

MA COURSE IN ENGLISH AND AMERICAN STUDIES

SEMINARS 2010-2011

1st SEMESTER

Teacher:	Isabel Fernandes
Subject:	Literary Theory
Semester:	1
Aims:	To question and explore the concepts of "literature" and "literary studies", identifying their historical roots. To scrutinize the development of literary theory in the 20 th and 21 st centuries, exploring the most relevant moments/movements. To supply students with the conceptual tools that will enable them to think critically about literature and its complexity.
Topics:	1. Of "literature" and "literary studies" in their historical dimension; 2. Literary theory in the 20 th and 21 st centuries; 3. Different approaches to Joseph Conrad's <i>Heart of Darkness</i> .
Selected Bibliography:	Besides the above mentioned novel by Joseph Conrad, secondary bibliography will be suggested at the start of the semester.
Prerequisites (if any):	Proficiency in English

Teacher:	Júlio Carlos Viana Ferreira
Subject:	Race, Class and Empire
Semester:	1
Aims:	In the context of rapid industrial and colonial expansion, as verified in the 19th century, the growing disparity in the nature of British colonies (dominions, Crown colonies, India) gave rise to sometimes contradictory reflections in Britain over the status of the colonial populations and the desired objectives of the British Empire. Considering India as a prime example, this seminar will analyze the proposed legitimate ideological arguments for Empire and the respective repercussions in the daily life of people along with the contradictory feelings of attraction and repulsion between the members of different cultures. Stress will be laid on the role played by 'scientific racism' and social Darwinism. Stories, essays, novels and films will be presented and subject to discussion.
Topics:	Concepts: plantation, settlement, dominions, Crown colonies; empire and colonialism. From miscegenation to racism. Liberalism and evangelical Protestantism. The construction of differences: social and racial hierarchy. 'Scientific racism' and Darwin's influence. The 'European civilising mission' or the White Man's Burden. Paradoxes.
Selected Bibliography:	Boehmer, Elleke (ed.) <i>Empire Writing. An Anthology of Colonial Literature 1870-1918</i> . Oxford UP. 1998. Cannadine, David. <i>Ornamentalism. How the British Saw their Empire</i> . Oxford UP. 2001. Desmond, Adrian & Moore, James <i>Darwin's Sacred Cause. Race, Slavery and the Quest for Human Origins</i> . London: Allen Lane/Penguin. 2009. Hawkins, Mike <i>Social Darwinism in European and American Thought 1860-1945</i> . Cambridge: CUP. 2003. Samson, Jane <i>Race and Empire</i> . Harlow: Pearson. 2005. Stockwell, Sarah (ed.) <i>The British Empire. Themes and</i>

	<p><i>Perspectives</i>. Oxford: Blackwell. 2008. Metcalf, Thomas R. <i>Ideologies of the Raj</i>. Cambridge UP. 2006 (1995). Whatmore, Richard & Young, Brian (eds.) <i>Intellectual History</i>. Basingstoke: Palgrave Macmillan. 2006.</p>
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Teacher:	Luísa Maria Rodrigues Flora
Subject:	Research methods
Semester:	1
Aims:	The seminar aims at encouraging MA and PhD students to develop the taste and skills needed to help them select their objects of study. It further intends to assist them in proceeding towards an autonomous research which will eventually enable them to contribute usefully to their chosen subject. The seminar will also practically support this aim by promoting the writing of small essays which imply the skill to select themes and aims, to choose the appropriate bibliography and to plan a well written essay, review or paper.
Topics:	Research; Choice of study objects; Writing a small essay, review or paper.
Selected Bibliography:	<p>Eco, Umberto, <i>Como se faz uma Tese em Ciências Humanas</i>, Prefácio de Hamilton Costa, trad. Ana Falcão Bastos e Luís Leitão, 13ª ed., Lisboa: Presença, 2007 (1977). Murray, Rowena, <i>How to Write a Thesis</i>, Buckingham: Open University Press; 2Rev Ed edition, 2006 or Phillips, Estelle M. and D. S. Pugh, <i>How to Get A PhD: A Handbook for Students and their Supervisors</i>, Buckingham: Open University Press; 4Rev Ed edition, 2005. [<i>Como Preparar um Mestrado ou Doutoramento</i>, trad. Cristina Pinhão e Paula Moutinho, Mem-Martins: Lyon Multimédia Edições, 1998]. Trimmer, Joseph F. <i>A Guide to MLA Documentation</i>. Boston & New York: Houghton Mifflin Company, 7 ed. 2006. http://www.fl.ul.pt/centros_invst/centro_angl/port/framesets/fs_publicacoes.html</p>

Teacher:	Mário Vítor Bastos
Subject:	Shakespeare in the Inter-Arts Relationship - 2nd Cycle
Semester:	1
Aims:	Shakespeare has been a major inspiration to the most varied and important authors in the different arts. This seminar explores some selected but significant moments of this complex and ample process of creative interaction. Shakespeare's presence in the plastic arts will be supported by examples taken primarily from William Blake and the Pre-Raphaelites; Benjamin Britten's opera <i>A Midsummer Night's Dream</i> (1960) will be contrasted with other relevant works inspired by the homonymous Shakespearian play in the different arts; <i>Macbeth</i> (1948), <i>Othello</i> (1952) and <i>Chimes at Midnight</i> (1965) directed by Orson Welles will lead the approach to the huge presence of Shakespeare in film history. Critical attention is also drawn towards the meaning of Shakespeare in the twenty-first century, from changes in reading and interpretation of his works to their re-creative inter-cultural transfers within a global context.
Key Words:	Shakespeare, aesthetics, plastic arts, music, cinema, inter-arts and inter-cultural transfers.
Selected Bibliography:	Crowl, Samuel. <i>Shakespeare and Film</i> . New York: W. W. Norton &

	<p>Co., 2008; Elsom, John (ed.), <i>Is Shakespeare Still Our Contemporary?</i> London: 1989; Gombrich, E.H., <i>Art and Illusion</i>. Oxford: Phaidon Press, 1960; Greenblatt, Walter, et al. (eds), <i>The Norton Shakespeare</i>. New York: W. W. Norton & Co., 2008; Kott, Jan, <i>Shakespeare our Contemporary</i>. New York: W. W. Norton & Co., 1974; Martineau, Jane & Shawe-Taylor Desmond, <i>Shakespeare in Art</i>. London: Merrell, 2003; Rose, Gillian, <i>Visual Methodologies</i>. London: Sage Publications, 2001; Sabatier, François. <i>Miroirs de La Musique. La musique et ses correspondences avec la littérature et les beaux-arts 1800-1950</i>. Fayard, 1995; Sanders, Julie, <i>Shakespeare and Music. Afterlives and Borrowings</i>. Cambridge: Polity Press, 2007.</p>
Pre-requisites (if any):	

2ND SEMESTER

Teacher:	Isabel Fernandes
Subject:	Literature and Painting
Semester:	2
Aims:	This course aims at establishing and exploring various sorts of relationships between literature and painting, both at the level of their practitioners and at the thematic level
Topics:	<p>1. Writing and painting: William Blake, <i>Songs of Innocence and Songs of Experience</i> (1789-94) – The importance of images in literature. The Pre-raphaelites: first avant-garde movement or revivalist nostalgia? D. H. Lawrence as visual artist – The writer's less visible face. D. H. Lawrence, <i>Women in Love</i> (1920) – Art and <i>avant-garde</i> movements in debate.</p> <p>2. Painters and paintings in fiction: Margaret Forster, <i>Keeping the World Away</i> (2006) – Gwen John and the case of women artists in British Modernism. A. S. Byatt, <i>The Matisse Stories</i> (1993) – Henri Matisse and the importance of French art at the beginning of the 20th century.</p>
Selected Bibliography:	Apart from the literary texts mentioned above, further reading and secondary bibliography will be indicated at the beginning of classes.
Pre-requisites (if any):	Proficiency in English

Teacher:	Lúisa Azuaga
Subject:	English as an international language
Semester:	2
Aims / Topics:	This seminar focuses on the global spread of English and the changes occurred in this language and in its use resulting from it. Special attention will be given to notions concerning both English around the world and its varieties, as well as to concepts of teaching English in the new international context and the importance of a possible universal English standard.
Selected Bibliography:	BOLTON, Kingsley, 2004, "World Englishes" in DAVIES, A. and

	<p>ELDER, C. (eds.), <i>The Handbook of Applied Linguistics</i>, Oxford: Blackwell, 369-396</p> <p>BURNS, Anne e COFFIN, Caroline (eds.), 2001, <i>Analysing English in a Global Context – A Reader</i>, London and New York: Open University/Routledge.</p> <p>ERLING, Elizabeth J., 2005, “The many names of English”, <i>English Today</i>. 81 (1): 40-44.</p> <p>GRADDOL, David, 2006, <i>English Next</i>, London: The British Council.</p> <p>HIGGINS, Christina, 2003, “Ownership” of English in the Outer Circle: An Alternative to the NS-NNS Dichotomy. <i>TESOL Quarterly</i>. 37 (4): 615-644.</p> <p>JENKINS, Jennifer, 2003, <i>World Englishes – A Resource Book for Students</i>, London and New York: Routledge</p> <p>JENKINS, Jennifer, 2006, “Current perspectives on teaching World English and English as a língua franca”, <i>TESOL Quarterly</i>. 40 (1): 157-181.</p> <p>PENNYCOOK, Alastair, 1998, <i>English and the Discourses of Colonialism</i>, London and New York: Routledge.</p> <p>SEIDLHOFER, B., 2004, “Research perspectives on teaching English as a lingua franca”, <i>Annual Review of Applied Linguistics</i> 24: 209-239.</p> <p>TRUDGILL, Peter, 1999, “Standard English: what it isn’t”, in BEX, Tony & WATTS, Richard J. (eds.), <i>Standard English: the widening debate</i>. London: Routledge, 1999, 117-128.</p> <p>WIDDOWSON, H. G., 1994, “The ownership of English”, <i>TESOL Quarterly</i>. 28 (2): 377-389.</p>
Pre-requisites (if any):	---

Teacher:	Maria Isabel Barbudo
Subject:	English Cinema
Semester:	2
Aims:	Starting from a definition of the epic genre in a cinematic context, this seminar has for its aim the analysis of the filmography by English director David Lean.
Topics:	Great Epics of English Cinema. David Lean’s filmography. Special attention will be paid to the following films: <i>The Bridge on the River Kwai</i> (1957) <i>Lawrence of Arabia</i> (1962) <i>Dr. Zhivago</i> (1965) <i>Ryan’s Daughter</i> (1970) <i>A Passage to India</i> (1984).
Selected Bibliography:	Fraser, George MacDonald. <i>The Hollywood History of the World</i> . London: Michael Joseph, 1988. Hayward, Susan. <i>Cinema Studies. The Key Concepts</i> . London and New York: Routledge, 1996. Higson, Andrew. <i>Constructing a National Cinema in Britain</i> . Oxford: Clarendon Press, 1997. Journot, Marie Thérèse. <i>Vocabulário de Cinema</i> . Trad. Pedro Elói Duarte. Lisboa: Edições 70, 2005. Martin, Marcel. <i>A Linguagem Cinematográfica</i> . Trad. Lauro António e M ^a Eduarda Colares. Lisboa: Dinalivro, 2005. Moraitis, Catherine. <i>The Art of David Lean</i> . The University of Kent at Canterbury, 2004. Phillips, Gene D. <i>Beyond the Epic: the Life and Films of David Lean</i> . University Press of Kentucky, 2006. Villarejo, Amy. <i>Film Studies</i> . London and New York: Routledge, 2007.
Pre-requisites (if any):	