INFORMATION FOR STUDENTS
WHO START THEIR FHS COURSE IN OCTOBER 2019
AND NORMALLY EXPECT TO BE TAKING THE
FHS EXAMINATION IN TRINITY TERM 2022
This handbook gives subject-specific information for your FHS course in Portuguese. For general information about your studies and the faculty, please consult the Faculty’s Undergraduate Course Handbook (https://weblearn.ox.ac.uk/portal/site:humdiv:modlang).

PORTUGUESE LANGUAGE

The Final Honour course in Portuguese aims to develop an active and passive command of correct spoken and written Portuguese at an advanced level, with some appreciation of the differences between the European and Brazilian norms, and different stylistic registers. This is done by means of regular compulsory classes in translation to and from Portuguese, instruction in writing essays in Portuguese, grammar classes as needed, and classes allowing you to work through a range of oral/aural exercises.

In the examinations for the Final Honour School, all those reading Portuguese take the following language papers:

- **Paper I**: Prose composition and essay
- **Paper II A**: Unseen translation (from European Portuguese)
- **Paper II B**: Unseen translation (from Brazilian Portuguese)
- **Oral examination**: This consists of an aural comprehension exercise, and discourse and conversation in Portuguese.

Undergraduates reading Portuguese sole must also take Paper III (Year abroad project and translation from older forms of Portuguese).

**PAPER I:**

**TRANSLATION INTO PORTUGUESE AND ESSAY**

Classes in translation from English into Portuguese, which undergraduates are required to attend throughout the course, are organized centrally. Tuition for this subject will help you to handle more complex syntactical structures, acquire a richer active vocabulary and gain a command of abstract written Portuguese, as well as of narrative and descriptive prose.

For the essay, instruction is provided in the form of classes. Tuition in this subject is designed to enable you to address sophisticated political and cultural issues in clear, coherent, and complex Portuguese.

By their final year students will have chosen either Brazilian Portuguese or European Portuguese as their preferred variety for work in Portuguese. Separate essay classes will be offered for each variety.
PAPER II A AND II B:

TRANSLATION FROM PORTUGUESE (EUROPEAN AND BRAZILIAN)

Classes in translation from Portuguese into English, which undergraduates are required to attend throughout the course, are organized centrally. These classes help you advance your command of textual analysis and stylistics. Translation from Portuguese into English is an extremely useful training in the use of your own language to convey complex ideas and states of mind.

PAPER III:

YEAR ABROAD PROJECT AND TRANSLATION FROM OLDER FORMS OF PORTUGUESE INTO ENGLISH

Paper III is for candidates offering Portuguese sole. It has two components.

The first is an essay in Portuguese, of 3000 to 3500 words, done during the year abroad. The year abroad project will consist of an analysis of the ways in which a particular topic or event is covered in the national and/or local media during the candidate’s stay in the foreign country. The essay must be supported by appendices containing copies of all primary media material used (in the form of the press or radio/television broadcasts).

In the first term of your year abroad, you will consult with a relevant tutor over the suitability of your choice of topic. He or she will also comment on a first draft of the essay, to be submitted before the end of May of your year abroad. The completed year abroad project must be submitted at the end of week zero in Michaelmas term of your final year.

The second half of the paper, translation from older forms of Portuguese, is unseen translation of texts from medieval and sixteenth-century Portuguese. It is examined by a 1 1/2-hour examination paper, in which you have to translate one of two texts. You will receive tuition for this paper in the course of your final year.

THE ORAL EXAMINATION

Classes in oral Portuguese are given on a weekly basis by the Portuguese and Brazilian language assistants throughout the second and final years of the course. In the final year, the language assistants provide practice in the aural comprehension exercise for the oral examination in the Final Honour School, and there are individual practice sessions for the prepared discourse exercise.
THE FINAL HONOUR SCHOOL:  
DESCRIPTION OF LINGUISTIC AND LITERARY PAPERS

PAPER IV:

LINGUISTIC STUDIES I: THE HISTORY AND VARIETIES OF PORTUGUESE

1. Course content

This paper provides a description of the historical development of the language from Latin to modern Portuguese in its different dialectal varieties, including Portuguese-based creoles. You are expected to demonstrate knowledge of the history of Portuguese in its different varieties, knowledge of the basic principles of historical linguistics and dialectology, as applied to Portuguese, and the ability to analyse linguistic samples from a historical and/or dialectological perspective. The course is divided in different blocks dealing with the different stages of the historical development of Portuguese, in the different dialectal varieties.

2. Teaching

Before doing this paper, it is strongly recommended to have done the synchronic Paper V (Linguistic Studies II: Modern Portuguese), or at least to have followed the lecture course associated to it. Portuguese IV is taught in eight tutorials and accompanied by a lecture course that provides the foundation for the tutorial work and is therefore vital to attend. Students are furthermore expected to do the essential readings before beginning the course. Students will also benefit from following lecture courses in general historical linguistics in Hilary Term (Linguistics Paper B6). Written work for tutorials will involve both essays and analysis of linguistic samples from a historical and/or dialectological perspective.

3. Assessment

The paper is examined by means of a three-hour written examination, which comprises essay-type questions and analysis of linguistic samples from a historical and/or dialectological perspective.

4. Essential reading to be done before the course


PAPER V:

LINGUISTIC STUDIES II: MODERN PORTUGUESE

1. Course content

This paper provides an analysis of the structure and sociolinguistic variation of modern Portuguese, in both its European and Brazilian varieties. You are expected to
acquire skills of phonetic transcription and of phonological, morphological, and syntactic analysis, and knowledge of the principles of phonology, morphology, syntax, semantics, pragmatics, and sociolinguistics, as applied to Portuguese. The topics covered by the course are: phonetics and phonology (sound system, phonological system, phonological processes, and suprasegmental properties), morphology (constituent structure and order, inflection, and word formation), syntax (constituent structure and order, categories, phrasal structure, grammatical functions, information structure), semantics and pragmatics (lexical semantics, compositional semantics, pragmatics), and sociolinguistics (principles of sociolinguistics, sociolinguistic variation in modern Portuguese).

2. Teaching

The paper is taught in eight tutorials and accompanied by a lecture course in Michaelmas, which provides the foundation for the tutorial work and is therefore vital to attend. You are also strongly recommended to follow lecture courses in general synchronic linguistics. You are expected to do the essential readings before beginning the course. The eight tutorials can be spread over two terms in the second and final years to enable you to benefit from a developing understanding of linguistic theory and method, and to apply it to the experience of your year abroad. Written work for tutorials will involve both essays and data-analysis problem sets.

3. Assessment

The paper is examined by means of a three-hour written examination, which comprises essay-type and data analysis questions.

4. Essential reading to be done before the course


**PAPER VI:**

**PORTUGUESE LITERATURE TO 1540**

1. Course content

This paper studies Portuguese and Galician-Portuguese literature from the earliest texts (c. 1200) to 1540. The central elements are the poetry of the Galician-Portuguese Cancioneiros and the Cantigas de Santa Maria; the historical prose of Fernão Lopes and Zurara, and the Livros de Linhagens; the early theatre and Gil Vicente; the pastoral novel Menina e Moça; and lyric poetry from the first decades of the sixteenth century. There are no set texts. You are expected to read widely in all genres of the period and to acquire a good knowledge of the cultural and historical background of Hispanic and European medieval literature.

2. Teaching
Each student normally undertakes a series of eight tutorials or seminars, usually spread over two terms.

3. Assessment

Assessment is by a three-hour written paper.

**PAPER VII:**

**PORTUGUESE LITERATURE 1500-1697**

1. Course content

This paper is mostly concerned with the group of extraordinarily talented writers who were born roughly between 1470 and 1535. You will study their imaginative response to the most exciting and important events of Portuguese history: the discovery of new lands (to Europeans) in Africa and Asia. You will also be able to see how the new philosophical and aesthetic ideas of the renaissance changed writers' responses to the dominant themes of the literature of all times: God, money, and sex.

The course starts with Camões's *Os Lusíadas*, the central text of Portuguese literature, which ostensibly tells the story of the first voyage of the Portuguese to India. In it, a rich thematic tapestry unfolds exploring the highs and lows of Portuguese history, the power of love, as well as the wayward morals of Portuguese society. There will be the opportunity to read texts that deal with the dark side of the discoveries by Fernão Mendes Pinto and Bernardo Gomes de Brito, unveiling the dangers and hypocrisy of the Portuguese empire and the *carreira da Índia*.

There will then be a range of options covering drama, poetry, and prose that tackle the configurations of gender and sexuality in the early modern period and the moral and political issues that troubled writers no matter their station in society.

2. Teaching

There will be a mixture of seminars and tutorials spread across two terms. Introductory lectures and those more focused on particular genres run throughout the year.

3. Assessment

Assessment is by a three-hour written paper.

**PAPER VIII:**

**PERIOD OF LITERATURE III: 1820 TO THE PRESENT**

1. Course content

This paper allows you to familiarise yourself with the literature and culture of the modern period in Portugal, Brazil, and Portuguese-speaking Africa or to focus on one or two areas. The starting point is usually one of the major canonical writers in each
country: Machado de Assis in the case of Brazil and Eça de Queirós or Fernando Pessoa in the case of Portugal. Students then select from a wide range of topics and/or authors (with the additional possibility of including some African authors) such as the following:

**The 19th century construction of Brazilian national identity** (José de Alencar, Machado de Assis, Aluísio de Azevedo);

**Modernism and the quest for Brasilidade** (Oswald de Andrade, Mário de Andrade, Manuel Bandeira, Carlos Drummond de Andrade, João Cabral de Melo Neto);

**City and sertão in Brazilian fiction** (Graciliano Ramos, Rachel de Queiroz, Jorge Amado, Guimarães Rosa);

**Contemporary fiction: Dictatorship and beyond** (Clarice Lispector, Lygia Fagundes Telles, Paulo Lins, Conceição Evaristo, Milton Hatoum, Adriana Lisboa).

**Images of Portuguese society in 19th century literature** (Almeida Garrett, Camilo Castelo Branco, Eça de Queirós, Cesário Verde);

**Poetry and the literary avant-garde** (António Nobre, Sá-Carneiro, Fernando Pessoa, Florbela Espanca);

**Contemporary fiction during the dictatorship** (Irene Lisboa, Carlos de Oliveira, Vergílio Ferreira);

**Contemporary fiction after the revolution** (José Saramago, Lídia Jorge, Maria Gabriela Llansol, António Lobo Antunes);

**The literature of colonial and post-colonial Mozambique** (Luis Bernardo Honwana, Mia Couto, Paulina Chiziane, Lília Momplé).

2. **Teaching**

About 8 tutorial hours are available for this paper, spread over two terms. Lectures are given on Eça de Queirós, Machado de Assis, Fernando Pessoa, Mia Couto, literature and society in Portugal, Mozambican culture, and modern Brazilian literature.

3. **Assessment**

Assessment is by a three-hour written paper.

**PAPER IX:**

**MEDIEVAL PRESCRIBED TEXTS**

1. **Course content**

This paper gives an introduction to Portuguese medieval literature by the detailed study of extracts from two major bodies of work from the medieval period, namely the poetry of the thirteenth and fourteenth centuries and the historical prose of the fifteenth century. The set texts are:


You are expected to be acquainted with the broad features of the work, corpus or genre from which the texts are drawn, and with the general features of medieval Hispanic literature.

2. Teaching

You will normally have 8 tutorials for this paper, or a mixture of tutorials and seminars.

3. Assessment

Assessment is by a three-hour written paper. In the examination you will answer three questions, covering at least three of the set texts. You must write a commentary on a short passage extracted from one of the texts, and two essays on different individual set texts or on aspects of medieval literature present in several texts.

PAPERS X AND XI:

PRESCRIBED AUTHORS

These papers, which will usually be spread over two terms of your second and final years, are designed to complement the broader sweep of the period course by providing an opportunity to concentrate on an in-depth the work of two (for each paper) of the most celebrated Portuguese, Brazilian and Portuguese-speaking African writers from the renaissance onwards. You will read widely within the oeuvre of each author, set them in their intellectual and historical contexts, and study closely a smaller number of central works with a view to detailed textual analysis.

Prescribed Texts

This handbook sets out which part of an author’s oeuvre are set for special study. This means that in the examination you can expect passages for commentary only from these specified works. Essays, however, will give you the opportunity to show your knowledge of the authors beyond these works.

Assessment

Assessment is by a three-hour written paper. In the examination you will have to answer three questions. You must write an essay on each of your two authors and a commentary on one or other of them.

PAPER X

RENAISSANCE PRESCRIBED AUTHORS

1. Gil Vicente (c. 1465-c.1536)
1. Course content

The prelims course will have given you an introduction to Gil Vicente’s work. Astonishingly varied in subject matter, form and tone, his short plays give a fascinating insight into the social, political and religious preoccupations of early modern Portugal. Among the vast range of characters created by Gil Vicente his peasants and women stand out—the former tough in the face of adversity, the latter independent and defiant of every law of God and man.

Texts prescribed for special study: Auto da Alma, Auto da Feira, Farsa de Inês Pereira, O Triunfo do Inverno, Frágua de Amor, Quem tem farelos?, Auto do purgatório

2. Teaching

The core teaching consists of four tutorials on each author (usually 3 essays and some commentary work).

3. Assessment

Assessment is part of a three-hour written paper. You will be required to write one essay on one or more aspects of this author’s work from a choice of four titles. In addition you will have to write a commentary on a passage from one of the texts prescribed for special study of either this author or your other chosen author.

2. Luís de Camões (c.1524-1580)

1. Course content

The epic poem Os Lusíadas is the central text of Portuguese literature. Far more than just the narrative of the first voyage to India, Camões’s poem explores the problematic of the discoveries from a multiplicity of points of view. His lyric poems (of which you read a selection) incorporate incidents from his own adventurous life in Lisbon and in India and record with unmatched power his emotional turmoil and his intellectual doubts and convictions.

Texts prescribed for special study: Os Lusíadas; Líricas (ed. R. Lapa)

2. Teaching

The core teaching consists of four tutorials on each author (usually 3 essays and some commentary work). Lectures are regularly given on Os Lusíadas and on aspects of sixteenth-century lyric poetry.

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3. Assessment

Assessment is part of a three-hour written paper. You will be required to write one essay on one or more aspects of this author’s work from a choice of four titles. In
addition you will have to write a commentary on a passage from one of the texts prescribed for special study of either this author or your other chosen author.

3. **António Ferreira (1528-1569)**

1. **Course content**

Ferreira’s verse tragedy *Castro* is, with *Os Lusíadas*, the supreme expression of Portuguese classicism. In it he explores, with great psychological penetration, the relationship between justice and political expediency, taking as his point of departure the murder in the fourteenth century of Inês de Castro, the mistress of the heir to the throne. The remainder of the *Poemas Lusitanos* reveals the humanistic concern with the necessity of culture in a country made both proud and anxious by the discoveries. There is an opportunity to explore classical comedy in *Bristo* and *Cioso*.

Texts prescribed for special study: *Bristo; Cioso; Poemas Lusitanos* (incl. *Castro*).

2. **Teaching**

The core teaching consists of four tutorials on each author (usually 3 essays and some commentary work). Lectures on Ferreira regularly form part of the course given on sixteenth-century drama and lyric poetry.

3. **Assessment**

Assessment is part of a three-hour written paper. You will be required to write one essay on one or more aspects of this author’s work from a choice of four titles. In addition you will have to write a commentary on a passage from one of the texts prescribed for special study of either this author or your other chosen author.

4. **D. Francisco Manuel de Melo (1608-1666)**

1. **Course content**

With Melo’s multifarious and witty writings you will enter the world of seventeenth-century aristocratic court culture. You will come across Melo the historian (*Epanáfora política*), analysing the revolt which led to the re-establishment of Portuguese independence from Spain in 1640, the observer of current affairs (*Relógios falantes* and *Carta de guia de casados*, first translated into English as early as 1697), the literary critic (*Hospital das letras*) and comic dramatist (*O fidalgo aprendiz*, possibly one of the sources of Molière’s *Le Bourgeois Gentilhomme*).

Texts prescribed for special study: *Epanáfora política; Relógios falantes; Carta de guia de casados; Hospital das letras; O fidalgo aprendiz*.

2. **Teaching**

The core teaching consists of four tutorials on each author (usually 3 essays and some commentary work).
3. Assessment

Assessment is part of a three-hour written paper. You will be required to write one essay on one or more aspects of this author’s work from a choice of four titles. In addition, you will have to write a commentary on a passage from one of the texts prescribed for special study of either this author or your other chosen author.

5. Marquesa de Alorna (1750-1839)

1. Course content

An important figure in Portuguese literary history, the Marquesa de Alorna had a turbulent life which is reflected in her poetry. Studying her work takes us into the sociability of poetry in the eighteenth century and the challenges of claiming oneself as a woman writer during this time.

Texts prescribed for special study: *Obra poética*, ed. by Vanda Anastácio (Lisbon: INCM, 2015)

2. Teaching

The core teaching consists of four tutorials on each author (usually 3 essays and some commentary work).

3. Assessment

Assessment is part of a three-hour written paper. You will be required to write one essay on one or more aspects of this author’s work from a choice of four titles. In addition you will have to write a commentary on a passage from one of the texts prescribed for special study of either this author or your other chosen author.

PAPER XI

MODERN PRESCRIBED AUTHORS

1. Almeida Garrett (1799-1854)

1. Course content

Garrett was the foremost Portuguese writer of the romantic period. He was also an active politician, and in his novels and plays (especially in the famous tragedy *Frei Luís de Sousa*) he explores the effects on individuals of political change. You will also have the opportunity of reading the very intimate verse collection, *Folhas caídas*.

Texts prescribed for special study: *Frei Luís de Sousa; O arco de Sant'Anna; Viagens na minha terra; Folhas caídas.*

2. Teaching
The core teaching consists of four tutorials on each author (usually 3 essays and some commentary work). There are lectures on Garrett in the prelim course and also as part of survey courses on nineteenth-century literature.

3. Assessment

Assessment is part of a three-hour written paper. You will be required to write one essay on one or more aspects of this author’s work from a choice of four titles. In addition you will have to write a commentary on a passage from one of the texts prescribed for special study of either this author or your other chosen author.

2. Eça de Queirós (1845-1900)

1. Course content

Observant, witty and profoundly human, Eça is easily Portugal’s best-known novelist. You will be expected to know in detail the early naturalistic masterpiece O crime do Padre Amaro, Os Maias, perhaps Eça’s greatest work, and the late novel A cidade e as serras, in which he shifts his gaze from the urban scene of Paris to the countryside of Portugal. Eça is irresistibly readable and you will be encouraged to explore his work beyond the texts set for special study.

Texts prescribed for special study: O crime do Padre Amaro; Os Maias; A cidade e as serras.

2. Teaching

The core teaching consists of four tutorials on each author (usually 3 essays and some commentary work). There are regular courses of lectures on Eça.

3. Assessment

Assessment is part of a three-hour written paper. You will be required to write one essay on one or more aspects of this author’s work from a choice of four titles. In addition you will have to write a commentary on a passage from one of the texts prescribed for special study of either this author or your other chosen author.

3. Machado de Assis (1839-1908)

1. Course content

Machado was the greatest novelist produced by Brazil in the nineteenth century. His work is fascinatingly different from Eça’s, and a comparison between the two writers forms a most rewarding exercise. Machado’s daringly experimental novels, his complex irony and his profound understanding of flawed human personality foreshadow many developments of twentieth-century fiction.

Texts prescribed for special study: Memórias póstumas de Brás Cubas; Quincas Borba; Dom Casmurro.
2. Teaching

The core teaching consists of four tutorials on each author (usually 3 essays and some commentary work). There are regular courses of lectures on Machado.

3. Assessment

Assessment is part of a three-hour written paper. You will be required to write one essay on one or more aspects of this author’s work from a choice of four titles. In addition you will have to write a commentary on a passage from one of the texts prescribed for special study of either this author or your other chosen author.

4. **Fernando Pessoa (1888-1935)**

1. Course content

Pessoa is the best-known Portuguese poet of the twentieth century and one whose exploration of disintegrating personality has made a great impact abroad. The poems set for special study constitute a small but representative sample of Pessoa’s versatile adoption of different literary masks. They include two diametrically opposed types of verse published under his own name: a selection of his most famous lyric poetry, contained in volume 1 of the Ática edition, and *Mensagem*, which provides an interpretation of Portuguese history. Nevertheless, any study of Pessoa needs to take in the poetry he attributed to his heteronyms (the many alternative personalities that, according to him, existed within himself). The work of Álvaro de Campos, his most prolific and dramatic heteronym, is selected as a set text to exemplify his uncanny ability to express himself as ‘other’.

Texts prescribed for special study: *Mensagem*; a selection lyric poetry, volume 1 (Ática edition); poetry of Álvaro de Campos.

2. Teaching

The core teaching consists of four tutorials on each author (usually 3 essays and some commentary work). There are regular courses of lectures on Pessoa.

3. Assessment

Assessment is part of a three-hour written paper. You will be required to write one essay on one or more aspects of this author’s work from a choice of four titles. In addition you will have to write a commentary on a passage from one of the texts prescribed for special study of either this author or your other chosen author.

5. **Clarice Lispector (1920-1977)**

1. Course content

Clarice Lispector’s challenging, philosophical and psychologically charged literature has gained her a devoted readership both in Brazil and internationally. Ostensibly, her multi-faceted novels
are concerned with issues facing women in modern urban society, but they also deal with more metaphysical, existential problems. Deceptively simple, her writing eschews conventional syntax, grammar and a linear structure, in favour of streams-of-consciousness, in her efforts to capture reality and emotion through language.

Texts prescribed for special study: *Perto do coração selvagem; A paixão segundo G.H.; A hora da estrela*.

2. **Teaching**

The core teaching consists of four tutorials on each author (usually 3 essays and some commentary work). Lectures on Clarice are included in courses on women’s writing.

3. **Assessment**

Assessment is part of a three-hour written paper. You will be required to write one essay on one or more aspects of this author’s work from a choice of four titles. In addition you will have to write a commentary on a passage from one of the texts prescribed for special study of either this author or your other chosen author.

6. **Lídia Jorge (1946 - )**

1. **Course content**

Lídia Jorge is one of the most celebrated contemporary Portuguese writers. Her signature novel is undoubtedly *A costa dos Murmúrios*, where she retrospectively reflects on the personal and collective trauma and violence experienced during the unravelling of the Portuguese Empire in Africa in the late 1960s. The novel sold 50,000 copies into space of one year and was subsequently made into a film. Jorge is a perceptive critic of the long-lasting effects of the Estado Novo’s patriarchal and authoritarian hold on the Portuguese psyche. In her disturbing collection of short stories, *Marido e Outros Contos*, she shows how, beneath surface normality, systemic violence is often internalized, leading to domestic violence, death and disaster. *Noticia da Cidade Silvestre* offers a compelling depiction of two female characters, a single mother and a career woman, and their ongoing struggles for material and sexual survival in the immediate aftermath of the 1974 revolution, at a time of considerable social and political upheaval.

Texts prescribed for special study: *Noticia da Cidade Silvestre*, *A Costa dos Murmúrios*, *Marido e Outros Contos*

2. **Teaching**

The core teaching consists of four tutorials on each author (usually 3 essays and some commentary work).

3. **Assessment**

Assessment is part of a three-hour written paper. You will be required to write one essay on one or more aspects of this author’s work from a choice of four titles. In
addition you will have to write a commentary on a passage from one of the texts prescribed for special study of either this author or your other chosen author.

7. **Mia Couto (b 1955 - )**

1. **Course content**

Mia Couto is arguably the most prominent post-colonial Mozambican writer alive today. His fiction blends fact and fantasy, to create a cathartic interpretation of Mozambique’s recent history. His early short stories focus on the catastrophic effects of Mozambique’s protracted civil war on his nation’s ability to dream. The linguistic playfulness that brought him international acclaim has matured into a solid commitment to give voice to those on the margins of Mozambican society. His first novels emerged in the aftermath of the peace process that brought an end to decades of conflict and simultaneously ushered in a neoliberalism of which he is increasingly critical.

Texts prescribed for special study: *Vozes anoitecidas; Terra sonâmbula; A varanda do frangipani.*

2. **Teaching**

The core teaching consists of four tutorials on each author (usually 3 essays and some commentary work). Lectures on Mia Couto are included in the courses on the literature of Portuguese-speaking Africa.

3. **Assessment**

Assessment is part of a three-hour written paper. You will be required to write one essay on one or more aspects of this author’s work from a choice of four titles. In addition you will have to write a commentary on a passage from one of the texts prescribed for special study of either this author or your other chosen author.

8. **Pepetela (b 1955 - )**

1. **Course content**

Pepetela is Angola’s most prolific contemporary author. A master of the novel, his work has borne witness to the immense social and economic changes that one of Africa’s leading economic and military powers has undergone since independence from Portugal in 1975. Both witty and poignant, Pepetela has experimented with detective fiction, science fiction, moral plays and, most notably, the historical novel. He has often been prescient of trends that affect both Angola and postcolonial Africa, celebrating human foibles while being uncompromising in his critiques of systemic abuse, the legacies of imperialism and national betrayal. The prescribed texts are taken from different moments in his literary output and deal with social pressures and familial relations.

Texts prescribed for special study: *Yaka; A gloriosa família; Predadores.*

2. **Teaching**
The core teaching consists of four tutorials on each author (usually 3 essays and some commentary work). Lectures on Pepetela are included in the courses on the literature of Portuguese-speaking Africa.

3. Assessment

Assessment is part of a three-hour written paper. You will be required to write one essay on one or more aspects of this author’s work from a choice of four titles. In addition you will have to write a commentary on a passage from one of the texts prescribed for special study of either this author or your other chosen author.

PAPER XII:

SPECIAL SUBJECTS

The special subjects, of which there is a wide range, vary enormously in nature. They allow you to follow up in detail some aspect of one of your other papers that has particularly interested you. Alternatively, they allow you to branch out and do something quite different from your work on other papers. In short, they may complement, or contrast with, the work you have done elsewhere in your course. These courses are normally taught in Hilary term of your final year. Advice on how to format your special subject essays and bibliographies is available on Weblearn.

A definitive list of the Special Subjects available in your final year will be distributed in the Trinity Term before the final year.

The list below gives those subjects which are the responsibility of the Portuguese sub-faculty and also those in which, if you wish, you may combine Portuguese with Spanish-language topics. Not all papers will be available every year.

A13438S1 S, P. Latin-American Fiction from 1940

This subject allows you to explore the evolution of Latin American fiction across the continent from the 1940s through the 'Boom', up to the present day. In the process you will undertake the specialised study of at least three authors from the following list: Jorge Amado, Jorge Luis Borges, Alejo Carpentier, Julio Cortázar, Fernando del Paso, José Donoso, Carlos Fuentes, Osman Lins, Clarice Lispector, Gabriel García Márquez, Manuel Puig, João Guimarães Rosa, Juan Rulfo and Mario Vargas Llosa. For this paper you will be examined by a portfolio of essays.


In this paper students will have the opportunity to work with the collections at the Ashmolean Museum in exploring the interactions between texts, images, and objects in the early modern Portuguese world. There will be the chance to follow your interests and look at canonical texts and lesser-known works alongside tapestries, porcelain, illustrations, paintings, lacquerware, etc. This paper might look at the representation of different events in the history of the Portuguese empire, consider
particular regions and their varying representations across media, or think about how foodstuffs, plants, habits, and rituals were viewed by the Portuguese and the people that they encountered.

A14987S1 P. **Portuguese Drama in the Sixteenth Century**

Portuguese drama in the sixteenth century is much more than the few plays by Vicente and Ferreira that you read for the Prelim or Paper VII. Gil Vicente himself wrote nearly 40 plays in a great variety of styles, and this paper will give you an opportunity of getting to know some of them better. If you are interested in popular theatre you can read works by the black African dramatist Afonso Álvares or by António Prestes and António Ribeiro Chiado. There is also much more to neo-classical theatre than the Castro. The neo-classical comedies of Ferreira (Bristo and Cioso) and of Sá de Miranda (Os Estrangeiros and Os Vilhalpandos) are beginning to become available in good editions and provide an unusual vision of early modern society. Camões was an interesting dramatist and the Auto de Filodemo is an ingenious fusion of classical and popular styles. There is a good edition by Vanda Anastácio (Porto: Caixotim, 2005). Finally there are the numerous plays written by the Jesuits, of which Luis da Cruz, Prodigus, is an accessible example (with translation into Portuguese).

A14983S1 P. **Lusophone Women Writers**

The course will invite you to think about women writers in a variety of twentieth century sociopolitical contexts (republic, dictatorship, democracy) and geographical locations (Brazil and Portugal). This course will complement your knowledge of the modern period, by allowing you to re-visit it from a woman-centred perspective. Over six tutorials, you will undertake the specialised study of several authors, chosen in consultation with your tutor (they might include the Portuguese Florbela Espanca, Irene Lisboa, Hélia Correia, Olga Gonçalves, Maria Gabriela Llansol and Lidia Jorge, and/or the Brazilians Rachel de Queiroz, Carolina Maria de Jesus, Lygia Fagundes Telles, Clarice Lispector and Adriana Lisboa). Ever mindful of differing literary practices and social concerns, we will nevertheless attempt to identify some of the common thematic and stylistic features at work in the writings of these women. For this paper you will be examined by a portfolio of essays.

A13459S1 P. **The Literature of Portuguese-speaking Africa**

This course provides you with the opportunity to study a selection of major prose writers, over six tutorials, normally chosen from the following list: from Angola, Pepetela and Ondjaki; from Mozambique, Luís Bernardo Honwana, Mia Couto and Lília Momplé, and from Cape Verde, Baltasar Lopes, Orlanda Amarilis and Germano Almeida. The literature of Portuguese-speaking Africa is strongly committed to examining the pressing social and political issues facing its people in recent history. Simultaneously, it is undeniable that the questioning and representations which arise out of this wide-ranging body of works are conveyed through a number of sophisticated literary techniques. We will therefore study these writers with a view to understanding how their individual style allows each of them to convey country-
specific and powerful insights into the colonial and post-colonial periods. For this paper you will be examined by a portfolio of essays.

**A15471S1 P. Postcolonial Literatures of Portuguese-expression: From Camões to the Present**

This course explores postcolonial writing in Portuguese across time and space, right from Camões’s epic in the sixteenth century to recent writing from Angola, Mozambique, and elsewhere in the Portuguese-speaking world.

**A13423S1 P. Contemporary Brazilian Fiction**

This course will allow you to explore current trends and new voices in recent Brazilian prose fiction, focusing on how it engages with the country’s post-dictatorship experience and with pressing social questions, such as urban violence and poverty, which affect Brazilian society today. You will study established contemporary writers such as João Gilberto Noll, Milton Hatoum, Bernardo Carvalho, Luiz Ruffatto and Adriana Lisboa. In addition, the course will survey the output originating from traditionally marginalized sections of Brazilian society, the inhabitants of the favelas being a case in point. For this paper you will be examined by a portfolio of essays.

**A13394S1 P. Brazilian Cinema**

This course will allow you to develop the skills for the critical analysis of film and examine the evolution of Brazilian cinema since the 1950s. You will explore major movements in the history of Brazilian cinema, such as the highly political and groundbreaking Cinema Novo movement of the 1950s and 1960s, as well as more recent productions which have emerged since the so-called renaissance, or retomada, of Brazilian cinema of the 1990s. The course will consider representations of history, national identity, race, class and gender in a selection of films, normally chosen from the following list: *Rio, 40 graus* (Nelson Pereira dos Santos, 1955), *Deus e o diabo na terra do sol* (Glauber Rocha, 1964), *Como era gostoso o meu francês* (Nelson Pereira dos Santos, 1971), *Bye bye Brasil* (Carlos Diegues, 1980), *Eles não usam black-tie* (Leon Hirszman, 1981), *Como nascem os anjos* (Murilo Salles, 1996), *O primeiro dia* (Walter Salles and Daniela Thomas, 1998), *Domésticas* (Fernando Meirelles and Nando Olival, 2001), *Cidade de Deus* (Fernando Meirelles and Kátia Lund, 2002) and *Ônibus 174* (José Padilha, 2002). For this paper you will be examined by a portfolio of essays.

**A13471S1 S, P. Latin American Cinema**

This course will provide you with the opportunity to discover and explore major movements in the history of cinema in the countries of Latin America, from the golden age of narrative film in the 1940s, to the radical experiments and manifestos of the 1950s and 60s to the slick blockbusters and internationally successful co-productions of the twenty-first century, including documentaries. The course encourages comparisons between directors, movements and films from different countries,
through the lens of issues such as national identity, social criticism, ecology, landscape, gender, class and race. Students may also choose to focus on specific directors, normally chosen from the following list: Emilio Fernández, Tomás Gutiérrez Alea, Maria Luisa Bemberg, Alfonso Cuarón, Alejandro González Iñárritu, Lucrecia Martel, Fernando Meirelles, Glauber Rocha, Walter Salles, Nelson Pereira dos Santos, Fernando Solanas, Pablo Larraín, Patricio Guzmán.

Two seminars on film analysis will be held in Michaelmas Term, as well as screenings of four key films from the recommended filmography. The course then comprises five thematic lectures and four accompanying seminars. Each student gives an oral presentation in one of these seminars. In total, s/he will produce at least three pieces of written work which will be read and commented on by the tutor(s) delivering the course in up to six hours of tutorials. Assessment takes the form of a portfolio of two essays, one of which must be comparative and at least one of which must be on one of the films listed in the course filmography. In the work submitted for assessment, students must show detailed knowledge of film material from at least two Latin American countries as well as showing evidence of having studied film theory and analysis.

A13399S1 European Cinema

This paper gives you the opportunity to study major directors and periods of European cinema. The course introduces the basic concepts of film form and presents each film within its historical context.

Please note that it is only possible to take this paper in the final year. The course runs over two terms, Michaelmas and Hilary. ALL LECTURES AND SEMINARS ARE COMPULSORY. (You are also encouraged to attend the screenings since it is better to watch films on a big screen, but if there is a clash between screening times and other lectures you still have the possibility of borrowing the film in question and watching it on your own.)

1. Course content

The format of the course is as follows. In Michaelmas there are 8 lectures and 8 screenings. In Hilary there are 5 lectures and screenings accompanied by seminars. For the seminars the group will be divided into two and each student is obliged to give a presentation on one of the films that are screened that term. Normally the students give these presentations in pairs. In Michaelmas term, the course outlines some of the main currents in European film history from 1920 to the 1970s presenting the main concepts of film form and introducing each of the chosen films in its historical context. The focus of the lectures and seminars in Hilary term is European cinema from the 1970s until now, often covering countries not discussed in the first term. Students are welcome to write on directors and topics that lie outside the languages they study. The course is taught by a group of lecturers. Normally each of the seminars in Hilary term is chaired by one person.

2. Exam essay

Friday of week 5 in Hilary term, a list of exam questions are made public at the Examination Schools. You have four weeks to write a 6000-8000 word essay on one of the questions. The questions are broad and can be answered with reference to a
number of different directors, periods and national cinemas. The questions correspond
to the theoretical and historical topics that have been covered in the lectures. A
comparison of films from different countries and periods is allowed as is writing about
films from language areas other than the ones you study. You can quote in the main
European languages but it is helpful to translate quotes from Russian. You can also
quote dialogue from subtitles since you are not required to know the original language
of the film in order to write on it. A minimum of ‘technical’ vocabulary, describing
different kinds of shot for instance, is helpful, but the exam is not a test in how many
technical words you know.

If in doubt you can be guided by the requirements of your argument. You can write
about rare or very recent films but should then compare them to films that are more
closely related to the topics covered in the course. The films screened are merely
examples of periods and types of filmmaking and there are few restrictions on which
films you may choose to write about, except that all the films should be European,
which in this particular context means continental Europe including Russia.

3. Examination: Method of Assessment C (1)

Select Bibliography
Jacques Aumont et al.: Aesthetics of film, Austin, 1992
André Bazin: What is cinema, Berkeley 1967-1971
Peter E Bondanella: A history of Italian cinema, New York, 2009
David Bordwell and Kristin Thompson: Film Art an Introduction, Boston, 2004
C. G. Crisp: The classic French cinema, 1930-1960, Bloomington, 1993
Peter William Evans: Spanish cinema: the auteurist tradition, Oxford, 1999
Siegfried Kracauer: Theory of film: the redemption of physical reality, 1889-1966, New
York, 1960
Nicolas Tredell: Cinemas of the mind: a critical history of film theory, Cambridge, 2002

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WHEN DRAWING UP THIS HANDBOOK WE HAVE TRIED TO BE AS ACCURATE
AND CLEAR AS POSSIBLE. THE TEXTS PRESCRIBED FOR STUDY FOR
INDIVIDUAL PAPERS ARE NOW LISTED IN THIS HANDBOOK.

THE EXAMINATION CONVENTIONS – A SEPARATE DOCUMENT – DETAIL THE
STRUCTURE OF EACH EXAMINATION PAPER, INCLUDING RUBRICS. SEE:
https://weblearn.ox.ac.uk/portal/site/:humdiv:modlang:portuguese:fhs

THE REVISED EDITION OF THE UNIVERSITY’S EXAMINATION DECREES AND
REGULATIONS LISTS THE EXAMINATION PAPERS AND THEIR PERMITTED
COMBINATION FOR YOUR DEGREE COURSE. (FOR FURTHER DETAILS, REFER TO THE HANDBOOK AND THE EXAMINING CONVENTIONS.) SEE:
http://www.admin.ox.ac.uk/examregs/2019-20/hsofmodelang/studentview/

COURSES AND REGULATIONS ARE CONSTANTLY UNDER REVIEW, SO ALWAYS CHECK ALSO WITH YOUR COLLEGE TUTOR TO CONFIRM WHAT IS WRITTEN HERE AND IN THE EXAMINATION CONVENTIONS.

IN ADDITION, DO NOT HESITATE TO ASK FOR CLARIFICATION ABOUT THE COURSE FROM ANY MEMBER OF THE SUB-FACULTY WHO IS LECTURING TO YOU OR TUTORING YOU; WE WILL ALWAYS DO OUR BEST TO HELP.

Last revised TT2019