1. Unidade curricular (UC)/*Curricular Unit*

a) Designação: Fotografia(s): entre o documento e a ficção

Name: Photography(ies): between documentary and fiction

b) Número de vagas/*Vacancies*: 20

2. Pequeno texto introdutório que deve refletir, o enquadramento da UC proposta na oferta curricular da NOVA FCSH, bem como, o carácter inovador ou a complementaridade com outras UC's existentes.

The course will complement theory of photographic images classes, both developing and introducing a problematization of photographic images in their relation to the discipline of History and the concepts of Memory and the Archive. It will also inovate by introducing notions from the contemporary debate around vernacular photography.

3. Código da unidade curricular/*Curricular unit code*: *[Não Preencher]*

4. Faculdade/*Faculty*: Faculdade de Ciências Sociais e Humanas

5. Unidade de Investigação/*Research Unit*: ICNOVA (http://www.icnova.fcsh.unl.pt/)

6. Curso/*Course*: Opção livre aberta a todos os cursos de mestrado

7. Nível do curso/*Course Level*: Mestrado

8. Carácter da unidade curricular: Opcional/*Optional*

9. Tipo da unidade curricular/*Type of curricular unit*: Unidade Curricular Letiva

10. Percentagem de aulas práticas/*Percentage of practical classes*: 40%

11. Ano do plano de estudos/*Syllabus year*: 1.º ano

12. Semestre/*Semester*: 2.º semestre/2nd semester

13. Número de créditos/*Number of credits* (1 crédito = 28h): 10 ECTS (mestrado)

14. Docente ou Investigador responsável/*Teacher or principal researcher*: Prof. Dr. Margarida Medeiros / Dr. Ana Gandum

15. Número de horas por sessão/*Number of hours per session*: 3 horas (mestrado)

b) Número de sessões por semestre/*Number of hours per semester*: 32 horas (licenciatura)

c) Periodicidade/*periodicity*: Semanal

d) Período de funcionamento/*Class period*: 10/02/2020 - 29/05/2020

Indica-se a quarta-feira como dia preterível para a unidade curricular / 13 sessões - 39 horas letivas.

16. Objetivos da unidade curricular/*Learning objectives* (máx. 200 palavras; expostos em termos do que se espera que o aluno adquira)**:**

Students should acquire the following skills:

- Knowledge of photography's theory and history in regard to concepts of fact, fiction, History and Memory.

- Ability to communicate and present concepts related to the contemporary debate on photographic images, articulating it with perspectives thar mark the historiography of that same debate.

- Develop a critical thinking regarding the problematic distinction between documentary and fiction through the photographic medium and it's relation to specific concepts of History, Memory and the Archive.

- Develop analisys and interpretation of texts as well as communication skills through oral presentations, specifically the abilities of synthesis and comparison.

17. Competências gerais do grau/*General skills of the degree*: a); b); c); d) ;e); f)

18. Competências específicas do curso/*Specific Course skills*: Não aplicável./Not applicable.

19. Requisitos de frequência/*Attendance requirements*: Students are expected to have at least an average English language proficiency.

20. Conteúdo da unidade curricular/*Syllabus* (máx. 200 palavras): The course will establish the genealogy of photography as both a documental practice and a fictional apparatus, and it's correlation to the concepts of History and Memory. Photography will be considered throughout a plural perspective, as both an artistic representation, a vernacular practice, and an archival tool and fragment.

PART ONE: AN INTRODUCTION TO PHOTOGRAPHY THEORY

1.1 The 19th Century and photographic realism

1.2 Realism, indexicality

1.3 Beyond the definition of an essence: vernacular photography

PART TWO: PHOTOGRAPHY, MEMORY AND HISTORY

2.1 Photography and the concept of memory: a brief genealogy

2.2 The impact of reproduction media on the concept of History and Memory

2.3 History as both a discipline and a photographic concept

PART THREE: PHOTOGRAPHY AND THE ARCHIVAL TURN

3.1 The archive as a totalization

3.2 Archives, facts, documents and photographs

3.3 The archival turn

PART FOUR: PHOTOGRAPHY AND ITS UNSTABLE CATEGORIES

4.1 The other(s): Etnography and Photography

4.2 Facts and Fictions: a machine that produces and delocates the "real"

4.3 Photography as a tropos

4.4 Conclusion: a review of the course's main perspectives

21. Bibliografia recomendada/*Recommended reading*: (máx. 5 títulos. Por ordem decrescente de data de edição.)

1. CHÉROUX, Clément, Vernaculaires Essais d'Histoire de la Photographie. s.l.: Le Point du Jour, 2013.

2. DIDI-HUBERMAN, Georges, Imagens Apesar de Tudo. Traduzido por V. Brito e J. Cachopo. Lisboa: KKYM, 2012.

3. DERRIDA, Jacques, Copy, Archive, Signature: A Conversation on Photography. Editado por Gehrard Richter e traduzido por Jeff Fort, s.l.: Stanford University Press, 2010.

4. BATCHEN, Geoffrey,"Camera Lucida: Another Little History of Photography". In The Meaning of Photography. Editado por Robin Kelsey e Blake Stimson, Williamston: Clark Studies in the Visual Arts, 2008.

5. CADAVA, Eduardo, Words of Light: Theses on the Photography of History. New Jersey: Princeton UP, 1997.

22. Métodos de ensino/*Teaching Methods*: Each three hour session will be structured in the following way:

- Expositive method: lectures based in the analysis, synthesis and comparison of the class topic, co-related pesperctives from texts and images.

 - Students presentation of a previously chosen text from the bibliography related to the session main topic.

- Class debate with supervision, establishing co-relations to the main topic of the session.

23. Métodos de avaliação/*Assessment methods*: Participation in class discussions - 25 percent

One short paper on concepts or texts debated throughout the course / Oral presentations in class

OR One longer paper on concepts or texts debated throughout the course.

24. Língua de ensino/*Teaching language*: Inglês/English