 (Susana Sousa Dias, 2010); *Linha Vermelha* (José Filipe Costa, 2011).

### Teaching methodologies (including evaluation)

**Teaching:** Theoretical-practical lessons, screening of films; analysis of essays and films; group discussion

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

1. Attendance and participation of quality; completion of individual or group assignments; discussion of essays and films (15%);
2. Mid-term test (35%);
3. Semestral test (50%).

Students that obtain a grade of 8 or 9 in continuous evaluation may take the Complementary Exam. This consists of a written and oral exam and its evaluation will result from the average of the two components. The Complementary Exam will correspond to 50% of the final grade.

### Main bibliography

- Areal, Leonor (2011). *Cinema Português: Um País Imaginado*, Lisboa: Edições 70. 2 vols.
- Baptista, Tiago (2008). *A Invenção do Cinema Português*, Lisboa: Tinta-da-China.
- Barion, Jamie (2014). *The Archive Effect*, New York: Routledge.
- Costa, João Bénard da (1991). *Histórias do Cinema*, Lisboa: INCM.
- Cunha, Paulo & Michelle Sales (org.) (2013). *Cinema Português: Um Guia Essencial*, São Paulo: SESI-SP editora.
- Deleuze, Gilles. (2006 [1985]). *A Imagem-Tempo. Cinema 2* (trad. Rafael Godinho), Lisboa: Assírio&Alvim.
- Ferreira, Carolin (org.) (2014). *O Cinema Português Através dos seus Filmes*, Lisboa: Edições 70.
- Furstenau, Marc (ed.) (2010). *Film Theory Reader: Debates & Arguments*, London/New York: Routledge.
- Grilo, João Mário (2006). *O Cinema da Não-Ilusão. Histórias para o Cinema Português*. Lisboa: Livros Horizonte.



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- Nichols, Bill (1991). *Representing Reality. Issues and Concepts in Documentary*, Bloomington and Indianapolis: Indiana University Press.
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- Penafria, Manuela (2004). *O Filme Documentário em Debate: John Grierson e o Movimento Documentalista Britânico* (disponível em [www.bocc.ubi.pt](http://www.bocc.ubi.pt)).
- Penafria, Manuela (org.) (2011). *Tradição e Reflexões: Contributos para a Teoria e Estética do Documentário*, Livros Lab com ([www.livroslabcom.ubi.pt](http://www.livroslabcom.ubi.pt)).
- Pina, Luís de (1986). *História do Cinema Português*, Mem Martins: Europa-América.
- Saunders, David (2010). *Documentary*, London and New York: Routledge.
- Stam, Robert & Toby Miller (eds.) (2000). *Film and Theory: An Anthology*, Malden and Oxford: Blackwell Publishing.