

Ficha de Unidade Curricular

Nome (pt):	Música, Migrações e Modernização da Sociedade Contemporânea Portuguesa		
Name (en):	Music, migration and modernization in contemporary Portuguese Society (Globalizing trends in Portuguese music and performance)		
Créditos ECTS:	6		
Departamento:	Joint Programmes		
Escola:			
Curso em que é obrigatória:			
Curso em que é optativa:			
Optativa livre:	<input type="checkbox"/>		
Área científica:			
Nível:	1.º Ciclo	<input checked="" type="checkbox"/>	2.º Ciclo <input type="checkbox"/>
			3.º Ciclo <input type="checkbox"/>
Língua(s) de ensino:	English		
Tipo:			
Horas de Contacto:			
	Teóricas (T): 42.0		
	Teóricas-Práticas (TP): 0.0		
	Laboratório (PL): 0.0		
	Seminário (S): 0.0		
	Trabalho de Campo (TC): 0.0		
	Estágio (E) : 0.0 h		
	Orientação Tutorial (OT): 0.0		
	Outras (O): 0.0		
Horas de Trabalho Total (Horas de Contacto + Trabalho Autónomo):	150.0		

Pt	En
Pré-requisitos (1000 caracteres):	Pre-requisites: Not applicable
Objectivos Gerais (1000 caracteres):	A background in anthropological theories of race, ethnicity and the nation is useful but not necessary. Objectives: This course is designed to trace the ethnohistory of contemporary professional popular Portuguese trad-folk influenced music and its live performance, using music produced in contemporary Portugal to analyse transformations in the country due to modernization, migration, and transforming senses of ethnic identity construction as a result of contact within the Lusophone sphere, North America, in the context of EU integration and other forms of globalism.
Objectivos de Aprendizagem (1000 caracteres):	Learning outcomes: Beginning with an historical overview, this course offers students a chance to study the music and performance arts of contemporary Portugal. Students will gain insight into how the material culture of Portugal has transformed since the 25 de Abril, and how contemporary music and arts in the country reflects the recent influx of migrants from around the world, including Lusophone Africa, Brazil, and the European Union. Further topics to be explored include the impact of tourism on local culture and the role of music and the arts in Portuguese protest movements. We will also examine the role of music among migrant groups outside of Portugal in shaping international perceptions of what constitutes Portugal. Classroom lectures and readings will be augmented with field visits, that will bring students into first-hand contact with the local arts and music scene in Lisbon through visits to cultural associations, musical performances, art exhibits and theater productions. Guest speakers will also be invited from scholars as well as performers in the contemporary Portuguese music scene to discuss local trends transformations and the socio-cultural role of Portuguese music in the local context.
Programa (1000 caracteres):	Syllabus: <i>Specific topics to be addressed in the course</i> <ul style="list-style-type: none"> • The role of filarmonicas, music conservatories and other and music schools • The social and cultural role of Portuguese civic and cultural associations • The socio-political role of popular musicians in contemporary Portuguese society, and in global contexts (constructions of EU identity and Lusophone cultural spaces.) • Lusophonia in music performances in Africa and Asia • Global flows of material culture through travel, information communication technologies (ICTs) • How tourism can influence music produced in Portugal (Fado houses, Brazilian pop and other forms of music produced for tourists, club and bar patronage); • Technological and cultural changes in Portugalnd contemporary music (internet, computer recording technologies, digital videography, sound advancements); • International music festivals in Portugal • The political and economic obstacles confronting the production of music in Portugal
Demonstração da coerência dos conteúdos programáticos com os objectivos da UC: (1000 caracteres):	Demonstration of the syllabus coherence with the curricular unit's objectives: The demonstration of consistency between the teaching methods and objectives of the course lies in the close relation between themes, working materials and a teaching methodology - based on critical reading, collective debate, and individual writing - that reinforces the transmission and assimilation of the courses' content.
Processo de avaliação (500 caracteres):	Assessment: Midterm: 30% Research Paper: 30%

	<p>Short summary/observation assignments 20%</p> <p>Class participation: 20%</p> <p>Students will be given a formal exam and be required to write a on observational research paper related to course themes.</p> <p>Additionally students will be responsible for a class presentation examining anthropological themes in Lisbon music and performance arts.</p>
Processo de ensino-aprendizagem (500 caracteres):	Teaching methodology:
	<p>Faculty will be tailoring the readings assignments and discussion to provide students with a background in theories of transnationalism, migration, culture contact and transformation. Guest lecturers and other events will form part of the course including performances and the possibility of student participation in dance and music workshops. A series of ethnographic films examining course themes will augment readings and discussion.</p>
Demonstração da coerência das metodologias de ensino com os objectivos de aprendizagem da UC : (3000 caracteres):	Demonstration of the coherence between the teaching methodologies and the learning outcomes:
	<p>The demonstration of consistency between the teaching methods and objectives of the course lies in the close relation between themes, working materials and a teaching methodology based on critical reading, collective debate, and individual writing - that reinforces the transmission and assimilation of the courses' content.</p>
Observações:	Observations:
	<p>The course is offered by Study in Portugal Network and its design and pedagogy has been approved as part of counterpart curriculum taught in the US. The instructor for this course is hired based on part on that instructor's familiarity with US-style teaching methods.</p>

Bibliografia:

Básica (1000 caracteres)

Global Culture. Nationalism, Globalization and Modernity. M, Featherstone, London Thousand Oaks. 1995.

Hannerz, Ulf. *Cosmopolitans and locals in world culture.*

Appadurai, Arjun. *Disjuncture and differences in the global cultural economy.*

Holton, Kimberly. 2005. *Performing Folklore: Ranchos Folclóricos, from Lisbon to Newark.* Indiana University Press.

Castelo Branco, Salwa, ed. 2011. *Enciclopédia da Música em Portugal no Século XX.* vols 1-4.

Complementar (máx. 50 títulos)

Baumann, M. P. 2001. *Folk Music in Public Performance.* *The World of Music.* Max Peter Baumann ed. Berlin: Verlag für Wissenschaft und Bildung.

Timothy Seiber. *Composing Lusophonia: Multiculturalism and National Identity in Lisbon's 1998 Musical Scene.* In *Diaspora: A Journal of Transnational Studies*, Volume 11, No. 2, Fall 2002, pp. 163-188.

Vanspauwen, Bart Paul. 2010. *Cultural struggles in the lusofonia arena: Portuguese-speaking migrant musicians in Lisbon Afrika focus,* Volume 26, Nr. 1, 2013 pp. 67-88.

Balsas, Carlos, JL. 2007. *City Centre Revitalization in Portugal: A Study of Lisbon and Porto.* *Journal of Urban Design*, 12, 2:231–259. June 2007

Watson, Allan and Michael Hoyler, Christoph Mager. 2009. *Spaces and Networks of Musical Creativity in the City.* *Geography Compass*, February.

Indicar para cada tipo de metodologia adoptada o número de horas totais. Ex. T – 15; PL – 30. (T - Ensino teórico; TP - Ensino teórico-prático; PL - Ensino prático e laboratorial; TC - Trabalho de campo; S – Seminário; E – Estágio; OT - Orientação tutorial; O - Outra)