BRIEF INTRODUCTION:

This course focus is to understand the key roles of media as interfaces between the history produced in academic circles and the general public, thus making the experience of the past inherently dynamic and prone to reconstructions or revisions. The course will explore the issue of how the modern media (print, digital/online or audiovisual) can function as space in which conflicting visions and claims about the past are advanced, either by institutions, organized groups or individuals. The course will allow students to situate the boom of "popular history" since the 1990s (with new protagonists disputing the 'authoritative role' previously held by historians) and identify some of the dominant themes in several European countries (from imperial nostalgia to forms of historical "negationism", or the rise of post-colonial or "identity" agendas). Through a series of case-studies, students are expected to gain a better understanding of the peculiar dynamics of historical controversies, either in terms of the argumentation techniques or legitimation strategies employed, as well as acquire competencies in assessing the reliability of historical arguments.

LEARNING OUTCOMES:

By the end of the course, students will be able to:

a)   understand the reasons behind the "history boom" in the media in various parts of the world and the main interactions between media and history as interdisciplinary fields;

b)   identify the main discourses and rhetorical strategies employed by media to represent and perform the past;

c)   understand ideological uses of the past in the media and link them to particular political and social agendas;

d) establish the reliability of competing representations of the same event or historical process in the media;

e) undertake comparisons between historical controversies that took place in different national contexts.

LEARNING ACTIVITIES AND TEACHING METHODS:

The course's learning activities will comprise seminar-style classroom discussions (based on mandatory readings), usually centred on a chosen case-study. Sample documentary evidence (newspaper clippings, online-contents and film excerpts) will be analysed and debated across times and national contexts.

ASSESSMENT:

- Seminar paper: 60%;
- In class participation (discussion of articles or book chapters: 20%;
- Examination of sources: 20%

COURSE MATERIALS:

· 'Presenting Social Representations: A Conversation with Serge Moscovici and Ivana' Marková, Culture Psychology, 4 (3), 1998, 371-410.

· Anderson, David (2011) 'Mau Mau in the High Court and the 'Lost' British Empire Archives: Colonial Conspiracy or Bureaucratic Bungle?', Journal of Imperial and Commonwealth History, 39 (5), 699-716.

· Barron, Roderick M. (2008), 'Bringing the map to life: European satirical maps, 1845-1945', Belgeo. Revue Belge de Géographie, 3-4, 445-464.

· Cannadine, David (ed.) (2004). History and the Media. Basingstoke, Palgrave.

· Cardão, Marcos (2016), 'Allegories of Exceptionalism: Lusotropicalism in Mass Culture (1960–74),' Portuguese Journal of Social Science, 14, 3, 257–73.

· Carvalho, Aline dell'Ort (2013), En noir et blanc: la représentation des noirs dans le dessin d'humour au XIXe siècle. Brésil, France, Angleterre et Portugal. Mémoire présenté à la mention Histoire et Civilisations de l'École des Hautes Études en Sciences Sociales pour obtention du diplôme de Master 2.

· Castelo, Cláudia (2019), 'Gilberto Freyre's concept of miscegenation and its circulation in the Portuguese Empire (1930s-1960s)', in Warwick Anderson, Ricardo Roque, Ricardo Ventura Santos (org.), Luso-Tropicalism and its Discontents: The Making and Unmaking of Racial Exceptionalism. New York and Oxford: Berghahn Books, 23-44.

· Chalániová, Daniela (2013), The Good, The Bad And The Ugly: Heroes, Villains And Outcasts Of The European Economic Crisis As Seen By Political Cartoonists. Maslowski,

Nicolas (ed.). The 17th International Conference of Young Scholars in Prague. Crucial Problems of International Relations through the eyes of Young Scholars. "Collective memory and International Relations" Conference Proceedings, 38-68.

· Demski, Dagnosław and Baraniecka-Olszewska, Kamila (2010), 'Introduction. Encountering Images of the Other', in Demski, Dagnosław and Baraniecka-Olszewska, Kamila (ed.). Images of the Other in Ethnic Caricatures of Central and Eastern Europe. Institute of Archaeology and Ethnology, Polish Academy of Sciences, 11-25.

· Duncan, Alastair B., Caricatures des noires dans la presse humoristique européenne: 1879 a 1958. Chamayou, Anne et Duncan, Alastair B. Le Rire Européen. Presses Universitaires de Perpignan (2010): 329-348.

· Elkins, Caroline (2005), Imperial Reckoning. The Untold Story of Britain's Gulag in Kenya, New York, Holt McDougal.

· Goodwill, J. R., Anyiwo, N., Williams, E.-D. G., Johnson, N. C., Mattis, J. S., & Watkins, D. C. (2019). Media representations of popular culture figures and the construction of Black masculinities. Psychology of Men & Masculinities, 20 (3), 288-298.

· Graber, D. (1990) 'Seeing is remembering: how visuals contribute to learning from television news'. Journal of Communication, vol. 40, 134–156

· Keaton, Trica Danielle ; Sharpley-Whiting, T. Denean , Stovall, Tyler (eds), (2012, Black France / France Noire: The History and Politics of Blackness, Duke University Press: Durham, London.

· Kennedy, Dane (2018), The Imperial History Wars. Debating the British Empire. New York, Bloomsbury.

· Kitch, C. (2008), 'Placing journalism inside memory — and memory studies', Memory Studies, 1(3), 311–320.

· Lavoinne, Yves (1994). 'Journalists, history and historians. The ups and downs of a professional identity', Réseaux. Communication - Technologie – Société, 2 (2), 205-221

· Manning, Haydon and Phiddian, Robert (2005), 'The Political Cartoonist and the Editor', Pacific Journalism Review, 11 (2), 127-150.

· Maxwell, K. (1995) The making of Portuguese democracy. Cambridge, Cambridge University Press.

· Meneses, Filipe R. de (2009), Salazar: a Political Biography. New York: Enigma Books, chapters 2-5.

· Milgram, Avraham (2011), Portugal, Salazar, and the Jews. Jerusalem: Yad Vashem Publications (selected chapters).

· Modood, Tariq et al (ed.) (2006), 'The Danish Cartoon Affair: Free Speech, Racism,

      Islamism, and Integration', International Migration, Vol. 44 (5), 3-62.

·   Scully, Richard (2014), 'Introduction. Comic Empires – Cartoons, Caricature, and Imperialism: A Symposium', International Journal of Comic Art, 16 (2), 57-64.

·   Sieber, Timothy R. (2001), 'Remembering Vasco da Gama: Contested histories and the cultural politics of contemporary nation-building in Lisbon, Portugal', Identities, 8 (4), 549-581

·   Vauclair, Jane Weston, 'Local Laughter, Global Polemics Understanding Charlie Hebdo' (2015), European Comic Art, 8 (1): 6-14.

·   Wheeler, Douglas (1989), "And Who Is My Neighbor? A World War II Hero of Conscience for Portugal", Luso-Brazilian Review, 26 (1) 119-139.

CLASS SCHEDULE:

1. Media and History: a fertile and troubled relationship

What societal and political reasons explain the inflation of history related news stories? How important are media to the creation of enduring and popular collective perceptions of the past? In this session we will analyze how media mediates an historic experience, either lived or imagined. We will discuss the typified roles of journalists towards history (as servants of future historians, historians of the present or mediators/interpreters of history) and debate about media as cultural producers of historic events and characters. The concepts of social representation (Moscovici, 1961), media events (Katz and Dayan, 1992) and journalism as a site of "memory construction" (Kitsch, 2015) will inform our talk.

Lecture

2. Religion, the politically correct and the persistence of censorship in graphic humor

Seminar

3. Imperial laughter: caricatures, colonialism and racism.

Seminar

3. Nationalism, satirical press and the formation of national identities in Europe

Seminar

5. Empire's Wars: The Mau-Mau court case and the reappraisal of Britain's 'exemplary' decolonisation.

Seminar.

6. Luso-Tropicalism under scrutiny: questioning Portugal's reputation of 'benign' colonialist.

Seminar

7. Aristides Sousa Mendes' rehabilitation and the re-interpretation of Portuguese neutrality in World War II:

Seminar

8. Television programming and the invention of a revolutionary television: RTP as a political actor in Portugal's Carnation Revolution (1974-1976).

Seminar

9. Black activism in the media: contemporary representation of blackness in the Portuguese media.

Seminar

10. Session with an invited artist (Filmmaker). Screening of a film and debate

Lecture