

GOA UNIVERSITY

Taleigao Plateau, Goa 403 206

REVISED MINUTES

of the 8th Meeting of the

IX ACADEMIC COUNCIL

Day & Date

16th February, 8th March & 21st March, 2018

Time

10.30 a.m.

Venue

**COUNCIL HALL
Administration Block**

D 3.14	<p>Minutes of the meeting of Board of Studies in Education held on 29/01/2018. The Academic Council approved the minutes of the meeting of Board of Studies in Education held on 29/01/2018 except Annexure III pertaining to Proposed amendments of SA-19 (vii)(11) Education[Under NCTE] as per NCTE (Recognition, Norms and Procedure) Regulations 2014 under the Minutes of Board of Studies.</p> <p style="text-align: center;">(Action: AR-PG)</p>
D 3.15	<p>Minutes of the meeting of Board of Studies in Botany held on 07/12/2017 and 14/02/2018. The Academic Council approved the minutes of the meeting of Board of Studies in Botany held on 07/12/2017 and 14/02/2018.</p> <p style="text-align: center;">(Action: AR-PG)</p>
D 3.16	<p>Minutes of the meeting of Board of Studies in English held on 21/12/2017. The Academic Council approved the three PG Optional courses i.e. EGO 131: Book Publishing, EGO 132: The Art and Craft of Editing and EGO 201: Traditions/Conventions, Change and Conflict. (Page 1046 of the annexures).</p> <p style="text-align: center;">(Action: AR-PG)</p>
D 3.17	<p>Minutes of the meeting of Board of Studies in English held on 12/02/2018. The Academic Council approved only the Core Courses of Semester III and Semester IV. The Chairperson, Board of Studies was requested to take the other recommendations back to the Board of Studies to review its recommendations with regards to Generic Electives and Skill Enhancement Courses especially the overlapping of centuries and also the Semesters in which these Courses need to be offered.</p> <p style="text-align: center;">(Action: AR-PG)</p>
D 3.18	<p>Minutes of the meeting of Board of Studies in Sociology held on 05/02/2018. The Academic Council approved the Minutes of the meeting of Board of Studies in Sociology held on 05/02/2018.</p> <p>The Academic Council suggested to the Chairperson, Board of Studies that the Course "Sociology of Religion" needs to be offered as a Core Course.</p> <p style="text-align: center;">(Action: AR-PG)</p>
D 3.19	<p>Minutes of the meeting of Board of Studies in Portuguese held on 08/02/2018. The Academic Council approved the minutes of the meeting of Board of Studies in Portuguese held on 08/02/2018 except the M.A. Course with the following changes:</p> <ol style="list-style-type: none"> 1. To delete the number of hours. 2. Methods of teaching and assessment to be followed as per Ordinance OC-66. 3. Title of the paper to be followed by the Course Code. <p style="text-align: center;">(Action: AR-PG)</p>

A D D I T I O N A L A G E N D A

D 3	BOARD OF STUDIES
D 3.19	<p>Minutes of the meeting of Board of Studies in Portuguese held on 08/02/2018</p> <p>PART A</p> <p>i) Recommendations regarding course of study in the subject or group of subjects at the undergraduate level.</p> <p>1.The members discussed and approved the syllabus for S.Y.B.A. Portuguese for the semesters III and IV. The contents of the same are provided in ANNEXURES 1, 2, 3, 4, 5 & 6. Annexure I (refer page no 1317)</p> <p>2. The T.Y.B.A. Portuguese syllabus will be presented in the next B.O.S.</p> <p>ii) Recommendations regarding course of study in the subject or group of subjects at the postgraduate level.</p> <p>1. The following 5 credit core courses of the M.A. Portuguese program of 75 hours duration, were converted to 4 credit courses of 60 hours duration thus going back to the original course codes. (ANNEXURE 7).</p> <p>2. The AC may please approve the following VRPP Courses, PRO 125 Heritage(s) of Portuguese Influence in the Indian Ocean’s Borders and PRO 126 Methods of Language Documentation of the Cunha Rivara Chair and PRO 422 Contemporary Music: the Ritual of Music of the Anthony Gonsalves Chair, passed by the B.O.S. of Portuguese on 10th November 2017 and approved by the Vice Chancellor.</p> <p>Two VRPP Western Music courses under the Anthony Gonsalves Chair, viz. PRO 423 Contemporary Musical Notation Foundations of Western Music and PRO 424 Choral Singing Music was approved. (ANNEXURE 8)</p> <p>PART B</p> <p>i) Scheme of Examinations at the undergraduate level. NIL</p> <p>ii) Panel of examiners for different examinations at the under-graduate level: NIL</p> <p>iii) Scheme of Examinations at the post-graduate level : NIL</p> <p>iv) Panel of examiners for different examinations at the post-graduate level: NIL</p>

PART C

- i) Recommendation regarding preparation and publication of selection of reading material in any subject or group of subject or group of subjects and name of persons recommended for appointment to make the selection.
NIL

PART D

Recommendations regarding general academic requirements in the Departments of University or affiliated Colleges: **NIL**

PART E

- i) Recommendations of text books for the courses of study at the under-graduate level: **NIL**
- ii) Recommendations of text books for the courses of study at the post-graduate level: **NIL**

PART F: Important points for consideration/approval of Academic Council

The important points / recommendations of BOS that require consideration / approval of Academic Council

- A)** The syllabus for S.Y.B.A. Portuguese for the semesters III and IV.
- B)** The Portuguese BOS members have till date approved of six Western Music Courses. The members stressed that, in the future for a discussion on Western Music Courses to be permitted, it would be necessary that the Course coordinator, Course instructor and two western Music experts be present at the B.O.S. meeting, to discuss the V.R.P.P. Western Music courses.

ii) The declaration by the Chairman that the minutes were read out by the Chairman at the meeting itself.

The meeting ended with the closing remarks by Prof. Ishrat Khan, H.O.D. and Chairperson Department of Portuguese & Lusophone Studies at 2:00 p.m.

Date: 8th February, 2018
Place: Goa University

(Prof. Ishrat B. Khan)
Signature of the Chairman

PART G:

Remark of the Dean of the Faculty of Languages & Literature:

- i. The Minutes are in order.
- ii. The minutes may be placed before the Academic Council. (with remark, if any)
- iii. May be recommended for approval of the Academic Council.

	<p>Date: 08/02/2018 Place: Goa University</p> <p align="right">(Prof. Ishrat B. Khan) Signature Dean, Faculty of Languages & Literature</p> <p align="right">(Back to Index)</p>
D 3.20	<p>Minutes of the meeting of Ad-hoc Board of Studies in International Hospitality Management held on 08/02/2018.</p> <p>Part A.</p> <p>i. Recommendations regarding courses of study in the subject or group of subjects at the undergraduate level: Introductory Course in Food Microbiology Introductory Food Science Basic Nutrition Hygiene, Health and Safety</p> <p>ii. Recommendations regarding courses of study in the subject or group of subjects at the postgraduate level:</p> <p align="center">Annexure I (refer page no1371)</p> <p>Part B</p> <p>i. Scheme of Examinations at undergraduate level: NIL</p> <p>ii. Panel of examiners for different examinations at the undergraduate level: NONE</p> <p>iii. Scheme of Examinations at postgraduate level: NIL</p> <p>iv. Panel of examiners for different examinations at post-graduate level: NONE</p> <p>Part C.</p> <p>i. Recommendations regarding preparation and publication of selection of reading material in the subject or group of subjects and the names of the persons recommended for appointment to make the selection: NIL</p> <p>Part D</p> <p>i. Recommendations regarding general academic requirements in the Departments of University or affiliated colleges: NIL</p> <p>ii. Recommendations of the Academic Audit Committee and status thereof: NONE</p> <p>Part E.</p> <p>i. Recommendations of the text books for the course of study at undergraduate level:</p> <p align="center">Introductory Course in Food Microbiology Introductory Food Science Basic Nutrition Hygiene, Health and Safety</p>

D 3.19 Minutes of the meeting of Board of Studies in Portuguese held on 08/02/2018

Annexure I

PRC-001

LITERARY PROSE

S.Y.B.A. (General)

Semester III

Number of Hours: 60

4 credits

OBJECTIVES:

- To read of short narratives and short stories in Portuguese that showcase the Goan and Lusophone literature.
- To understand the structure of this text typology and the ideas and concepts of the tales.
- To analyse the text according to the linguistic codes and figures of speech and the parts of the narrative.
- To develop linguistic competences and the knowledge of literature.
- Desenvolver as competências linguísticas e os conhecimentos literários.

LEARNING OUTCOMES:

At the end of this Course the students will be able to:

- To identify the topic and the plot of the story.
- To distinguish the elements of the narrative.
- To summarise and to interpret the main ideas of the short story.
- To fill in a reading report based on the analysis and interpretation of the narrative.

SYLLABUS

Module 1

2 credits (30 hours)

- Short stories by Portuguese writers: reading, analysis and interpretation
- Topic and plot
- The elements of the narrative: time, space and characters.
- Narration and description
- The perspective of the narrator: omniscient and limited.

Module 2

1 credit (15 hours)

- Short stories of Goan writers: reading, analysis and interpretation
- Topic and plot
- The elements of the narrative: time, space and characters.

[\(Back to Index\)](#) [\(Back to Agenda\)](#)

- Narration and description
- The perspective of the narrator: omniscient and limited.

Module 3

1 credit (15 hours)

- Short stories of Brazilian and African writers: reading, analysis and interpretation
- Topic and plot
- The elements of the narrative: time, space and characters.
- Narration and description
- The perspective of the narrator: omniscient and limited.

ACTIVITIES AND PRACTICE:

1. Filling in a reading report based on the analysis and interpretation of the narrative
2. Expressive reading and role play.
3. Summary writing of the story.
4. Online research of authors biography and bibliography.

METHOD(S) AND TIMING OF ASSESSMENT

Intra-Semester Assessment (2 ISAs) 20% (20 marks) and **Semester End Examination** (SEE) 80% (80 marks)

SEE: The final exam will consist of a written test – duration 2 hours; 80 marks

BIBLIOGRAPHY:

- Melo, João de (2001). Antologia do Conto Português. Lisboa, Dom Quixote
- Silva, Mendes (2000), Português Contemporâneo – Antologia e Compêndio Didático, Lisboa, Dom Quixote
- Moriconi, Italo (org.), (2015), Os Cem Melhores Contos Brasileiros do Século, Rio de Janeiro, Editora Objetiva Ltda.
- Saúte, Nelson (org.), (2000), As mãos dos Pretos – Antologia do Conto Moçambicano, Lisboa, Dom Quixote
- Noronha, Carmo de (1995), Contos e Narrativas, Pangim, Maureen & Camvet Publishers
- Rocha, Elsa (2005), Vivências Partilhadas, Pangim, Third Millennium
- Devi, Vimala (1963), Monção, Dédalo

ADDITIONAL BIBLIOGRAPHY:

- Seabra, Manuel de & Devi, Vimala (1971), A literatura indo--portuguesa, Volumes 1-2.

RECOMMENDED SITES

- Biblioteca Digital Instituto Camões <http://cvc.institutocamoes.pt/conhecer/biblioteca-digital-camoes.html>
- CPLP - Comunidade dos Países de Língua Portuguesa

<http://www.cplp.org>

- Porto Editora - Infopédia

<http://www.infopedia.pt/default.jsp?qsFiltro=14>

ANNEXURE 2

PRG-003 PORTUGUESE LANGUAGE III
S.Y.B.A. (General)
Semester III
2018-2019

<u>Course Title</u>	PORTUGUESE LANGUAGE LEVEL III (A 2.1)
<u>Course Duration</u>	Semester III
<u>Aims</u>	<p>In consonance with the overall aims of the degrees offered in the U.G., these modules will:</p> <ul style="list-style-type: none"> ❑ focus on developing the students' written and aural/oral communicative competence in the foreign language (including fluency, grammatical and lexical accuracy and range) ❑ facilitate students' ability to establish and maintain effective social and working relations with speakers of the foreign language.
<u>Objectives</u>	<p>At the end of these modules students will have gained knowledge of:</p> <ul style="list-style-type: none"> ❑ the basic lexical and grammatical structures and their uses in written and oral communication <p>In addition they will have gained experience in:</p> <ul style="list-style-type: none"> ❑ reading for information using material of appropriate complexity and length ❑ listening for information ❑ developing study skills: using audio and video aids. <p align="right">(Back to Index) (Back to Agenda)</p>
<u>Learning Outcomes</u>	Can understand sentences and frequently used expressions related to areas of most immediate relevance (e.g. very basic personal and family information, shopping, local geography, employment). Can communicate in simple and routine tasks requiring a simple and direct exchange of information on familiar and routine matters. Can describe in simple terms aspects of his/her background, immediate environment and matters in areas of immediate need.

<u>Teaching & Learning Methods</u>	Communicative approach and teaching-learning process based on classroom tasks. The emphasis in a communicative task is on successful task completion and consequently the primary focus is on meaning as learners realise their communicative intentions. However, in the case of tasks designed for language learning or teaching purposes, performance is concerned both with meaning and the way meanings are comprehended, expressed and negotiated.
<u>Lectures</u> <u>Number of contact teaching hours/credits</u>	60 hours; 4 hours per week; 15 weeks / 4 credits
<u>Method(s) and Timing of Assessment</u> Intra-Semester Assessment (2 ISAs) 20% (20 marks) and Semester End Examination (SEE) 80% (80 marks) SEE: The final exam will consist of written and oral comprehension and written and oral expression – duration 2 hours; 80 marks	
<p><u>Syllabus</u></p> <p>Module 1: ORAL COMPREHENSION / ORAL PRODUCTION AND INTERACTION 1 credit Simple description or presentation of people, living or working conditions, daily routines, likes/dislikes, etc. as a short series of simple phrases and sentences linked into a list; phrases and expressions related to areas of most immediate priority (e.g. very basic personal and family information, shopping, local geography, employment) provided speech is clearly and slowly articulated; instructions on equipment encountered in everyday life –such as a public telephone.</p> <p>Module 2: READING COMPREHENSION 1 credit Short, simple texts on familiar matters of a concrete type which consist of high frequency everyday or job-related language; basic types of standard routine letters and faxes (enquiries, orders, letters of confirmation, etc.) on familiar topics; texts containing the most common words, including some shared international words; information in simple everyday material such as advertisements, brochures, menus and timetables; signs and notices in public places, such as streets, restaurants, railway stations and in workplaces.</p> <p>Module 3: WRITING SKILLS 1 credit Short, simple formulaic notes relating to matters in areas of immediate need; personal letters expressing thanks and apology; basic descriptions of events and activities; simple personal letters expressing thanks and apology or most recent job; describe past activities and personal experiences.</p>	

Module 4: GRAMMAR AND VOCABULARY

1

credit

Vocabulary to conduct routine, everyday transactions involving familiar situations and topics and a narrow repertoire dealing with concrete everyday needs.

- Intensive reading of selected texts;
- Verbs - Future and Conditional. The use of *Infinitivo Pessoal* and compound tenses.
- Further knowledge of Prepositions and Conjunctions;
- Direct and Indirect Speech.
- Proverbs and useful expressions;
- Vocabulary: acquisition of practical vocabulary concerning entertainment, culture and art; communications and information technology;
- Intensive grammar exercises, vocabulary & conversation, exemplifying a correct use of grammar structures.

TEMAS/THEMES:

1. Relações sociais (Relations with other people)
2. Serviços (Services)
3. Tempos livre e divertimentos (Free time, entertainment)
4. Condições climatéricas (Weather)
5. Alimentação (Food and drink)
6. Saúde e cuidados com o corpo (Health and body care)

Note: The acquisition of these grammar skills will depend on simple and practical examples followed by intense experimental self-testing.

Work Requirements

Weekly aural, oral and written exercises; once a week the Language Laboratory facilities will be used.

Reading References

Required books:

- **Português XXI Nível 2** (book and CD), by Ana Tavares (Coord. By Renato Borges de Sousa), edited by LIDEL, Lisboa-Portugal;
- **Português XXI Nível 2 - Caderno de Exercícios** (Livro segundo o novo Acordo Ortográfico) by Ana Tavares, edited by LIDEL, Lisboa-Portugal.

Recommended books:

- **Portuguese in three Months**, by Maria Fernanda Allen, Hugo's Language Books;
- **Essential Portuguese Grammar**, by Alexander da R. Prista, New York, Dover Publications
- **Compêndio de Gramática Portuguesa**, by J.M.Nunes Figueiredo & A.Gomes Ferreira, Porto, Porto Editora;
- **Guia Prático dos Verbos Portugueses**, by Deolinda Monteiro & B. Pessoa, LIDEL, Lisboa;
- **The New Michaelis Dictionary(English-Portuguese/Portuguese-English)**, Melhoramentos, São Paulo;

Other suitable books and materials will be recommended at the beginning of the course.

ANNEXURE 3

Semester III

Number of Hours: 60

4 credits

OBJECTIVES:

- To develop written skills on journalistic texts.
- To develop the skills of graphic aspects of the text
- To understand the role of written press.
- To develop the partnership and to promote the spirit of team work.
- To develop the awareness of duty to achieve the goals and the objectives proposed.

LEARNING OUTCOMES:

At the end of this Course the students will be able to:

- Produce texts and newspaper sections.
- Setup a student newspaper.
- Select the matter with relevant public interest.
- Identify the sections of a newspaper.
- Release a semestral publication.

SYLLABUS

Module 1

1 credit (15 hours)

- The journalistic language and style.
- The sections of the newspaper: articles, opinion articles, editorial, report, interviews, advertisement, etc.
- Graphic design: columns, arrangement of pages, illustrations and images.
- Titles, subtitles and paratextual aspects of a newspaper.

Module 2

1 credit (15 hours)

- Journalism writing: the invert pyramid, the lead, the journalistic style and related features.
- The writing process: prewriting, writing and revision.
- The advertisements: structure and format.

Module 3

1 credit (30 hours)

- Workshop: collaborative project of setting a student newspaper.
- Interaction with invited journalists
- Study visit to newspaper publishers and advertising agencies.

ACTIVITIES AND PRACTICE:

- Collection, reading and analysis of Goan newspapers and some in Portuguese language.
- Production of simple texts following the journalistic style and structure.
- Participation in talks and interactions with journalists (resource persons)
- Participation in workshops for setting up a student newspaper to be published at the end of the semester.

METHOD(S) AND TIMING OF ASSESSMENT

Intra-Semester Assessment (2 ISAs) 20% (20 marks) and **Semester End Examination** (SEE) 80% (80 marks)

SEE: The final exam will consist of a written test – duration 2 hours; 80 marks

BIBLIOGRAPHY:

- Norton, C. (2001). *Os Mecanismos da Escrita Criativa*. Lisboa, Temas e Debates.
- Nascimento, Zacarias & Pinto, José Manuel de Castro (2005), *A Dinâmica da Escrita*. Lisboa, Plátano Editora
- Philips, Angela (2006), *Good Writing for Journalists*, Sage

ADDITIONAL BIBLIOGRAPHY:

- Local and national newspapers
- Foreign newspapers in Portuguese language

RECOMMENDED SITES

- Several online editions of newspapers and periodicals

ANNEXURE 4

PRC-002 CHRONICLES & TRAVELOGUES
S.Y.B.A. (General)
Semester IV

Number of Hours: 60

4 credits

OBJECTIVES:

- To read and to interpret the main ideas of the text.
- To identify the textual structure of the Chronicles and Travelogues.
- To find the objectivity and the subjectivity in the text.
- To identify the description details in the text.

LEARNING OUTCOMES:

At the end of this Course the students will be able to:

- Summarise the narrative of the first-person novel.
- Interpret the communicative aspect of the chronicle and travelogue.
- Divide the text into segments.
- Identify specific vocabulary and figures of speech.

- Read critically a first-person narrative.

SYLLABUS

Module 1

1 credit (15 hours)

- Chronicles; theme and subject matter
- Biography and bibliography of the author

Module 2

1 credit (15 hours)

- Newspaper chronicles and opinion article
- The argumentative sequence of the text.

Module 3

2 credits (30 hours)

- Travelogues; travellers in Goa and India
- Travel diaries and accounts: *O Roteiro da Primeira Viagem de Vasco da Gama à Índia* by Álvaro Velho
- Excerpts of the *Peregrination* of Fernão Mendes Pinto
- *O Murmúrio do Mundo* by Almeida Faria

ACTIVITIES AND PRACTICE:

1. To fill in a reading report
2. To summarise and to interpret the main ideas of the account.
3. Online research of authors biography and bibliography.

METHOD(S) AND TIMING OF ASSESSMENT

Intra-Semester Assessment (2 ISAs) 20% (20 marks) and **Semester End Examination** (SEE) 80% (80 marks)

SEE: The final exam will consist of a written test – duration 2 hours; 80 marks

BIBLIOGRAPHY:

- Velho, Alvaro (1987), *O Roteiro da Primeira Viagem de Vasco da Gama à Índia*, Lisboa, Edições Europa-América.
- Pinto, Fernão Mendes, *Peregrination* (excerpts)
- Faria, Almeida (2016), *O Murmúrio do Mundo*, Lisboa, Tinta da China

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A selection of other texts will provided by the faculty in charge

RECOMMENDED SITES

- Biblioteca Digital Instituto Camões <http://cvc.institutocamoes.pt/conhecer/biblioteca-digital-camoes.html>

- CPLP - Comunidade dos Países de Língua Portuguesa

<http://www.cplp.org>

- Porto Editora - Infopédia

<http://www.infopedia.pt/default.jsp?qsFiltro=14>

ANNEXURE 5

PRG-004 PORTUGUESE LANGUAGE IV
S.Y.B.A. (General)
Semester IV

<u>Course Title</u>	PORTUGUESE LANGUAGE LEVEL III (A 2.2)
<u>Course Duration</u>	Semester IV
<u>Aims</u>	<p>In consonance with the overall aims of the degrees offered in the U.G., these modules will:</p> <ul style="list-style-type: none"> ❑ focus on developing the students' written and aural/oral communicative competence in the foreign language (including fluency, grammatical and lexical accuracy and range) ❑ facilitate students' ability to establish and maintain effective social and working relations with speakers of the foreign language.
<u>Objectives</u>	<p>At the end of these modules students will have gained knowledge of:</p> <ul style="list-style-type: none"> ❑ the basic lexical and grammatical structures and their uses in written and oral communication <p>In addition they will have gained experience in:</p> <ul style="list-style-type: none"> ❑ reading for information using material of appropriate complexity and length ❑ listening for information ❑ developing study skills: using audio and video aids.
<u>Learning Outcomes</u>	Can understand sentences and frequently used expressions related to areas of most immediate relevance (e.g. very basic personal and family information, shopping, local geography, employment). Can communicate in simple and routine tasks requiring a simple and direct exchange of information on familiar and routine matters. Can describe in simple terms aspects of his/her background, immediate environment and matters in areas of immediate need.
<u>Teaching & Learning Methods</u>	Communicative approach and teaching-learning process based on classroom tasks. The emphasis in a communicative task is on successful task completion and consequently the primary focus is on meaning as learners realise their communicative intentions. However, in the case of tasks designed for language learning or teaching purposes, performance is concerned both with meaning and the way meanings are comprehended, expressed and negotiated.

<u>Lectures</u> <u>Number of contact teaching hours/credits</u>	60 hours; 4 hours per week; 15 weeks / 4 credits
<u>Method(s) and Timing of Assessment</u> Intra-Semester Assessment (2 ISAs) 20% (20 marks) and Semester End Examination (SEE) 80% (80 marks) SEE: The final exam will consist of written and oral comprehension and written and oral expression – duration 2 hours; 80 marks	
<u>Syllabus</u> <div style="display: flex; justify-content: space-between;"> <div> Module 1: ORAL COMPREHENSION / ORAL PRODUCTION AND INTERACTION credit Simple description or presentation of people, living or working conditions, daily routines, likes/dislikes, etc. as a short series of simple phrases and sentences linked into a list; phrases and expressions related to areas of most immediate priority (e.g. very basic personal and family information, shopping, local geography, employment) provided speech is clearly and slowly articulated; instructions on equipment encountered in everyday life –such as a public telephone. </div> <div>1</div> </div> <div style="display: flex; justify-content: space-between;"> <div> Module 2: READING COMPREHENSION credit Short, simple texts on familiar matters of a concrete type which consist of high frequency everyday or job-related language; basic types of standard routine letters and faxes (enquiries, orders, letters of confirmation, etc.) on familiar topics; texts containing the most common words, including some shared international words; information in simple everyday material such as advertisements, brochures, menus and timetables; signs and notices in public places, such as streets, restaurants, railway stations and in workplaces. </div> <div>1</div> </div> <div style="display: flex; justify-content: space-between;"> <div> Module 3: WRITING SKILLS credit Short, simple formulaic notes relating to matters in areas of immediate need; personal letters expressing thanks and apology; basic descriptions of events and activities; simple personal letters expressing thanks and apology or most recent job; describe past activities and personal experiences. </div> <div>1</div> </div> <div style="display: flex; justify-content: space-between;"> <div> Module 4: GRAMMAR AND VOCABULARY credit - Vocabulary to conduct routine, everyday transactions involving familiar situations and topics and a narrow repertoire dealing with concrete everyday needs. - Further knowledge of the use of grammar structures. Verbs. Subjunctive. Correct use of Prepositions and Conjunctions; Passive and Active Voice; - Relative pronouns. - Possessive pronouns without article. </div> <div>1</div> </div>	

- Idiomatic Expressions and Proverbs;
- Specialized vocabulary: professions, business, hobbies and scientific areas;

TEMAS/THEMES:

1. Serviços médicos (Health and medical aids)
2. Imprensa e notícias (Press and media)
3. Compras e comércio (shopping)
4. Modo de vida nas grandes cidades (The life in the city)
 - ☐ Hábitos, costumes, atividades de diversão
 - ☐ Espaços de habitação
 - ☐ Espaços de compras
 - ☐ Meios de deslocação e transporte
5. Ambiente (*Environment*)
 - ☐ Proteção da natureza
 - ☐ Consciência ecológica
6. Outros países de língua portuguesa (Other Portuguese Speaking Countries)
 - ☐ Manifestações culturais
 - o Feriados laicos
 - ☐ Gastronomia
 - Arte
 - ☐ Significado
 - ☐ Eventos celebrativos

Note: The acquisition of these grammar skills will depend on simple and practical examples followed by intense experimental self-testing.

Work Requirements

Weekly aural, oral and written exercises; once a week the Language Laboratory facilities will be used.

Reading References

Required books:

- **Português XXI Nível 2** (book and CD), by Ana Tavares (Coord. By Renato Borges de Sousa), edited by LIDEL, Lisboa-Portugal;
- **Português XXI Nível 2 - Caderno de Exercícios** (Livro segundo o novo Acordo Ortográfico) by Ana Tavares, edited by LIDEL, Lisboa-Portugal.

Recommended books:

- **Portuguese in three Months**, by Maria Fernanda Allen, Hugo's Language Books;
- **Essential Portuguese Grammar**, by Alexander da R. Prista, New York, Dover Publications
- **Compêndio de Gramática Portuguesa**, by J.M.Nunes Figueiredo & A.Gomes Ferreira, Porto, Porto Editora;
- **Guia Prático dos Verbos Portugueses**, by Deolinda Monteiro & B. Pessoa, LIDEL, Lisboa;
- **The New Michaelis Dictionary(English-Portuguese/Portuguese-English)**, Melhoramentos, São Paulo;

Other suitable books and materials will be recommended at the beginning of the course.

ANNEXURE 6

PRS-002 READING, LISTENING AND SINGING THE FADO
S.Y.B.A. (General)

Semester IV

Number of Hours: 60

4 credits

OBJECTIVES:

- Recognize procure the history of Fado and its possible roots.
- To find out the tradition of Fado in Goa.
- To develop the linguistic competence in its various aspects, lexical, grammatical, phonetic.
- To develop the oral expression, the intonation, fluency and communicative capacity through the reading and songs.
- To promote socialization through the group work.

LEARNING OUTCOMES:

At the end of this Course the students will be able to:

- Identify the various genres of Fado.
- Read and interpret poems and to adapt them to the Fado.
- Research and utilize available resources online on Fado and some project that propose a dynamic approach focussing in interactive activities that integrate music, videoclips and karaoke in the teaching and learning process of Portuguese as foreign language.
- Perform Fados.

SYLLABUS

Module 1

1 credit (15 hours)

- Brief history of Fado; roots and influences.
- Fado in Goa; precursors and main protagonists today.
- Events on Fado in Goa; Contests, workshops and festivals.
- Genres and features of Fado

Module 2

1 credit (15 hours)

- Portuguese Fadistas; biography and listening to songs; research websites and other online sources.
- Goan Fadistas; biography and listening to songs; meetings and interviews with fadistas in Goa.

Module 3

2 credits (30 hours)

- Workshop 1: expressive reading and interpretation of poems.
- Workshop 2: performing Fados.
- Workshop 3: performing Fados.

Note: The workshops 2 & 3 will be conducted by Goan fadistas (Resource Persons); Fado de Goa by Taj group, CLP-Camões and other institutions will support these workshops. Sonia Sirsat, Franz Schubert Cotta, Nadia Rebelo, Loraine Alberto among other Goan fadistas will be invited as resource persons/visiting faculty.

ACTIVITIES AND PRACTICE:

- Research of information about fado, Portuguese and Goan fadistas on books and websites.
- Reading and interpretation of lyrics.
- Interaction and interviews with Goan fadistas.
- Participation in workshops to develop the skills in reading and performing fado.

METHOD(S) AND TIMING OF ASSESSMENT

Intra-Semester Assessment (2 ISAs) 20% (20 marks) and **Semester End Examination** (SEE) 80% (80 marks)

SEE: The final exam will consist of a written test – duration 2 hours; 80 marks

BIBLIOGRAPHY:

- Carvalho, Rubem de (1994), As Músicas do Fado, Porto: Campo das Letras Editores SA.
- Santos, Vítor Pavão dos (1987), Amália: Uma Biografia, Lisboa: Contexto Editora Lda
- Carvalho, Pinto de (Tinop), 1994 (1903), História do Fado, Lisboa: Dom Quixote.

RECOMMENDED SITES

- <http://www.museudofado.pt/>
- Biblioteca Digital Instituto Camões <http://cvc.institutocamoes.pt/conhecer/biblioteca-digital-camoes.html>

ANNEXURE 7

	COURSE CODE	COURSE TITLE	CREDITS	HOURS	MARKS
DEPA RTME NT OF PORT UGUE SE	PRC 101	Introduction to Literary Studies	4	60	100
	PRC 102	History of Portuguese Literature I	4	60	100
	PRC 103	History of Portuguese Literature II	4	60	100
	PRC 104	History of Portuguese Language	4	60	100
	PRC 105	Introduction to Portuguese Linguistics	4	60	100
	PRC 106	Introduction to Portuguese Culture	4	60	100
M.A. IN	PRC 107	Portuguese Literature I	4	60	100
	PRC 108	Portuguese Literature II	4	60	100

PORTUGUESE LITERATURE AND CULTURE

PRC-101 INTRODUCTION TO LITERARY STUDIES

2018-2019

<u>Course Title</u>	INTRODUCTION TO LITERARY STUDIES
<u>CourseDuration</u>	Semester I

<u>Objectives</u>	<p>At the end of this course students will have gained knowledge of:</p> <ul style="list-style-type: none"> ❑ concepts of literary texts and works; ❑ esthetics and styles of the literary language; ❑ literary categories in prose and poetry; ❑ literary periods: characterization and dynamics; ❑ complex structures used in literary texts, prose and poetry, and in essays. <p>In addition they will be able:</p> <ul style="list-style-type: none"> ❑ to read, understand and discuss literary texts such as novels, short tales. ❑ to identify the most characteristic aspects of Portuguese literature and culture. ❑ to acquire technical and practical knowledge in order to enable the student to approach the literary text, considered as a communicative discourse and a semiotic system through reading, analysis and interpretation. ❑ to recognize the indicators of literature in a written text. ❑ to encourage quality productive written work adjusted to communicative intentionality. ❑ to relate figures of speech in the literary text with semantic and meaningful implications of writing process.
<u>Teaching & Learning Methods</u>	<u>Number of contact teaching hours/credits</u>
<u>Lectures</u>	60 hours; 4 hours per week; 15 weeks / 4 credits
<u>Method(s) and Timing of Assessment</u> . Internal Assessment performance: 4 best of 5 Assessments/tests conducted on Saturday at the end of every 3 weeks of classes (12 hours teaching hours contact)– 50 marks <u>Semester-End Exam:</u> 2 hour written examination. The written examination will consist of two topics out of four. – 50 marks	

Syllabus

- Introduction to the concept of literature; boundaries of a literary text; specifications of the literary language; the socio-cultural dimension of literature; General forms of literature – module 1 (12 hrs)
- Literary Language and Literary Texts; semiotics in literature – module 2 (12 hrs)
- Poetry: creativity and factors; the lyric text: the main properties of the poem; expression poetic and metaphor – module 3 (12 hrs)
- Literary narrative: levels and categories; Narrator's point of view – module 4 (10 hrs)
- Literary evolution, periods and trends: Classicism, Romanticism, Realism and Modernism – (8 hrs)
- Works and writers and their relation with the readers and the public – module 6 (6 hrs)

Work Requirements

- Reading of literary texts in Portuguese: criticism and application of concepts.
- Presentation of working material by the teacher.
- Reading of selected literary texts. (functional, recreational, analytical e critical).
- Audio-visual comprehension exercises.

Reading References

Required books:

- Reis, Carlos, (1997), *O Conhecimento da Literatura*, Coimbra, Almedina.
- Reis, Carlos, (1997), *Técnica e Análise Textual*, Coimbra, Almedina.
- Frye, N., (1977), *The Anatomy of Criticism, Four Essays*, New Jersey, Princeton University Press
- Varga, A.K., (1981), *Teoria de Literatura*, Lisboa, Editorial Presença.

Recommended books:

- ***Teoria da Literatura***, by R. Wellek and A. Warren, Lisboa, 1962
- ***Teoria da Literatura***, by Victor Aguiar e Silva, Coimbra, 1965
- ***Semiótica, uma introdução***, by Luís Carmelo, Lisboa, 2003
- ***A Poética***, by Aristóteles, Lisboa, Fundação Calouste Gulbenkian, 2002
- ***História da Literatura Portuguesa***, by António José Saraiva and Óscar Lopes, Porto 1987
- ***História da Literatura Portuguesa*** (7 Vols.), Alpha Editora, Lisboa, 1987
- ***Dicionário da Literatura Portuguesa***, by José Pedro Machado, Lisboa 1987

Other suitable books and materials will be required or recommended at the beginning of the course

PRC-102 - HISTORY OF PORTUGUESE LITERATURE I
2018-2019

<u>Course Title</u>	HISTORY OF PORTUGUESE LITERATURE I	
<u>Course Duration</u>	Semester I	
<u>Objectives</u>	<p>At the end of this course students will have gained knowledge of:</p> <ul style="list-style-type: none">❑ Historical and cultural contributions to Portuguese literature along the centuries;❑ different periods of the evolution of Portuguese language and literature;❑ the characteristics of literary works in each period of the evolution of the Portuguese literature from Middle Age to the 18th century. <p>In addition they will have gained experience in:</p> <ul style="list-style-type: none">❑ reading, understanding and discussing texts or essays related to the evolution of Portuguese literature.❑ identifying the most important characteristic aspects of Portuguese literature and culture.	
<u>Teaching & Learning Methods</u>		<u>Number of contact teaching hours/credits</u>
<u>Lectures</u>		60 hours; 4 hours per week; 15 weeks / 4 credits
<u>Method(s) and Timing of Assessment</u>		
<p>. Internal Assessment performance:</p> <p>4 best of 5 Assessments/tests conducted on Saturday at the end of every 3 weeks of classes (12 hours teaching hours contact)– 50 marks</p> <p><u>Semester-End Exam:</u></p> <p>2 hour written examination. The written examination will consist of two topics out of four. – 50 marks</p>		
<u>Syllabus</u>		
<ul style="list-style-type: none">- Acquisition of basic concepts related to literature and literary texts as part of History of Literature.- Periodization and linguistics basis; the first literary models – module 1 (8 hrs)- The early epoch: the Medieval poetry and prose – module 2 (14 hrs)- The chronicles by Fernão Lopes and poetry of the Court - module 3 (10 hrs)- The Renaissance period: the theatre of Gil Vicente, Luis de Camões and the Epic poem of “Lusíadas”, the Chronicles and Historiography related to the Maritime Voyages – module 4 (16 hrs)- The Baroque period, the Arcades and the Neoclassicism – module 5 (12 hrs)		
<u>Work Requirements</u>		
<ul style="list-style-type: none">- Research and reading of essays about different issues concerning the History of Portuguese Literature.		

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Reading References**Required books:**

- ***História da Literatura Portuguesa***, by António José Saraiva and Óscar Lopes, Porto 1987
- ***História da Literatura***, by Maria Leonor Carvalhão Buescu, Lisboa 1991

Recommended books:

- ***Breve História da Literatura Portuguesa - Períodos Literários***, Texto Editora, Lisboa, 2005
- ***História da Literatura Portuguesa*** (7 Vols.), Alpha Editora, Lisboa, 1987
- ***História do Teatro Português***, by Luiz Francisco Rebello, Lisboa-Portugal, 1968
- ***História de Portugal*** (3 Vols), by A. Oliveira Marques, Lisboa, 1990
- ***Dicionário da Literatura Portuguesa***, by José Pedro Machado, Lisboa 1987
- ***Perspectiva Histórica da Poesia Portuguesa***, by João Gaspar Simões, Lisboa, 1976

Other suitable books and materials will be required or recommended at the beginning of the course

PRC-103 - HISTORY OF PORTUGUESE LITERATURE II
2018-2019

<u>Course Title</u>	HISTORY OF PORTUGUESE LITERATURE II	
<u>CourseDuration</u>	Semester II	
<u>Objectives</u>	At the end of this course students will have gained knowledge of: <ul style="list-style-type: none">❑ Historical and cultural contributions to Portuguese literature along the centuries;❑ different periods of the evolution of Portuguese language and literature;❑ the characteristics of literary works in each period of the evolution of the Portuguese literature from Baroque Period to the 20th. century; In addition they will have gained experience in: <ul style="list-style-type: none">❑ reading, understanding and discussing texts or essays related to the evolution of Portuguese literature.❑ identifying the most important characteristic aspects of Portuguese literature and culture during 19th. & 20th. centuries.	
<u>Teaching & Learning Methods</u>	<u>Number of contact teaching hours/credits</u>	
<u>Lectures</u>	60 hours; 4 hours per week; 15 weeks / 4 credits	
<u>Method(s) and Timing of Assessment</u>		
. Internal Assessment performance: 4 best of 5 Assessments/tests conducted on Saturday at the end of every 3 weeks of classes (12 hours teaching hours contact)– 50 marks <u>Semester-End Exam:</u> 2 hour written examination. The written examination will consist of two topics out of four. – 50 marks		

Syllabus

- Precedents to the Contemporary Portuguese Literature;
- 19th. & 20th. Centuries: Romanticism and Realism - Almeida Garrett, Camilo Castelo Branco, Eça de Queirós and others – module 1 (15 hrs)
- From Symbolism to Fernando Pessoa; the Orphean generation - module 2 (15 hrs)
- The group of *Presença*; the Second Modernism and the Neo-Realism – module 3 (15 hrs)
- Contemporary trends: the Revolution of April 25th. and its impact in literature; José Saramago as the Nobel Prize winner and its importance; Perspectives for the 21st. century – module 4 (15 hrs)

Work Requirements

- Research and reading of essays about different issues concerning the History of Portuguese Literature.

Reading References**Required books:**

- ***História da Literatura Portuguesa***, by António José Saraiva and Óscar Lopes, Porto 1987
- ***História da Literatura***, by Maria leonor Carvalhão Buescu, Lisboa 1991

Recommended books:

- ***História da Literatura Portuguesa***(7 Vols.), Alpha Editora, Lisboa, 1987
- ***História do Teatro Português***, by Luiz Francisco Rebello, Lisboa-Portugal, 1968
- ***História de Portugal*** (3 Vols), by A. Oliveira Marques, Lisboa, 1990
- ***Dicionário da Literatura Portuguesa***, by José Pedro Machado, Lisboa 1987
- ***Perspectiva Histórica da Poesia Portuguesa***, by João Gaspar Simões, Lisboa, 1976

Other suitable books and materials will be required or recommended at the beginning of the course

PRC104 - HISTORY OF PORTUGUESE LANGUAGE**2010-2012**

<u>Course Title</u>	HISTORY OF PORTUGUESE LANGUAGE
<u>CourseDuration</u>	Semester I
<u>Objectives</u>	<p>At the end of this course students will have gained knowledge of:</p> <ul style="list-style-type: none"> ❑ the origin of Portuguese language; ❑ the cultural contributions to Portuguese language along the centuries; ❑ the history and evolution of Portuguese language; ❑ the cultural diversity that the Portuguese language entails as the official language of eight countries and as a language spoken worldwide. <p>In addition they will have gained experience in:</p> <ul style="list-style-type: none"> ❑ reading, understanding and discussing texts or essays related to the origin and evolution of Portuguese language. ❑ identifying the most characteristic aspects of Portuguese language ❑ understanding and comparing different internal and external aspects of Portuguese language within CPLP (Comunidade dos Países de Língua Portuguesa).

<u>Teaching & Learning Methods</u>	<u>Number of contact teaching hours/credits</u>
<u>Lectures</u>	60 hours; 4 hours per week; 15 weeks / 4 credits
<u>Method(s) and Timing of Assessment</u> . Internal Assessment performance: 4 best of 5 Assessments/tests conducted on Saturday at the end of every 3 weeks of classes (12 hours teaching hours contact)– 50 marks <u>Semester-End Exam:</u> 2 hour written examination. The written examination will consist of two topics out of four. – 50 marks	
<u>Syllabus</u> - Introduction to Portuguese culture in the context of the early European history – module 1 (4 hrs) - From Latin to the first texts in Portuguese (13 th .century): historical events; phonetic evolution from Latin; evolution of the grammatical structures and vocabulary – module 2 (8 hrs) - European Portuguese: autonomy and evolution since 14 th . century; Portuguese language as the official language of Portugal and its first written grammar – module 3 (12 hrs) - The standardization of Portuguese; the two phases of Modern Portuguese (from 16 th to 18 th century and 19 th and 20 th centuries) – module 4 (12 hrs) - Portuguese language in Brazil, in Africa and in Asia: historical events; spread of the language as lingua franca and official Language – module 5 (12 hrs) - Concepts, varieties and diversification of cultural and linguistic aspects among Portuguese speaking Countries – module 6 (12 hrs)	
<u>Work Requirements</u> - Research and reading of essays about the history and evolution of Portuguese language.	
<u>Reading References</u> <u>Required books:</u> - <i>História da Língua Portuguesa</i> , by Paul Theyssier, Edited by Sá da Costa Editora, Lisboa. - <i>História da Língua Portuguesa</i> , by Serafim da Silva Neto, MEC/Presença, Rio de Janeiro - <i>Pequeno Curso de Língua Portuguesa</i> , by Maria Inês Castelo Branco, Lisboa <u>Recommended books:</u> - <i>Gramática do Português Contemporâneo</i> , by Celso Cunha & Lindley Cintra, Edições Sá da Costa, Lisboa - <i>Dicionário Etimológico da Língua Portuguesa</i> , by José Pedro Machado, Editora Confluência, Lisboa, 1977 - <i>Dicionário de Língua Portuguesa</i> , Academia das Ciências de Lisboa, Lisboa; any other <i>Other suitable books and materials will be required or recommended at the beginning of the course</i>	

PRC-105 - INTRODUCTION TO PORTUGUESE LINGUISTICS
2018-2019

<u>Course Title</u>	INTRODUCTION TO PORTUGUESE LINGUISTICS	
<u>Course Duration</u>	Semester II	
<u>Objectives</u>	<p>At the end of this course students will have gained knowledge of:</p> <ul style="list-style-type: none">❑ the lexical and grammatical structures and their uses in oral communication at an advanced level;❑ different concepts within the phonetic and morphological system of the Portuguese language;❑ complex syntactic and semantic functions in Portuguese;❑ complex structures used in literary texts, prose and poetry, and in essays. <p>In addition they will be able:</p> <ul style="list-style-type: none">❑ To recognize the language as a system that aims essentially to establish communication between people.❑ To distinguish between verbal and non verbal language, grammar and speech.❑ To study the structure of the language and grammar.❑ To acquire a linguistic conscience and metalinguistic knowledge that allows the development of competences and knowledge, carrying out linguistic activities in Portuguese language in particular situations.❑ To acquire knowledge that permits the development of skills (linguistic, discursive/textual, sociolinguistic and strategic) in various levels of the language /Grammar (semantics, pragmatics, lexical, syntax and phonetics).❑ To recognize a norm and linguistic variation in the lusophone space.	
<u>Teaching & Learning Methods</u>		<u>Number of contact teaching hours/credits</u>
<u>Lectures</u>		60 hours; 4 hours per week; 15 weeks / 4 credits
<u>Method(s) and Timing of Assessment</u>		
<p>. Internal Assessment performance: 4 best of 5 Assessments/tests conducted on Saturday at the end of every 3 weeks of classes (12 hours teaching hours contact)– 50 marks</p> <p><u>Semester-End Exam:</u> 2 hour written examination. The written examination will consist of two topics out of four. – 50 marks</p>		

Syllabus

- Intensive reading of selected texts on linguistic concepts and written texts in general;
- Concepts of the linguistic system, language and the verbal speech and its representation – module 1 (12 hrs)
- Phonetics, Phonology and Morphology of the Portuguese Language - module 2 (12 hrs)
- Syntax and Semantics – module 3 (12 hrs)
- Pragmatic and speech interaction – module 4 (12hrs)
- Norm and linguistic variation, dialect, idiolects, sociolects, diatropic and diastratic variants of Portuguese – module 5 (12 hrs)

Work Requirements

- Research and reading of essays about different issues concerning Portuguese Linguistics.
- Weekly written exercises. Reading of literary texts in Portuguese.
- Practice and study of language structure and functioning in order to strengthen and systematize the previously acquired knowledge.
- Carry out exercises to test the acquisition of knowledge in various grammatical levels that support the lexical, morphological, phonological and sentence choices that form the basis of semantic-pragmatic options.

Reading References

Required books:

- Faria, I.H., (Org.)(1996), *Introdução à Linguística Geral e Portuguesa*, Lisboa, Caminho
- Searle, J.R., (1969), *Speech Acts. An Essay in the Philosophy of Language*, Cambridge, Cambridge University. Press.
- Fonseca, F. I., (Org.) (2001), *A Linguística na formação do professor de Português*, Porto, CLUP.
- Cunha, C. e L.F.L. Cintra (1984), *Nova Gramática do Português Contemporâneo*, Lisboa, Edições Sá da Costa.
- Austin, J.L., (1952), *How to do Things with Words*, Oxford, Oxford University Press.

Recommended books:

- ***Estudos de Sintaxe-Semântica e Pragmática do Português***, by Joaquim Fonseca, Porto, 1993
- ***Fonética, Fonologia e Morfologia do Português***, Universidade Aberta, 1991
- ***Sintaxe e Semântica do Português***, Universidade Aberta, Lisboa, 1991
- ***Dicionário de Termos Linguísticos***, by Maria Francisca Xavier e Maria Helena Mateus, Edições Cosmos, 1990
- ***Estudos de Lexicologia do Português***, by Mário Vilela, Almedina, Coimbra, 1994
- ***Gramática da Língua Portuguesa***, by Mário Vilela, Almedina, Coimbra, 1999
- ***Gramática e Pragmática-Estudos de Linguística Geral***, by Fernanda Irene Fonseca, Porto Editora, Porto, 1994
- ***Introdução à Fonética do Português***, by Maria Raquel Delgado Martins, Caminho, Lisboa, 1998
- ***Pragmática Linguística-Introdução, Teoria e Descrição do Português***, by Joaquim Fonseca, 1994
- ***Sociolinguística***, by Maria Emília Ricardo Marques, Lisboa, 1995
- ***Tempo, Aspecto e Modalidade-Estudos de Linguística Portuguesa***, by Maria Henriqueta C. Campos, Porto Ed., Porto, 1997
- <http://www.malhatlantica.pt/jorgefborges/index.html>
- <http://www.priberam.pt/dlpo/gramatica/gram21.html>
- <http://www.ciberduvidas.com/body.html>

Other suitable books and materials will be required or recommended at the beginning of the course

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PRC-106 – INTRODUCTION TO PORTUGUESE CULTURE
2018-2019

<u>Course Title</u>	INTRODUCTION TO PORTUGUESE CULTURE	
<u>Course Duration</u>	Semester II	
<u>Objectives</u>	<p>At the end of this course students will have gained knowledge of:</p> <ul style="list-style-type: none"> ❑ the distinct periods of evolution of Portuguese culture and the contemporary trends ❑ the most important characteristics of Portuguese culture ❑ To understand and compare different aspects, internal and external, of Portuguese culture; their relation with the rest of the world, and in particular with the EC. ❑ acquaint with the main cultural , artistic and civilizational manifestation in Portugal in contemporary times. ❑ To understand cultural manifestations of modern times with relation to Portuguese historical heritage. • To synthesize new and contemporary values emerging after the 25 April and followed by its European integration. • To understand the promotion of good relationship among peoples and the intercultural dialogue. • To identify the main protagonists, works and events that marked the Portuguese culture in the last 50 years. 	
<u>Teaching & Learning Methods</u>		<u>Number of contact teaching hours/credits</u>
<u>Lectures</u>		60 hours; 4 hours per week; 15 weeks / 4 credits
<u>Method(s) and Timing of Assessment</u>		
<p>. Internal Assessment performance: 4 best of 5 Assessments/tests conducted on Saturday at the end of every 3 weeks of classes (12 hours teaching hours contact)– 50 marks.</p> <p><u>Semester-End Exam:</u> 2 hour written examination. The written examination will consist of two topics out of four. – 50 marks</p>		

Syllabus

Portugal and the Portuguese

- Introduction: Geography and Population – module 1 (8 hrs)
- 20th Century Portugal: State and Politics – module 2 (8 hrs)
- Introduction to the main social and political aspects: from the Republic to the *Estado Novo* and the Dictatorship of Salazar; Portugal and the end of the Empire; Portugal and the emerging Luso-African Countries – module 3 (8 hrs)
- Portugal as an European Nation: the geo-political aspects and the external politics – module 4 (8 hrs)
- The Economic Development and Democracy – module 5 (8 hrs)

Contemporary Portuguese

- The society and its values: the Social and the Cultural Values; the myths and the identity; Being Portuguese – module 6 (10 hrs)
- The cultural expressions: Portuguese Language and Literature; Portuguese Art and Science; Other important features and artistic events – module 7 (10 hrs)

Work Requirements

- Research and reading of essays about different issues concerning the History of Portuguese Literature.
- Presentation of material by the teacher.
- Reading of selected literary texts (functional, recreational, analytical e critical).
- Audio-visual comprehension exercises.
- Oral and written questions and commentaries (Taking into account the following stages: planning, drafting and revision).
- Preparation for research activities.

Reading References

Required books:

- Reis, A., (Coord.), (2007), *Retrato de Portugal – Factos e Acontecimentos*, Lisboa, Temas e Debates
- Melo, A., (2007), *Arte e Artistas em Portugal*, Lisboa, Bertrand Editora.
- Telo, António j., (2007), *História Contemporânea de Portugal*, vol 1, Lisboa, Editorial Presença.
- Sousa Santos, Boaventura, (1994), *Pela Mão de Alice*, Porto, Edições Afrontamento.

Recommended books:

- ***Portugal Contemporâneo***, por António Costa Pinto, D.Quixote, 2000
 - ***Portugal, Institutions and Facts***, por G. Oliveira Martins, Lisboa, 1991
 - ***Introduções Geográficas à História de Portugal***, por Orlando Ribeiro, Lisboa, 2001
 - ***Portugal, Perfil Geográfico***, Raquel Soeiro de Brito, Lisboa, 1997
 - ***Demografia e Modernidade, Família e Transição Democrática em Portugal***, por Mário Leston Bandeira, Lisboa, 1996
 - ***História de Portugal*** (3 Vols), por A. Oliveira Marques, Lisboa, 1990
 - ***Dicionário da História de Portugal*** (5 Vols.), por José Mattoso, 1985
 - ***Dicionário da Literatura Portuguesa***, por José Pedro Machado, Lisboa 1987
- <http://www.instituto-camoes.pt/>
 - <http://www.citi.pt/cultura/história.html>

Other suitable books and materials will be required or recommended at the beginning of the course

<u>Course Title</u>	PORTUGUESE LITERATURE I (Classicism and Romanticism)
<u>Course Duration</u>	Semester II or III

<u>Objectives</u>	<p>At the end of this course students will have gained knowledge of:</p> <ul style="list-style-type: none"> ❑ cultural contributions to Contemporary Portuguese Literature; ❑ different periods of the evolution of Portuguese Literature; ❑ the characteristics of literary works namely during the Pre-Renaissance, Classicism and Romanticism in Portugal; <p>In addition they will have gained experience in:</p> <ul style="list-style-type: none"> ❑ reading, understanding and discussing texts or essays related to the Portuguese Literature; ❑ identifying the most important characteristic aspects of Portuguese literature and culture. ❑ Reading and analyzing Literary texts (poetry and prose).
<u>Teaching & Learning Methods</u>	<u>Number of contact teaching hours/credits</u>
<u>Lectures</u>	60 hours; 4 hours per week; 15 weeks / 4 credits
<u>Method(s) and Timing of Assessment</u> . Internal Assessment performance: Best 4 out of 5 Assessments/tests conducted every 3 weeks of classes (12 hours teaching hours contact) (on Saturday) – 50 marks <u>Semester-End Exam:</u> 2 hour written examination. The written examination will consist of two topics out of four. – 50 marks	

Syllabus

- Introduction to the Portuguese society and environment in its relation to the Portuguese language and literature: characterization and evolution;
- Literary expression and its classical roots: myths, values, concepts and formal characteristics.
- The medieval poetry and the Renaissance poetry: *Redondilhas* and *Medida Nova*.
- From the medieval prose to the Baroque prose.
- Cultism and conceptism.
- Contours of the Portuguese Poetry: from Renaissance to Neo-Classicism;
- Bocage and pre-Romanticism poets.
- The importance of Almeida Garrett and Alexandre Herculano in the Portuguese Romanticism.
- Camilo Castelo Branco and the Ultra-Romanticism's generation.
- Romanticism and transition to the New Ideas introduced by the Generation of the 70's;

Work Requirements

- Research and reading of essays about different issues concerning the History of Portuguese Literature.
- Presentation of material by the teacher.
- Reading of selected literary texts (functional, recreational, analytical e critical).
- Audio-visual comprehension exercises.
- Oral and written questions and commentaries.
- Preparation for research activities.
- Research and reading of essays about different issues concerning Portuguese Literature.
- Reading of Portuguese poems and texts in prose.

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Reading References

Required books:

- ***História da Literatura Portuguesa***, by António José Saraiva and Óscar Lopes, Porto 1987
- ***História da Literatura***, by Maria Leonor Carvalhão Buescu, Lisboa 1991
- ***Literatura Portuguesa do Século XX***, by Fernando Martinho and others, Lisboa, 2004
- ***Os Inícios da Lírica Moderna Portuguesa (1865-1890)***, by Rainer Hess, Lisboa, 1978
- ***A Poesia Portuguesa Hoje***, by Gastão Cruz, Plátano Editora, Lisboa, 1973
- ***Sermão da Sexagésima*** by P. Antonio Vieira
- ***Viagens na Minha Terra*** by Almeida Garrett
- A novel of Camilo Castelo Branco or another work of late Romanticism (to be selected)

Recommended books:

- ***História da Literatura Portuguesa*** (7 Vols.), Alpha Editora, Lisboa, 1987
- ***História de Portugal*** (3 Vols), by A. Oliveira Marques, Lisboa, 1990
- ***Dicionário da Literatura Portuguesa***, by José Pedro Machado, Lisboa 1987
- ***Perspectiva Histórica da Poesia Portuguesa***, by João Gaspar Simões, Lisboa, 1976
- <http://www.instituto-camoes.pt/>
- <http://www.citi.pt/cultura/história.html>

Other suitable books and materials will be required or recommended at the beginning of the course

PRC-108 – PORTUGUESE LITERATURE II 2018-2019

<u>Course Title</u>	PORTUGUESE LITERATURE II (Realism and Modernism)
<u>Course Duration</u>	Semester III or IV

<u>Objectives</u>	<p>At the end of this course students will have gained knowledge of:</p> <ul style="list-style-type: none"> ❑ cultural contributions to Contemporary Portuguese Literature; ❑ different periods of the evolution of Portuguese Literature; ❑ the characteristics of literary works namely during the XIX and XX centuries <p>In addition they will have gained experience in:</p> <ul style="list-style-type: none"> ❑ reading, understanding and discussing texts or essays related to the Portuguese Literature; ❑ identifying the most important characteristic aspects of Portuguese literature and culture. ❑ Reading and analyzing literary texts (poetry and prose).
<u>Teaching & Learning Methods</u>	<u>Number of contact teaching hours/credits</u>
<u>Lectures</u>	60 hours; 4 hours per week; 15 weeks / 4 credits
<u>Method(s) and Timing of Assessment</u> . Internal Assessment performance: Best 4 out of 5 Assessments/tests conducted every 3 weeks of classes (12 hours teaching hours contact) (on Saturday) – 50 marks <u>Semester-End Exam:</u> 2 hour written examination. The written examination will consist of two topics out of four. – 50 marks	
<u>Syllabus</u> <ul style="list-style-type: none"> - Main works and authors of Realism and Naturalism: Eça de Queirós, Antero de Quental, Guerra Junqueiro. - Literature of social criticism. <ul style="list-style-type: none"> - Cesário Verde and the current of Parnasianism. - The tendencies of turn of the century: Neo-Romanticism, <i>Saudosismo</i>, <i>Decadentismo</i>. - Camilo Pessanha and the Symbolism in Portugal. - The <i>avantgarde</i> tendencies and the Modernism. - Poets of <i>Orpheu</i>. - The <i>Presença</i> group: the second Modernist generation. - The Neo-realist prose and poetry. - Mário Cesariny, Alexandre O'Neil and other surrealists in Portugal. <u>Work Requirements</u> <ul style="list-style-type: none"> - Research and reading of essays about different issues concerning the History of Portuguese Literature. - Presentation of material by the teacher. - Reading of selected literary texts (functional, recreational, analytical e critical). - Audio-visual comprehension exercises. - Oral and written questions and commentaries. - Preparation for research activities. - Research and reading of essays about different issues concerning Portuguese Literature. - Reading of Portuguese poems and texts in prose. 	

Reading References

Required books:

- ***História da Literatura Portuguesa***, by António José Saraiva and Óscar Lopes, Porto 1987
- ***História da Literatura***, by Maria Leonor Carvalhão Buescu, Lisboa 1991
- ***Literatura Portuguesa do Século XX***, by Fernando Martinho and others, Lisboa, 2004
- ***Os Inícios da Lírica Moderna Portuguesa (1865-1890)***, by Rainer Hess, Lisboa, 1978
- ***A Poesia Portuguesa Hoje***, by Gastão Cruz, Plátano Editora, Lisboa, 1973

Recommended books:

- ***História da Literatura Portuguesa*** (7 Vols.), Alpha Editora, Lisboa, 1987
 - ***História de Portugal*** (3 Vols), by A. Oliveira Marques, Lisboa, 1990
 - ***Dicionário da Literatura Portuguesa***, by José Pedro Machado, Lisboa 1987
 - ***Perspectiva Histórica da Poesia Portuguesa***, by João Gaspar Simões, Lisboa, 1976
-
- <http://www.instituto-camoes.pt/>
 - <http://www.citi.pt/cultura/história.html>

Other suitable books and materials will be required or recommended at the beginning of the course

Walter Rossa
Visitant Research Professor of the
Cunha Rivara Chair at Goa University
27 November – 11 December 2017

PRO 125 - Heritage(s) of Portuguese Influence in the Indian Ocean Borders

a 15 hours course + a Public Lecture

syllabus

programme

- 7 sessions of 2 hours preceded by a 1 hour *presentation* session
- the public lecture will constitute an extra/ aftermath synthesis session

Monday, 27 November

0. presentation

1. heritage/ heritages:

international concepts and the specificity of the Heritage(s) of Portuguese Influence

Tuesday, 28 November

2. *European cultural matrixes on an Atlantic-Mediterranean periphery*

with the collaboration of Luísa Trindade

Wednesday, 29 November

3. *the learning in the building of a first global Empire: factories, fortification, cities*

Thursday, 30 November

4. *religious buildings*

Tuesday, 05 December

5. *decorative arts: intercontinental interchange and the mingling of aesthetics*

with the collaboration of Luísa Trindade

Wednesday, 06 December

6. *the breakup of the 1st Portuguese Empire and the upraise of local identities within late colonialism*

Thursday, 07 December

7. *values of the Heritage(s) of Portuguese Influence in the Indian Ocean Borders*

seminar discussion based on students answers to questions previously put by the teacher

Monday, 11 December

Heritage(s) of Portuguese Influence in the Indian Ocean Borders

public lecture

[\(Back to Index\)](#) [\(Back to Agenda\)](#)

requirements and grading

- To merit grading the student must participate, at least, in the first and last sessions as well as in three other sessions. Students must also deliver and present a circa 1.000 words essay developed during the course, under the professor's guidance.
- The essay themes will sprout from the research interests declared on the first session, but should fit under the broader concept of *heritage values*.
- The essays must be delivered in printed and pdf versions till the beginning of the 7 December session. Its presentation and discussion will be made during that session under the form of brief answers to question previously asked by the professor.
- To the student participation in the sessions will be attribute 20% of grading. In order to succeed in this item, the student must read and reflect previously on, at least, two of the texts suggested as *specific readings* for each session.
- The circa 1.000 words essay, to be deliver in the last session, will be valued up to 40% of the grading.
- To the essay's presentation and discussion during the last session, will be valued up to 40% of the grading.

basic bibliography (that is available in English)

- full list of recommended "specific reading(s)" for each session listed after its abstract; some texts are available at Goan libraries, others on websites (links are given) and 7 are provided in pdf;
- the Mattoso& Rossa book highlighted in **bold** is the key reference for the course, especially for sessions 3, 4 and 6; for some issues, as the 19th and 20th centuries, it is the only comprehensive English existing text; its contents are also available on the website hpiip.org;
- a comprehensive and up to date bibliography must list texts in Portuguese; please feel free to ask for it.

DIAS, Pedro (2001), The Portuguese in the orient. *Exotica: the Portuguese discoveries and the renaissance*. Kunstkammer, Lisboa: FundaçãoCalousteGulbenkian: 13-25

GOMES, Paulo Varela (2011), *Whitewash, red stone. A history of church architecture in Goa*. New Delhi: Yoda Press

GOMES, Paulo Varela (2007), Three (and a few other) Bombay churches, *Mumbai Reader*, Bombay, 2007: 244-253

LOWE, Kate (2015), Foreign descriptions of the global city: renaissance Lisbon from the outside. *The Global City: on the streets of Renaissance*, A.J. Gschwend; K.J.P. Lowe (ed.).Lisbon, London: Paul Holberton: 37-55

MATTOSO, José (dir.); ROSSA, Walter (coord.) (2010), *Portuguese Heritage Around the World: architecture and urbanism. Asia and Oceania*. Lisboa: CalousteGulbenkian Foundation. 2011

MOÁS, Ana (2016), *Afonso de Albuquerque and the Consumption of Material Culture in the Indian Ocean (1506-1515)*. Master Thesys, Faculdade de CiênciasSociais e Humanas, Universidade Nova de Lisboa.

PEREIRA, Fernando AntónioBaptista (1996), The Discoveries: meeting of cultures and artistic mingling. *Portuguese Art at the time of Discoveries*. CTT Correios de Portugal: 251-268

ROSSA, Walter; RIBEIRO, Margarida Calafate (2015), Modos de olhar (Ways of seeing). *Patrimónios de Influência Portuguesa: modos de olhar*. Coimbra, Lisboa, Niterói: Imprensa da Universidade de Coimbra, FundaçãoCalousteGulbenkian, editora da Universidade Federal

Fluminense: 11-35.

(English version for a forthcoming edition)

ROSSA, Walter (2014), Stone Raft, allegory on the spread of European urbanistics in Early Modern times. *Joelho* nº6. Coimbra: Departamento de Arquitetura da Universidade de Coimbra, 2015: 78-93

ROSSA, Walter (2006), Bombay Before the British: the indo-portuguese layer. *Mumbai Reader*. Mumbai: comp. Rahul Mehrotra, Pankaj Joshi, Prasad Shetty e Benita Menezes, Urban Design Research Institute. 2006: 262-269

SILVA, NunoVassalo e (2001), Precious objects and marvels: the Goa Lisbon trade. *Exotica: the Portuguese discoveries and the renaissance*. Kunstkammer, Lisboa: FundaçãoCalousteGulbenkian: 29-37

SMITH, Laurajane (2012), Editorial. *International Journal of Heritage Studies* nº18.6. London: Routledge: 533-540

TRINDADE, Luísa (2007), From Islam to Christianity: urban changes in medieval Portuguese cities. *Religion and Power in Europe: conflict and convergence*. Pisa: Edizione Plus: 29-51

TRINDADE, Luísa (2012), Six new towns in a row: building a frontier in the late 13th century. Programme and routines of Portugal new foundations. English version of Seicittànuove in linea: costruireunafrontieranel XIII secolo. *Fondazioni urbane: cittànuoveeuropee dal medioevo al Novecento*, org. Aldo Casamento. Roma: Edizioni Kappa: 95-110

directly related websites

hpip.org

Heritage of Portuguese Influence/Património de Influência Portuguesa [HPIP], CalousteGulbenkian Foundation and the universities of Coimbra, Évora, Lisbon and Nova of Lisbon

patrimonios.pt

Heritages of Portuguese Influence/Patrimónios de Influência Portuguesa [PIP], project, think tank and PhD programme at the University of Coimbra

memoria-africa.ua.pt

Memórias de África e do Oriente, University ofAveiro

sessions abstracts

Monday, 27 November

0.presentation

This 1 hour session will start with a brief explanation on how Walter Rossa interpreted the University of Goa's invitation to teach this course, taking into account his research track and current interests, within the profiles of the other four Cunha Rivara Chair Visiting Research Professor fellows (two historians, a linguist and a musicologist).

That interpretation shaped this course, whose theme, focus and structure will be explained in a second moment, giving some attention to its geographic focus, the *Indian Ocean Borders*, within the global framework (space and chronology) of former Portuguese colonies.

After, some time will be dedicated to the launch of the individual essays the students are expected to develop during the course, under the professor's guidance and the *heritage values* motto.

Finally, the students will be invited to make a brief self-presentation with mention to its research interest within the broader scope of the course theme.

Monday, 27 November

1. *heritage/ heritages:*

international concepts and the specificity of the Heritage(s) of Portuguese Influence

Cultural Heritage concept, disciplinary and action field is an aftermath result of the profound and swift changes provoked by the Age of Revolution (c. 1774-1849). These extremely wide scope of changes included a massive and radical transformation of urban and rural landscapes, the disappearance or refunctionalization of many buildings, the displacement of many artistic artefacts, the surge of new architectural types due to new material, techniques and programmes, the 19th century demographic and urban explosion, etc. All that catalysed the slow rise of a collective conscious of lost that is one of the basements of the Romanticism and the stylish revivals, but also of the cult of ruins and monuments from the past.

The 20th century also offered a wide variety of events that provide contexts to heritage concerns and conceptual development, what after the 1970's started to be codified in recommendations and conventions driven by new international forums (among which UNESCO has a leading role) and gradually adapted and adopted by most of the nations. Not by accident those times corresponded to the beginning of the end of the 2nd Modernity. The transition to a society whose main economy focus and strength switched from industry to the services directly linked to wellbeing and data, requires new ways of conceptualize and deal with cultural heritage, that is becoming a central issue on public policies addressed to sustainable development.

Beyond a quick analysis of that tread of cultural heritage concept and evolution of contexts, this session will focus on today's discussions on main issues by different currents of heritage studies. Special relevance will be given to the thought of the group gathered in the Association of *Critical Heritage Studies*, that has a close alignment with the work developed by the project *Patrimónios de Influência Portuguesa/Heritages of Portuguese Influence* [PIP] created in 2009 at the University of Coimbra. Has the name clearly suggests, PIP is addressed to heritage produced in or under colonial contexts, with a plural and interdisciplinary focus, but taking as basements of its research the picking of empiric materials and sources.

It is no need to explain why we forced grammar to use the word heritage in the plural. *Influence* has become the operative flexible concept to operate the complex array of perspectives in play. E.g. it allows to consider multiple directions and points from where to look from instead of single origin, and to appreciate small expressions in parallel with monumental ones. In this context *Portuguese* is not an origin, but living a set of links, by language and other cultural expressions stamped on landscapes, between communities with very diverse sovereignties and identities.

In an international context of international concerns about the relation between heritage, tourism and gentrification; culture and development, those operative concepts could be a good help to guide research and sustainable public policies.

specific readings:

ROSSA, Walter; RIBEIRO, Margarida Calafate (2015), *Modos de olhar. Patrimónios de Influência Portuguesa: modos de olhar*. Coimbra, Lisboa, Niterói: Imprensa da Universidade de Coimbra, Fundação Calouste Gulbenkian, Universidade Federal Fluminense: 11-35.
(pdf 1, of the English draft version for a forthcoming edition)

SMITH, Laurajane (2012), Editorial. *International Journal of Heritage Studies* nº18.6. London:

Routledge: 533-540

[link to pdf](#)

Tuesday, 28 November

2. European cultural matrixes on an Atlantic-Mediterranean periphery

with the collaboration of Luísa Trindade

This session intent to promote the understanding of the Portuguese urban material culture (urbanism, defences, architecture, functions) in the period preceding the Expansion, constructed through intercultural, invasion, colonization and crossed-ethnic processes of Central European and Mediterranean origins, which are still structural features of its identity. The analyse and discussion of those processes aims to inform and stimulate cross-reading between the present Portuguese territory and those spaces and cultures where the Portuguese influence is still perceived, either past or presently.

1. Time and space: morphology, cultures and urban experiences.
2. The classical/Mediterranean pattern. The Roman Spain and the Romanization process.
3. The desegregation of the Roman Empire: impacts within the city administration. The weakness of the public power and the strengthen of private initiative.
4. The Islamization process of the Iberian Peninsula: myths and reality.
5. The Christian Reconquest and the civilizational clash. The Central European urban culture.
6. The Portuguese Kingdom: the city as a fundamental tool in the composition of the conquered and Christianized territory.
7. The endurance of practices and routines. The 15th century and the beginning of the overseas expansion.

specific readings:

TRINDADE, Luísa (2007), From Islam to Christianity: urban changes in medieval Portuguese cities. *Religion and Power in Europe: conflict and convergence*. Pisa: Edizione Plus: 29-51

[link to pdf](#)

TRINDADE, Luísa (2012), Six new towns in a row: building a frontier in the late 13th century.

Programme and routines of Portugal new foundations.

(pdf 2, of the English English version of

Seicittànuove in linea: costruire una frontiera nel XIII secolo. *Fondazioni*

urbane: città nuove europee dal medioevo al Novecento, org. Aldo Casamento. Roma: Edizioni

Kappa: 95-110)

Wednesday, 29 November

3. the learning in the building of a first global Empire: factories, fortification, cities

The Portuguese overseas expansion, out of its small rectangle at the southwest periphery of Europe, was a collective adventure driven by catholic proselytism and the aim to attain a share of the international trade, then dominated by the flux from the East (then commonly designated by “the Indies”) to Europe, the Silk Road in its various *land & sea* routes. The Portuguese unprecedented process implicated a huge and continuous try-error experimental-imaginative effort, especially because the human and financial resources are extremely scarce, the knowledge about the new route almost null and the navigation technology archaic before the wide ocean. Objectively there was no plan, but objectives that changed progressively according to the circumstances encounter, and the continuous learning process of building a *seaborne empire*.

Even with the territorial domain of the Northern Province (Mumbai-Daman) in 1536, and of Goa Old Conquests in 1543, on a global scale it was an empire of interpolated sea borders footholds, most of them just factories or forts and also a few cities, soon almost all fortified. In fact, with all its positions almost permanently under threat, fortification has been a permanent concern and effort for Portuguese rulers. The crossing of its pace with the *Estado da Índia* geographic evolution give us the chronology and decision frameworks for strategic options that, from Macao till Mozambique, shaped its history, as the fortification shaped the rural and urban landscapes. Fortification that tends to follow, with pragmatic adaptations, the most up to date solutions preconized by European manuals.

After the fortifications become obsolete, by its reuse, by the new use of its materials and/or by its ruins, they prevail underlying conspicuous land spots, evolving *ghost towns*, parks or leisure resorts. At a structural layer level, the same could be said about some former Portuguese cities, especially those who become abandoned or suffered a systematic (r)evolution on its architectural assets. Cities are the most complex human artefact and as that the extreme live heritage expression. The outstanding heritage values of some of these cities and/or forts have been recognized by its inscription on the UNESCO's World Heritage List (Macao, Galle, Mombasa, Melaka, Island of Mozambique). But many other without that world recognition, hold great communal significance and impressive monumental and/or aesthetic relevance. We will dedicate to them some attention in this course.

specific readings:

ROSSA, Walter (2010), General Overview: what's what in this book; and the 5 sections introductions. *World Heritage of Portuguese Origin: Architecture and Urbanism: Asia and Oceania*, dir. José Mattoso, coord. Walter Rossa. Lisboa: Fundação Calouste Gulbenkian: 21-61; 65-72; 173-181; 337-343; 407-412; 467-475

[link to pdf](#)

ROSSA, Walter (2006), Bombay Before the British: the indo-Portuguese layer. *Mumbai Reader*, comp. Rahul Mehrotra, Pankaj Joshi, Prasad Shetty e Benita Menezes. Mumbai: Urban Design Research Institute. 2006: 262-269

[link to pdf](#)

ROSSA, Walter (2014), Stone Raft, allegory on the spread of European urbanistics in Early Modern times. *Joelho* nº6. Coimbra: Departamento de Arquitetura da Universidade de Coimbra, 2015: 78-93

[link to pdf](#)

Thursday, 30 November

religious buildings

Churches and a few convents or monasteries pair with forts in the list of relevant heritage assets of Portuguese influence that shaped a few landscapes of the Indian Ocean Borders. Among them stands out the Churches and Convents of Old Goa. Its outstanding heritage values have been recognized in 1986 with its inscription on the UNESCO's World Heritage List. But they are just the most monumental and intense concentration (number, quality, scale) of the huge number of items spread in the world region this course is address to. Old Goa is also where we found items whose tectonic and decorative grammar are closer to European models. That set is so relevant that nearly hide the others, which, in terms of significance, are not really behind.

Rather than the forts, in general churches last, what was due to the success of catholic proselytism. However, in many cases, that success has also been the reason why some important heritage

assets were compromised while being successively enlarged to received bigger communities. But even so, at least in symbolism and function, they express well the resilience and evolution of creed, also heritage values although from its immaterial “branch”. The best proof of that is that where Catholicism had faded away only seldom it is possible to find churches even if in ruins.

Another relevant reflection we need to introduce in this course about heritage assets from catholic commissions, are the extraordinary entanglement of influences from diverse origins that gradually become integrated into the architecture of these buildings, gradually leading to local and, somehow, autonomous regional grammars. The parish churches of Goa had little to do with Portuguese relatives, but also with those from the Northern Province, from Kerala, from Bengal, etc. between each other. Contrary to the forts, churches acquired regional features over time.

Finally, it is also fundamental to understand religious buildings as containers, or enshrine cascs, of other arts-heritage expressions than architecture. Just look at the integrated sculpture on façades, interiors and altars, at gold carving retables and pulpits, at retables and roof paintings.

specific readings:

GOMES, Paulo Varela (2011), *Whitewash, red stone. A history of church architecture in Goa*. New Delhi: Yoda Press
(available at the libraries)

GOMES, Paulo Varela (2007), Three (and a few other) Bombay churches, *Mumbai Reader*, Bombay, 2007: 244-253
(pdf 3)

Tuesday, 05 December

decorative arts: intercontinental interchange and the mingling of aesthetics

with the collaboration of Luísa Trindade

While recognizing the historical, artistic and documental value of decorative arts, this session will focus on the creation, circulation and consumption of objects — religious, decorative, curiosities, exotica, etc. — between Asia and Europe and vice-versa, from the 16th to the 18th century.

The transversality of technics, forms and motives within the various artistic disciplines; the different nature of the commission process, either to be consumed in place or to be exported, in both ways; the systems of circulation, from West to East and from East to west; the role of decorative arts as a communication vehicle of forms and meanings and, finally, the analyse of their meaning, role and presence in current days, specially focusing on different display perspectives and practices will be the core thematic in discussion throughout the course.

Case studies on different artistic expressions such as textiles, ceramics, furniture and cabinetmaking will allow students to contact with specific items in their particular contexts.

specific readings:

DIAS, Pedro (2001), The Portuguese in the orient. *Exotica: the Portuguese discoveries and the renaissance*. Kunstammer, Lisboa: Fundação Calouste Gulbenkian: 13-25
(pdf 4)

LOWE, Kate (2015), Foreign descriptions of the global city: renaissance Lisbon from the outside. *The Global City: on the streets of Renaissance*, A.J. Gschwend; K.J.P. Lowe (ed.). Lisbon, London: Paul Holberton: 37-55
(pdf 5)

PEREIRA, Fernando António Baptista (1996), *The Discoveries: meeting of cultures and artistic mingling. Portuguese Art at the time of Discoveries*. CTT Correios de Portugal: 251-268 (pdf 6)

SILVA, Nuno Vassalo e (2001), *Precious objects and marvels: the Goa Lisbon trade. Exotica: the Portuguese discoveries and the renaissance*. Kunstammer, Lisboa: Fundação Calouste Gulbenkian: 29-37 (pdf 7)

Further reading:

MOÁS, Ana (2016), *Afonso de Albuquerque and the Consumption of Material Culture in the Indian Ocean (1506-1515)*. Master Thesis, Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa.

[link to pdf](#)

Wednesday, 06 December

***the breakup of the 1st Portuguese Empire
and the upraise of local identities within late colonialism***

With exception to the East coast of Africa, the geography of Portuguese territories and posts in Indian Ocean Borders stabilized on the second half of the 18th century, were hardly maintained until Goa, Daman and Diu integration in Indian Union in 1961. Beyond these three colonies in South Asia, Macao and Timor(-Leste) in the Far East compose the set of Estado da Índia territories along its last two centuries.

The Age of Revolution mentioned in the first session's abstract, included a structural change in Portuguese colonialism. The establishment of Brazil as an independent state in 1822 (a true *spin-off* Portugal if we attend the specificity of the process since the Portuguese court moved to Rio de Janeiro in 1808) was the milestone end of the 1st Portuguese Empire, a, so to say, archaic colonial empire if compared with the modern colonial empires that spread out from the 1884-1914 Berlin Conference. Meanwhile, notwithstanding the upcoming complex situation that led to the Civil War (1828-1834), Portugal started moving immediately its colonial focus to Africa, even more intensified after the pacify of the internal situation. Portuguese debility gave room to strong foreign influence from countries boosted by a successful Industrial Revolution, like France and, mainly, England. The same industrial development driven the establishment of British Empire, including the British Raj (1858-1947), which basement was the East India Company (1600-1858).

British hegemony has been, simultaneously, defying and stimulating. The progress verifiable in the last decades of the 19th century in the Portuguese colonies was in large-scale (and sometimes directly) a result of the British Raj. The Konkani railway, its terminal city, Vasco da Gama, and the new Goan port at Mormugao, are perfect examples of that. The same occurred in Africa.

As expected, in that chronology, infrastructure regarding mobility and transports, and new types of buildings for new programmes, were the massive commission from the colonial state, which created Public Works departments in Goa, Macao and Mozambique. It was the age of the engineers and, in fact, almost all public buildings (administration, barracks, schools, courts, markets, etc.) date from that period. Regarding new cities, along with Vasco, it is important to list Dili (Timor) and the Mozambican urban network. Actually, Mozambique is the example of the new paradigm of that 2nd Portuguese Empire (African), one of extensive and inland territories. Under scientific guidance reforms were implemented on rural areas, profoundly reshaping their landscapes.

Even so, these changes are not sufficient to avoid the flourishing of new cultural identities as it didn't prevent mass emigration, i.e. from Goa to Mumbai or from Diu to the East coast of Africa, which created others nucleus of cultural dissemination.

specific readings:

as it is written in *basic bibliography* first notes, no English comprehensive text is available apart from:

MATTOSO, José (dir.); ROSSA, Walter (coord.) (2010), *Portuguese Heritage Around the World: architecture and urbanism. Asia and Oceania*. Lisboa: Calouste Gulbenkian Foundation. 2011 (available at the libraries but its contents are also in the website hpi.org)

— beyond the cases entries according to its encyclopaedia format, the introductions and the texts that contextualize the different uses types are considered very helpful.

Thursday, 07 December

values of the Heritage(s) of Portuguese Influence in the Indian Ocean Borders

seminar discussion based on students answers to questions previously addressed by the professor

A key issue on heritage studies is the concept of *value*. Authenticity, integrity, meaning, belonging, sharing, legitimacy, rareness are some of the most relate heritage values, probably the most interesting for the PIP topics at/in Indian Ocean borders contexts. But a warning is need: currently in heritage studies aesthetics seems to be a obvious value, but that must not be taken by granted...

This seminar will be based on the reflection made by the students on their final essays under the *heritage values* motto. The reference or addressing to nearby case studies will be welcome.

Besides the essay text that each student should deliver till the session beginning, students are required to present a short answer to one or two questions previously presented by the professor. After each answer, a few minutes will be dedicated to discuss it. Time will be divided according with student's number.

Coimbra, 05 November 2017.

CÁTEDRA JOAQUIM HELIODORO DA CUNHA RIVARA

GOA UNIVERSITY

PRO 126 - METHODS OF LANGUAGE DOCUMENTATION

(1ST FEBRUARY TO 14TH FEBRUARY 2018)

HUGO C. CARDOSO

Universidade de Lisboa

hugoccardoso@gmail.com

COURSE DESCRIPTION

Language documentation refers to the collection and treatment of language samples, be it for purposes of the preservation of knowledge, specific research agendas, the development of educational resources, or many others. Documentation is very often linked to linguistic description – the production of descriptive works such as grammars or dictionaries –, of which it is often the

necessary first step. Currently, with a growing conscience of the rapid decline in the world's linguistic diversity and of the fluidity in the linguistic repertoire of many communities, as well as the rapid development of the Digital Humanities, the impetus for documentation and archiving has become more urgent.

This course will equip students with the essential tools to carry out linguistic documentation that is both coherent and useful, while at the same time safeguarding the integrity of the participants' intellectual property and responding to other ethical concerns. It will introduce tools and develop skills which are useful for research in Linguistics but also for the study of other disciplines of the Humanities and Social Sciences, including Anthropology, History, Sociology, Education, and Musicology.

COURSE SYLLABUS

PRO 126 - METHODS OF LANGUAGE DOCUMENTATION

1nd February

Class 1

INTRODUCTION TO LANGUAGE DOCUMENTATION

This class introduces the history and objectives of linguistic documentation and the constitution of digital linguistic corpora, and the reasons behind the current focus on this research practice. Topics covered include:

- Linguistic documentation in the 19th century and now;
- The contraction of the world's linguistic diversity;
- Language documentation and language preservation;
- Specific programmes and opportunities for documentation.

2th February

Class 2

ETHICAL ASPECTS OF DOCUMENTATION

Any research dealing with human knowledge and practice needs to ensure the willingness of the participants to collaborate and to have their contributions made accessible to others. Therefore, it is essential to obtain informed consent from all participants. In this class, we will discuss the ethical issues that arise when doing linguistic documentation, the ethical limitations imposed on data collection and

dissemination, as well as the need to ensure that the community's interests and needs are combined with the researcher's own interests.

5th February

Class 3
LINGUISTIC FIELDWORK

In most cases, language documentation presupposes the conduction of fieldwork, often in locations and among communities very distant from those of the researcher. While the success of fieldwork depends, to a large extent, on engagement, common sense and sharp observation, there are certain techniques and skills that can be trained in order to ensure proper and effective data collection. Topics covered include:

- The Observer's Paradox;
- Various fieldwork tasks;
- Interview and elicitation sessions;
- Collaborative work and training;
- Orthography development;
- Elicitation techniques.

7th February

Class 4
AUDIO AND VIDEO RECORDING

In this class, we will focus on the equipment used for audio and video recording of language and learn the basic techniques to ensure good quality results in a fieldwork setting. Students will have a chance to practice in the classroom. Issues covered include:

- What to record;
- Appropriate equipment;
- Maintenance of equipment;
- File formats;
- Resolutions, light and noise.

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9th February

Class 5
DATA-COLLECTION PRACTICE

This is a practical class in which students will apply the technical knowledge they acquired in the previous sessions to a real-world situation. The class will be conducted outside the classroom and students are expected to approach informants and obtain audio and/or video recordings of conversations. The resulting materials will then be discussed in class, to identify possible difficulties and solutions to them.

10th February

Public lecture
A DIGITAL ARCHIVE OF SRI LANKA PORTUGUESE

This public lecture reports on a major documentation project, currently ongoing, aimed at the documentation of Sri Lanka Portuguese, a Portuguese-lexified creole language spoken primarily in the Eastern Province of Sri Lanka by the Portuguese Burghers. The project 'Documentation of Sri Lanka Portuguese', developed at the University of Lisbon (Portugal) in cooperation with Sri Lankan institutions and various collaborators around the world, and funded by the 'Endangered Languages Documentation Programme' (SOAS, United Kingdom), is concerned not only with the collection of language samples but also with recording several aspects of Portuguese Burgher culture and social practice. We will introduce the language and the community and explain the documentation activities which have already been implemented to constitute a coherent, online-accessible archive: interviews, elicitation, recordings of song and dance performances, sociolinguistic surveys, and the development of orthographic conventions.

12th February

Class 6
PROCESSING LANGUAGE DATA

In this class, we will learn how to process the recordings made in the field. We will train how to copy the audio and/or video files to the computer, how to transform them, and

how to prepare them for transcription and annotation. We will introduce common software used in linguistic documentation, including ELAN and FLEx.

14th February

Class 7
PROCESSING EXERCISE

In this class, students will use ELAN and FLEx to produce a short annotated/glossed linguistic corpus, using either their own recordings or others provided by the instructor.

CLASS MATERIALS

Readings – a selection of chapters (provided by the instructor) from:

- Chelliah, Shobhana & William de Reuse. 2011. *Handbook of Descriptive Linguistic Fieldwork*. Dordrecht: Springer.
- Gippert, Jost, Nikolaus Himmelmann & Ulrike Mosel. 2006. *Essentials of Language Documentation*. Berlin: Mouton de Gruyter.
- Thieberger, Nicholas. 2012. *The Oxford Handbook of Linguistic Fieldwork*. Oxford: Oxford University Press.

Software:

- Audacity: <http://www.audacityteam.org/download/>
- Transcriber: <http://trans.sourceforge.net/en/presentation.php>
- FLEx: <http://fieldworks.sil.org/flex/>
- HandBrake: <https://handbrake.fr/downloads.php>
- Avidemux: <http://fixounet.free.fr/avidemux/download.html>
- ELAN: <https://tla.mpi.nl/tools/tla-tools/elan/>

- | | |
|----------------------------------|-----|
| - Active participation in class* | 20% |
| - Annotated corpus** | 40% |
| - Research proposal*** | 40% |

* Includes doing the assigned readings and the preparatory work and being prepared to discuss their contents in class.

** Produced during the classes.

*** A research proposal to conduct the documentation of a specific endangered language, in which all the technical and ethical aspects discussed are properly addressed.

PRO 422 - CONTEMPORARY MUSIC

THE RITUAL OF MUSIC

DIALOGUES BETWEEN WESTERN MUSIC TRADITION AND WORLD MUSIC AND PHILOSOPHY

December 2017 /Goa University

Professor Dr.Santiago Lusardi Girelli

Anthony Gonsalves Chair.

Visiting Research Professor Program

Introduction.

This course is a new edition of Music in Dialogue with Western Philosophy, History and Arts: DIALOGUE BETWEEN WESTERN TRADITION AND WORLD MUSIC AND PHILOSOPHY. This is a course that seeks to understand the evolution, theory and technique of the contemporary western music tradition seeking to understand the real meaning of the human need to express their living experiences through the music.

This course is structured in 4 classes and 1 practical module. The course is a complete practical and theoretical with lectures, rehearsals, and conferences. Through their participation in this course the students will take part in a multicultural-artistic course where Professor Dr.Santiago Lusardi will guide and share thoughts and knowledge about music, art and other subjects.

This course (Classes and Module) will discuss about the ideas and evolution of the music parameters through the analysis of different pieces of the corpus of the contemporary music tradition from west. We assume the goal to be to study the foundations of Western Music through

the analysis of different works and composers and while studying them, both theoretically and practically, including analyzing the elements that constitute them.

Syllabus.

Class 1

ANCIENT ROOTS AND RITUAL

Horomenas, Legomenas and Dromenas

I - ANCIENT ROOTS AND RITUAL – Western Philosophy and Indian Philosophy in Contemporary Music

- Introduction to the course: Basic ideas.
- **Conference I:** Frontiers of the musical-artistic dialogue between western tradition and world music.
- Historical and anthropological review of the human need to sing and make music.
- **Activity 1:** Perception and Appreciation of the musical phenomena: Analysis of the sound structure phenomena. Introduction to the concepts of resonance and timbre. The inner world: the perception of your own sound.
- **Lecture I:** Introduction to the concepts of Mystery, Hierophany and Rituality in Music.

II - Orientalism in Western Music

- Introduction, Structure, History and the Social context of Orientalism in Western Music.
- **Activity 2:** Singing Music
- **Practical module I:** The contemporary sonata – research and construction.

Class 2

RITUALITY IN MUSIC

MELODY, TONALITY AND MUSIC GRAVITY

I - Contemporary Western Music in Dialogue with Buddhist and Indian philosophy.

- Review-Activity WMV Class 1.
- **Conference II:** The Human Voice: the expression of an anthropological truth.
- **Activity 4:** Breathing and air control exercises.
- **Activity 5:** *Perception and Appreciation of the musical phenomena: tonality and gravity in contemporary vocal Music.*
- **Lecture II:** Karl Stockhausen, Philip Glass and John Cage: Phenomenology and Rituality.

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II – Relegere: seeking the sense of music.

- Directionality in Music
 - **Activity8:** Contemporary Music Appreciation.
 - **Practical module II:** The contemporary sonata – research and construction.
-

Class 3

THE FRONTIERS OF TONALITY–MINIMALISMAND AOPHATISM

Class III.

I - InDialogue with eastern philosophy: Henotheism and Agnosticism in Western Music.

- Review-ActivityWMVClass2.
 - **Conference III:** The human voice: the expression of a anthropological truth II. *“Theoretical and practical experience of the evolution of vocal music”*.
 - Historical and anthropological review of the human need to sing. New trends in Africa, America and Asia: limits between academic and popular music.
 - **Activity 7:** *Perception and Appreciation of the musical phenomena: analysis of the evolution of beauty in arts. Review on past’s courses.*
 - **Lecture III: Henotheism and Agnosticism in Western Music.**
-

II – Satyagraha Opera and musical orientalism.

- Analysis, Literature and Script
 - **Activity6:** Singing Music II.
 - Introduction, structure, history and the social context of orientalism.
 - **Practical module III:** The contemporary sonata – research and construction.
-

Class 4

NEW FRONTIERS MUSICAL DIALOGUE
PARAMETERS AND VIRTUES OF THE INTERCULTURAL MUSIC DIALOGUE.

TRASPOLATION

I – Western Music InDialogue with world philosophy: Traspolation.

- Review-ActivityWMVClass3.
 - **Conference IV:**TRASPOLATION: the expression of an anthropological necessity.
 - Historical and philosophical review of the SINCRETISM concept.
 - **Activity 11:** Perception and Deconstruction of the Musical Phenomena: The “Musical Zero gravity” concept. The atonalism:“Disharmony”
 - **Lecture IV:**Other elements that govern harmony (apart of intonation and pitch): / Schoenberg – Serialism &Dodecaphonism. Singing exercises IV.
-

I - Musical integration.

- Appliances of TRASPOLATION in Western Music
 - **Activity 12**
 - Parameters and virtues of the intercultural music dialogue: construction of a Practical Guide to understanding the musical intercultural dialogue.
 - **Practical module IV:** The contemporary sonata – research and construction.
-

Class 5

- Review-Activity WMV– Full course
- **Conference V:** Rituality, Apophatism and Traspolation in Western Music
- **Practical module IV:** The contemporary sonata – research and construction.
- **Final Examination / Report.**

Anthony Gonsalves Chair
WESTERN MUSIC CHAIR
GOA UNIVERSITY - VRPP

Professor Dr. Santiago Lusardi Girelli
Anthony Gonsalves Chair.

Western Music 10
CONTEMPORARY MUSICAL NOTATION

FOUNDATIONS OF WESTERN MUSIC

PRO 423
Goa University

Introduction.

This course is a new edition of Music in Dialogue with Western Philosophy, History and Arts: CONTEMPORARY MUSICAL NOTATION. This is a course that seeks to understand the evolution, theory and technique of the contemporary western music notation seeking to understand the contemporary music notation analysing all different kind of human scripts.

This course is structured in 5 classes, and is a practical and theoretical course that includes lectures, rehearsals, and conferences. Through their participation in this course the students will learn how to understand the different contemporary currents in music notation.

This course will also dissert about the ideas and evolution of the music parameters through the analysis of different pieces of the corpus of the contemporary music tradition from west. We assume the goal to study the foundations of Western Music through the analysis of different works and composers and while studying them, both, theoretically and practically, including analyzing the elements that constitute them.

Syllabus.

Class 1

CONTEMPORARY MUSICAL NOTATION

The Horomenas, Legomenas and Dromenas II

I - ANCIENT ROOTS OF HUMAN SCRIPT

- Introduction to the course: Basic ideas.
- **Conference I:** The Horomenas, Legomenas and Dromenas in musical notation.
- Historical and anthropological review of the human need to write.

- **Activity 1:** Perception and Appreciation of the musical notation phenomena: Analysis of the sound structure phenomena. Introduction to the concepts of directionality and script horizon.
- **Lecture I:** Introduction to the concepts of verticality, horizontality and language in Music.

II - Notation in Western Music

- Introduction, Structure, History and the Social context of notation in Western Music.
- **Activity 2:** Singing Music I
- **Practical module I:** The contemporary scores I – research and construction.

Class 2

ASEMICITY

Melody, tonality and music in-gravity

I - Contemporary Western Music in dialogue with world languages.

- Review - Activity WM X Class 1.
- **Conference II:** The Human Script: alphabet, syllabic, abugida, abjad, and pictographic and logographic scripts.
- **Activity 4:** Reading and comprehension.
- **Activity 5:** *Perception and Appreciation of the musical notation phenomena II: tonality and gravity in contemporary Music.*
- **Lecture II:** Karl Stockhausen, Philip Glass and John Cage: new currents of musical notation

II – Relegere: seeking the sense of music.

- Exercise: Directionality in Music
- **Activity 8:** Contemporary Music Appreciation.
- **Practical module II:** The Mysteries de la Macabre: G. Ligeti

Class 3

HENOTHEISM AND ALETOREISM IN CONTEMPORARY MUSIC

Class III.

I - In Dialogue with eastern philosophy: Aleatoreism and Henotheism in Musical notation.

- Review - Activity WM X Class 2.
- **Conference I:** The Horomenas, Legomenas and Dromenas in musical notation: Henotheism I.

- **Activity 1:** Perception and Appreciation of the musical notation phenomena: Analysis of the sound structure phenomena. Introduction to the concepts of directionality and script horizon.
- **Lecture I:** Introduction to the concepts of verticality, horizontality and language in Music: Aleatoreism.

II – About the SYM-PHON and the Quartet Helicopter.

- Analysis, Semanticist and Script
- **Activity 6:** Singing Music II.
- Introduction, structure, history and the social context of orientalism.
- **Practical module II:** The contemporary scores II – research and construction.

Class 4

NOTATION TRASPOLATION

I – Western Music In Dialogue with world philosophy: Traspolation.

- Review - Activity WMX Class 3.
- **Conference IV:** NOTATION TRASPOLATION
- Historical and philosophical review of the *Asemicity* concept.
- **Activity 11:** Perception and Deconstruction of the Musical notation Phenomena: The “Musical Zero gravity II” concept. The atonalism: “Disharmony II”
- **Lecture IV:** Other elements that govern harmony (apart of intonation and pitch): / Schoenberg – Serialism & Dodecaphonism.
- **Reading music:** Singing exercises IV.

I – Research about a musical notation integration.

- Analysis, Semanticist and Script
- **Activity 6:** Singing Music III.
- Introduction, structure, history and the social context of orientalism.
- **Practical module II:** The contemporary scores III – research and construction.

Class 5 (Module)

- Review - Activity WMX – Full course
- **Conference V:** ¿Its possible to create your own music script? Limits and barriers.

- **Practical module IV:** Works appreciation – research and construction.
- **Final Examination / Report.**

Anthony Gonsalves Chair
WESTERN MUSIC CHAIR
GOA UNIVERSITY - VRPP

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Goa University.

Western Music 11
CHORAL SINGING MUSIC

FOUNDATIONS OF CHORAL MUSIC; THEORETICAL ON PRACTICAL COURSE.

PRO 424

Introduction.

This course is the tenth edition of Music in Dialogue with Western Philosophy, History and Arts: **Foundations of Choral Music: Theoretical and Practical course.** This is a course that seeks to understand the theory and technique of the choral western music tradition and seeking to understand the real meaning of the human need to express their living experiences through the act of singing.

This course is structured in 4 classes and 1 practical module. The course is a complete practical and theoretical with lectures, rehearsals, and conferences. Through their participation in this course the students will take part in course where Professor Dr. Santiago Lusardi will guide and train the students in the art of choral singing.

This course (Classes and Module) will also dissert about the ideas and evolution of the choral music parameters through the analysis of different pieces of the corpus of the contemporary music tradition from west. In this set of courses under the name of *Music in Dialogue with Western Philosophy, History and Arts* we assume the goal to be to study the foundations of Western Music through the analysis of different works and composers and while studying them, both theoretically and practically, including analyzing the elements that constitute them.

Syllabus.

Class 1

Foundations of Choral Music

Theoretical approach

I – CHORAL MUSIC – Historical Review

- Introduction to the course: Basic ideas.
- **Conference I:** Historical Review.
- Historical and anthropological review of the human need to sing and make music.
- Activity 1: Perception and Appreciation of the musical phenomena of singing: Analysis of the sound structure phenomena. Introduction to the concepts of resonance and timbre in the voice. The inner world: the perception of your own sound.

II – CHORAL MUSIC: The great repertoire

- Introduction, Structure, History and the Social context of Choral Works in Western Music.
- **Activity 2:** Singing Choral Music I
- **Practical module I:** Singing Technical aspects: Breathing I

Class 2

Technical aspects of the choral singing phenomena

I – CHORAL MUSIC: Historical Review II

- Review - Activity - Class 1.
- **Conference II:** The Human Voice: voice registrers: calification and clasificaction.
- Activity 3: Breathing and air control exercises.
- Activity 4: Perception and Appreciation of the musical phenomena: dissonance and consonance harmonies in contemporary vocal Music.

II – Relegere: seeking the sense of music.

- Directionality in vocal lines I.
- **Activity 5:** Contemporary Choral Music Appreciation I.
- **Activity 6:** Singing Choral Music II
- **Practical module II: Practical module I:** Singing Technical aspects: Breathing II

Class 3

Technical aspects of the solo singing phenomena

Class III.

I – CHORAL MUSIC: Historical Review III

- Review - Activity - Class 1.
 - **Conference II:** The Human Voice: voice registrers: calification and clasificaction in opera and oratory
 - Activity 7: Breathing and air control exercises II
 - Activity 8: Perception and Appreciation of the musical phenomena: dissonance and consonance harmonies in contemporary vocal Music.
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II – Relegere: seeking the sense of music.

- Directionality in vocal lines II
 - **Activity 9:** Contemporary Choral Music Appreciation II
 - **Activity 10:** Singing Choral Music III
 - **Practical module II: Practical module I:** Singing Technical aspects: Pitch I
-

Class 4

I – CHORAL MUSIC – Historical Review IV

- Introduction to the course contemporary choral repertoire.
 - **Conference I:** Historical Review of the evolution of choral music parameters.
 - Historical and anthropological review of the human need to sing and make music II.
 - Activity 11: Perception and Appreciation of the musical phenomena of singing: Analysis of the sound structure phenomena II. Introduction to the concepts of resonance and timbre in the voice. The inner world: the perception of your own sound II.
-

II – CHORAL MUSIC: The great repertoire

- Introduction, Structure, History and the Social context of Choral Works in Western Music.
- **Activity 12:** Contemporary Choral Music Appreciation III
- **Activity 13:** Singing Choral Music IV
- **Practical module I:** Singing Technical aspects: Warming up I.

Class 5 (Module)

- **Activity 14:** Contemporary Choral Music Appreciation V
- **Activity 15:** Singing Choral Music V
- **Final Examination / Report.**

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