

TEAM PROJECT
TEACHING IN ADVANCED MULTINATIONAL ENVIRONMENTS

PLACE, CULTURE AND SOCIETY MODULE

TOPICS, LEARNING OUTCOMES, CONTENTS, METHODOLOGY,
BIBLIOGRAPHY AND RESOURCES

30 CONTACT HOURS / 5 ECTS



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(PORTUGUESE VERSION)



TOPIC / N°. OF HOURS	LEARNING OUTCOMES	DETAILED CONTENTS	METHODOLOGY	BIBLIOGRAPHY AND RESOURCES
<p>1 – PORTUGAL: IMAGES AND MYTHS</p> <p>(6 hours) (2 sessions)</p>	<ul style="list-style-type: none"> - The students will be able to recognize social constructed images of the country; - The students will be able to confront these images with their own images of Portugal; - The students will be able to understand how Portugal is viewed by foreigners (in the past and in the present historical moment); - The students will be conscious that a country is not only an objective reality (space, people, culture) but also a projection of “the others”. <p>Notes:</p>	<ul style="list-style-type: none"> - Portugal and its images abroad; - Portugal viewed by foreigner travellers in the past and present; - Portugal as presented by travel guides; - Portugal in the preliminary conceptions of the Erasmus group. 	<ul style="list-style-type: none"> - In a first phase the students will be asked to present their own images of the country, revealing their sources of information and discussing the way they created these images. Their decision about studying in Portugal should be related with these images; - In a second phase the students will research: <ol style="list-style-type: none"> a) Travel books that try to summarise the so called “national character” of the Portuguese; b) Travel diaries (by foreigners) that are also responsible for social/mental constructions about the country and the 	<ul style="list-style-type: none"> - Gwen Cannon, Portugal Green Guide, Michelin Guides (2007) - Robert Landon, Portugal (Lonely Planet Country Guide), Lonely Planet (2007) - Marion Kaplan, The Portuguese: The Land and Its People, Penguin Books (1991) - Ellingham, Kenyon, Fisher, Brown, The Rough Guide to Portugal, Rough Guide Travel Guides (2005) - Martin Symington, Portugal, Eyewitness Travel Guides (2005) <p>Other: Foreigners’ travel diaries (William Beckford, Henry Fielding, Rose Macaulay).</p>

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	<p>1 – Through this topic (considered as a preliminary approach) students are supposed:</p> <ul style="list-style-type: none"> a) To reveal their own conceptions – and misconceptions – about the country they are visiting; b) To be conscious that these conceptions are culturally, socially and historically created; c) To understand some of the social/historic/cultural processes that led to these images, prejudices and myths. 		<p>nationals.</p> <p>c) Press articles from foreigner newspapers and magazines.</p> <p>Notes: This topic will be treated though:</p> <ul style="list-style-type: none"> a) Group research sessions; b) Assembly discussion sessions; c) Lecture sessions (summarising conclusions and introducing some theory about the subjects discussed). 	

TOPIC / Nº. OF HOURS	LEARNING OUTCOMES	DETAILED CONTENTS	METHODOLOGY	BIBLIOGRAPHY AND RESOURCES
<p style="text-align: center;">2 – PORTUGAL: SPACE AND HISTORY</p> <p style="text-align: center;">(9 hours) (3 sessions)</p>	<ul style="list-style-type: none"> - The students will be able to localize the country in the European space and recognize its physical frontiers; - They will understand how the host country was shaped throughout history; - The students will get acquainted with some historic moments of this process and know key figures of Portugal's history; - The students will be able to understand the specificities of the nation in the threshold of the 21st century. <p>Notes:</p> <p>1 - This topic is neither designed as a whole course in Portuguese History nor as an intensive one. The number</p>	<ul style="list-style-type: none"> - Before the Nation; Space and People - The shaping of the Nation within the context of the Reconquest. Relations with Castile; Middle ages and the borders; - The Portuguese Discoveries and the Empire, Economy and Culture; - Spanish domination and Restoration; - 18th and 19th Century: Reforms, the End of the Old Regime and the Constitution; - 20th century: First Republic and New State; 	<ul style="list-style-type: none"> - Lecture sessions introducing some of the key moments of Portuguese history, geography, demography, etc; - Extensive reading of some of the quoted bibliography. The class may be organized in groups, each group studying a given moment of the country's history. The main goal would be for each group to organize a lecture session to discuss with the class the output of this work. A summary paper (used for assessment purposes) should be delivered to the teacher in the end of the process; 	<ul style="list-style-type: none"> - António José Saraiva, Portugal: A Companion History, Carcanet Editions (1997) - David Birmingham, A Concise History of Portugal, Cambridge University Press (1993) - Marion Kaplan, The Portuguese: The Land and Its People, Penguin Books (1991) - Ian Robertson, Portugal: A Traveller's History, Cassel & Co/Windrush Press (2002) - Peter Fryer and Patricia McG. Pinheiro, Old Ally: Portrait of Salazar's Portugal, Greenwood Press (1982) - José Saramago, Journey to Portugal, The Harvill Press (2002) - Robert Landon, Lonely Planet Portugal, Lonely

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	<p>of hours and the objectives pursued wouldn't allow such an ambitious task. It aims to introduce a general overview of the subject that can be deepened according to the students' own interests.</p> <p>2 – Even so, the listed detailed contents are compulsory in order to achieve a general knowledge of the topic.</p> <p>3 – In this sense, it is considered that this one lies somewhere between the scientific approach and the common one developed by any kind of cultured visitor or traveller.</p>	<ul style="list-style-type: none"> - Portugal under the New State; The colonial wars; Portugal in the world context; - 1974 and Democracy; The European Union and the modernization of the country (society, economy, political institutions). 	<ul style="list-style-type: none"> - Lecture sessions summarising conclusions and organising theory about the topic and subtopics discussed; - Students presentations. 	<p>Planet Publications (2007)</p> <ul style="list-style-type: none"> - Mark Ellingham, John Fisher, Graham Kenyon, and Matthew Hancock, The Rough Guide to Portugal, Rough Guide Ltd (2007) - Gwen Cannon, Portugal Green Guide, Michelin Guides (2007) <p>Other:</p> <ul style="list-style-type: none"> - Foreigners' travel diaries (William Beckford, Henry Fielding, Rose Macaulay); - Portuguese contemporary novels (José Saramago, Hélia Correia Lobo Antunes, Vergílio Ferreira, Miguel Sousa Tavares); - Old Portuguese chronicles (Fernão Lopes, Fernão Mendes Pinto).

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<p style="text-align: center;">3 – CONTEMPORARY PORTUGAL</p> <p style="text-align: center;">(9 hours) (3 sessions)</p>	<p>- The students will be able to recognize and understand several dimensions of contemporary Portuguese society from demography to economy and social structure (see detailed contents in the right column);</p> <p>Notes:</p> <p>1 - This topic aims to provide the students with some general coordinates about the structure of contemporary Portuguese society. It won't be possible (due to time restrictions) to explore the themes in a deep sense.</p> <p>2 – However, through this topic, the students will have to be able to recognize and criticize these dimensions, even if in a superficial way.</p>	<p>- Demography and Space: Urban and Rural areas;</p> <p>- The phenomenon of emigration;</p> <p>- Economic structure (traditional activities and economic modernization);</p> <p>- Democracy and the political system;</p> <p>- Education and literacy;</p> <p>- Class structure and social change in Portugal from the sixties till the 21st century;</p>	<p>- Lecture sessions introducing the subtopics and providing scientific and bibliographic information;</p> <p>- Extensive reading of some of the quoted bibliography. Again, the class may be organized in groups, each group studying a subtopic. The main goal, as mentioned for other parts of this programme, would be for each group to organize a lecture session to discuss with the class the output of this work. A final paper should be produced for assessment purposes;</p> <p>- Lecture sessions summarising conclusions and organising theory.</p>	<p>- António Costa Pinto (Editor), Contemporary Portugal, Columbia University Press (2003)</p> <p>- António Firmino da Costa e José Manuel Leite Viegas (Editors) Celta Editores (2000)</p> <p>- António Barreto, A Situação Social em Portugal, 19060-1995, Volumes I and II, Imprensa de Ciências Sociais (2000)</p> <p>Other:</p> <p>- http://www.oecd.org</p> <p>- http://www.ine.pt</p> <p>- http://www.uis.unesco.org</p>

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<p>4 – PORTUGUESE CULTURE – FINAL REFLECTIONS</p> <p>(6 hours) (2 sessions)</p>	<ul style="list-style-type: none"> - The students will be able to recognize some of the main Portuguese cultural traces ranging from popular to erudite culture, from oral and written literature to music and pictorial arts; - They will be able to understand how the different cultural objects studied try to picture the Portuguese reality and identity; - The students will be able to reflect about this cultural creation within the frame of the country's history and problems. <p>Notes:</p> <p>1 - This topic doesn't aims to deal with Portuguese Culture in an extensive way. The broad range of subjects that could be treated under it</p>	<ul style="list-style-type: none"> - Fado music as an expression of national culture: traditional fado and its lyrics; Fado in Portuguese history; new tendencies of Fado; Fado as a mirror of Portuguese identity. - Representing religion, social morality and prejudices: <i>The Crime of Father Amaro</i> of Eça de Queirós – Portuguese Literature and Painting – The novel of Eça de Queirós and the paintings of Paula Rego. - Representing Portuguese history through literature: <i>Baltasar and Blimunda</i> by 	<ul style="list-style-type: none"> - This topic will be treated through a strategy of group-work. Each group will choose one of the subtopics suggested and prepare a paper to discuss and present to the whole class. - Final discussion and comments about these papers will take place in the last session. - The last session of the whole module will also be the right moment for final reflections about the way the work was carried out through the semester. 	<ul style="list-style-type: none"> - Eça de Queirós, <i>The Crime of Father Amaro</i>, Carcanet Press (2003) - António Lobo Antunes, <i>The Return of the Caravels</i>, Grove Atlantic (2003) - José Saramago, <i>Baltasar and Blimunda</i>, Harvill Press (2001) - José Luís Peixoto, <i>Blank Gaze</i>, Bloomsbury Publishing (2007) - Paula Rego, <i>Obra Completa</i>, Cavalo de Ferro Editores (2006) -

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	<p>wouldn't allow such an approach. As it was explained above, the main idea is to choose some paradigmatic objects and (with a more intensive and critical treatment) work them in order to understand:</p> <p>a) How they reflect (and create) the image of a country to the nationals - as well as to foreigners;</p> <p>b) How they mirror the relations between arts and literature and social reality in the context of the given nation.</p> <p>2 – According to this, the contents listed in the right column are thematic suggestions.</p>	<p>José Saramago, <i>The Return of the Caravels</i> by António Lobo Antunes.</p> <p>- Representing the rural Portugal and Alentejo: <i>Blank Gaze</i> by José Luís Peixoto.</p>		

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ASSESSMENT:

- 1- For each topic every student has to produce – individually or in group – a short assignment.

- 2- An individual essay dealing with a chosen theme – among the several that can be taken from the syllabus - will complete the assessment.

(POLISH VERSION)

TEAM

TOPIC / N ^o . OF HOURS	LEARNING OUTCOMES	DETAILED CONTENTS	METHODOLOGY	BIBLIOGRAPHY AND RESOURCES
<p style="text-align: center;">1 – POLAND: IMAGES AND MYTHS</p> <p style="text-align: center;">(6 hours – 2 sessions)</p>	<ul style="list-style-type: none"> - Students should have a general understanding of socially constructed images of the country; - Students will reflect on their own images of Poland and relate these images with the ones mentioned above; - Students should discuss and understand how Poland is viewed by foreigners (in the past and in the present historical moment); - Students' consciousness should be raised to the idea that a country is not only an objective reality (space, people, culture) but also a projection of "the others". 	<ul style="list-style-type: none"> - Poland and its images abroad; - Poland as viewed by foreign travellers in the past and present; - Poland as presented by travel guides; - Poland in the preliminary conceptions of the Erasmus group. 	<ul style="list-style-type: none"> - As an introduction, the students will be asked to present their own images of the country, revealing their sources of information and discussing the way they created these images. Their decision to study in Poland should be related with these images; - In the second phase the students will research: <ul style="list-style-type: none"> a) Travel books and movie clips that try to summarise the so called "national character" of the Polish; b) Travel diaries (by foreigners) that are also responsible for social/mental constructions about the country and the nationals. 	<ul style="list-style-type: none"> - Students can select from material that they had or have accessed before coming to Poland and draw from these sources to discuss stereotypes – Everything from Lonely Planet to online travel guides. - Many articles may be used to offer a balanced view of taboos and social stereotyping in Poland. A good place to start may be <i>Taboo Topics in Polish and Polish/Jewish Cultural studies</i> by Halina Pilipowicz in the Journal of the International Institute.

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	<p>Notes:</p> <p>1 – Through this topic (considered as a preliminary approach) students are supposed:</p> <ul style="list-style-type: none"> d) To reveal their own conceptions – and misconceptions – about the country they are visiting; e) To be conscious that these conceptions are culturally, socially and historically created; f) To understand some of the social/historic/cultural processes that led to these images, prejudices and myths. 		<p>c) Press articles from foreigner newspapers and magazines.</p> <p>Notes: This topic will be treated though:</p> <ul style="list-style-type: none"> a) Group research sessions; b) Assembly discussion sessions; c) Lecture sessions (summarising conclusions and introducing some theory about the subjects discussed). d) Students presentations 	

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<p style="text-align: center;">2 – POLAND: SPACE AND HISTORY</p> <p style="text-align: center;">(9 hours – 3 sessions)</p>	<ul style="list-style-type: none"> - Students will be able to localize the country in the European space and recognize its physical frontiers; - Students should understand how the host country developed throughout history; - The students will have the knowledge of some historic moments of this process and get in touch with key figures of Poland's history; - Students will gain understanding in the specificities of the nation on the threshold of the 21st century. <p>Notes:</p> <p>1 - This topic is neither designed as a whole course in Polish History nor as</p>	<ul style="list-style-type: none"> - Before the Nation; Space and People - The shaping of the Nation within the context of the nation state – Poland's changing borders, partitioning, independence, PRL – 4th Republic of Poland - The relations and domination of neighbouring empires and countries throughout the last 1000 years. - The Polish fight for independence and key figures in the 20th century - Poland's pastiche of cultures and changing populations – German, Russian, Czech, Jewish 	<ul style="list-style-type: none"> - Discussion sessions introducing some of the key moments of Polish history, geography, demography, etc; - Extensive reading of some of the quoted bibliography. The class may be organized in groups, each group studying a given moment of the country's history. The main goal would be for each group to organize a lecture session to discuss with the class the output of this work. A summary paper (used for assessment purposes) should be delivered to the teacher in the end of the process; -Dialog sessions summarising conclusions 	<ul style="list-style-type: none"> - Adam Zamoyski, The Polish Way: A Thousand Year History of the Polés and Their Culture - Norman Davies, God's Playground - Heart of Europe: The Past in Poland's Present

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	<p>an intensive one. It aims to introduce a general overview of the subject that can be deepened according to the students' own interests.</p> <p>2 – The listed detailed contents are compulsory in order to achieve a general knowledge of the topic.</p> <p>3 – In this sense, it is considered that this one lies somewhere between the scientific approach and the common one developed by any kind of cultured visitor or traveller.</p>	<ul style="list-style-type: none"> - Lodz's festival of the Dialog of 4 cultures - Poland and Socialism - Poland in the context of WWII 	<p>and organising theory about the topic and subtopics discussed.</p>	
<p style="text-align: center;">3 – CONTEM- PORARY POLAND</p> <p>(9 hours – 3</p>	<ul style="list-style-type: none"> - Students should recognize and understand several dimensions of contemporary Polish society from demography to economy and social structure (see detailed contents in the right column); 	<ul style="list-style-type: none"> - Demography and Space: Urban and Rural areas; - The phenomenon of emigration; - Economic structure 	<ul style="list-style-type: none"> - Presentation sessions introducing the subtopics and providing scientific and bibliographic information; - Extensive reading of some of the quoted bibliography. Again, the class may be organized in groups, each 	

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sessions)	<p>NOTES:</p> <p>1 - This topic aims to provide the students with some general coordinates about the structure of contemporary Polish society.</p> <p>2 – Though this topic, the students will be able to recognize and discuss these dimensions on an introductory level.</p>	<p>(traditional activities and economic modernization);</p> <ul style="list-style-type: none"> - Democracy and the political system; - Education and literacy; - Class structure and social change in Poland since the change of the system in 1989; 	<p>group studying subtopic. The main goal, as mentioned for other parts of this programme, would be for each group to organize a lecture session to discuss with the class the output of this work. A final paper should be produced for assessment purposes;</p> <ul style="list-style-type: none"> - Lecture sessions summarising conclusions and organising theory. 	
<p>4 – POLISH CULTURE - FINAL REFLECTIONS</p> <p>(6 hours – 2 sessions)</p>	<ul style="list-style-type: none"> - Students will be able to recognize some of the main Polish cultural traces ranging from popular to erudite culture, from oral and written literature to music and visual arts; - Students should understand how some of the cultural objects studied illustrate Polish reality and identity, reflect on it and create an image of the country, its history and problems. <p>NOTES:</p>	<ul style="list-style-type: none"> - Polish Popular art in the 20th to 21st century - Polish Fine art in the modern era -Middle ages expression Polish film (ex: Absurdism in PRL) -Major figures in Prose and Poetry in the Polish literary 	<ul style="list-style-type: none"> -Independent group research and reporting from the field. For example: concert attendance, museum going, film watching, dancing, socializing – reflecting on these experiences and bringing them back to class for further meditation and discussion. -Presentation of cultural artefacts by students from 	<ul style="list-style-type: none"> Essays on Polish Culture www.culture.pl Film from PRL -Chronicles -Nie Lubie Poniedzalku -Brunet Wiocorem Porum - Sexmisja

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	<p>1 – This topic aims to cover Polish Culture in an introductory manner, covering a wide range of topics in a surface manner. As it was explained above the main idea is to choose some paradigmatic objects and (with a more intensive and critical treatment) work them in order to understand how they reflect (and create) the image of a country for the nationals as well as to foreigners.</p> <p>2 – According to this, the contents listed in the right column are thematic suggestions.</p>	<p>canon</p>	<p>categories or works given by the teacher. SS will be able to discuss their impressions in comparison or in concordance with cultural critics, and historical context.</p>	

ASSESSMENT:

1. Individual or group research project and class presentation.
2. Analytical, descriptive, or interpretive essay based on a chosen theme discussed in the course or teacher approved.

(CZECH VERSION)

TEAM

TOPIC / N ^o . OF HOURS	LEARNING OUTCOMES	DETAILED CONTENTS	METHODOLOGY	BIBLIOGRAPHY AND RESOURCES
<p>1 – CZECH REPUBLIC IMAGES AND MYTHS</p> <p>(6 hours) (2 sessions)</p>	<ul style="list-style-type: none"> - The students will be able to recognize social constructed images of the country; - The students will be a able to confront their own images of Czech Republic with the ones mentioned above; - The students will be able to understand how Czech Republic is viewed by foreigners (in the past and in the present historical moment); - The students will be conscious that a country is not only an objective reality (space, people, culture) but also a projection of “the others”. <p>NOTES:</p> <p>1 – Through this topic (considered as a preliminary approach) students are</p>	<ul style="list-style-type: none"> - Czech Republic and its images abroad; - Czech Republic viewed by foreigner travellers in the past and present; - Czech Republic as presented by travel guides; - Czech Republic in the preliminary conceptions of the Erasmus group. 	<ul style="list-style-type: none"> - In a first phase the students will be asked to present their own images of the country, revealing their sources of information and discussing the way they created these images. Their decision about studying in Czech Republic should be related with these images; - In a second phase the students will research: <ul style="list-style-type: none"> a) Travel books that try to summarise the so called “national character” of the Czech Republic; b) Travel diaries (by foreigners) that are also responsible for social/mental constructions about the country and the nationals. c) Press articles from 	<p>Travel guides</p> <p>Bruthansová, T., Králíček, J.: 100 Czech design icons, CzechMania, Berlin, 2005, ISBN 80-239-4817-2.</p>

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	<p>supposed:</p> <ul style="list-style-type: none"> a. To reveal their own conceptions – and misconceptions – about the country they are visiting; b. To be conscious that these conceptions are culturally, socially and historically created; c. To understand some of the social/historic/cultural processes that led to these images, prejudices and myths. 		<p>foreigner newspapers and magazines.</p> <p>NOTES: This topic will be treated though:</p> <ul style="list-style-type: none"> a) Group research sessions; b) Assembly discussion sessions; c) Lecture sessions (summarising conclusions and introducing some theory about the subjects discussed). 	
<p style="text-align: center;">2 – CZECH REPUBLIC SPACE AND HISTORY</p> <p style="text-align: center;">(9 hours) (3 sessions)</p>	<ul style="list-style-type: none"> - The students will be able to localize the country in the European space and recognize its physical frontiers; - The students will be able to understand how the host country was shaped throughout history; - The students will know some historic moments of this process and get in touch with key figures of Czech history; - The students will be able to understand 	<ul style="list-style-type: none"> - Before the Nation; Space and People - The shaping of the Nation - 15th and 19th Century: Reforms; - 20th century: First Republic and German and Russian occupation; - The New State after 1989; 	<ul style="list-style-type: none"> - Lecture sessions introducing some of the key moments of Czech history, geography, demography, etc; - Extensive reading of some of the quoted bibliography. The class may be organized in groups, each group studying a given moment of the country's history. The main goal would be for each group to organize a lecture 	<p>Hora, P.: Toulky českou minulostí, Práce, Praha, 1985, parts 2-7 in following editions</p> <p>Čermák, V.: Otázka demokracie, Nakladatelství, Olomouc, 1997, ISBN 80-7182-041-5.</p> <p>Horská, P.: Historická demografie, Sociologický ústav, Praha, 2001, ISBN 80-85950-96-0.</p>

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	<p>the specificities of the nation in the threshold of the 21st century.</p> <p>NOTES:</p> <p>1 - This topic is neither designed as a whole course in Czech History nor as an intensive one. The number of hours and the objectives pursued wouldn't allow such an ambitious task. It aims to introduce a general overview of the subject that can be deepened according to the students' own interests.</p> <p>2 – Even so, the listed detailed contents are compulsory in order to achieve a general knowledge of the topic.</p> <p>3 – In this sense, it is considered that this one lies somewhere between the scientific approach and the common one developed by any kind of cultured visitor or traveller.</p>	<p>Czech Republic in the world context;</p> <p>- The European Union and the modernization of the country (society, economy, political institutions).</p>	<p>session to discuss with the class the output of this work. A summary paper (used for assessment purposes) should be delivered to the teacher in the end of the process;</p> <p>- Lecture sessions summarising conclusions and organising theory about the topic and subtopics discussed.</p>	
<p>3 – CONTEMPORARY CZECH REPUBLIC</p>	<p>- Students will be able to recognize and understand several dimension of contemporary Czech society from demography to economy and social structure (see detailed contents in the right column);</p>	<p>- Demography and Space: Urban and Rural areas;</p> <p>- The phenomenon of emigration;</p>	<p>- Lecture sessions introducing the subtopics and providing scientific and bibliographic information;</p> <p>- Extensive reading of</p>	<p>Fialová, L.: Historická demografie, Sociologický ústav, Praha, 2003, ISBN 80-7330-037-0.</p> <p>Machonin,P.: Česká společnost a sociologické poznání ..., ISV,</p>

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(9 hours) (3 sessions)	<p>NOTES:</p> <p>1 - This topic aims to provide the students with some general coordinates about the structure of contemporary Portuguese society. It won't be possible (due to time restrictions) to explore the themes in a deep sense.</p> <p>2 – However, trough this topic, the students will have to be able to recognize and criticize these dimensions, even if in a superficial way.</p>	<ul style="list-style-type: none"> - Economic structure (traditional activities and economic modernization); - Democracy and the political system; - Education and literacy; - Class structure and social change in Czech Republic; 	<p>some of the quoted bibliography. Again, the class may be organized in groups, each group studying subtopic. The main goal, as mentioned for other parts of this programme, would be for each group to organize a lecture session to discuss with the class the output of this work. A final paper should be produced for assessment purposes;</p> <ul style="list-style-type: none"> - Lecture sessions summarising conclusions and organising theory. 	<p>Praha, 2005, ISBN 80-86642-39-9.</p> <p>Havlík, R.: Sociologie rodiny a školy, Portál, Praha, 2002, ISBN 80-7178-635-7.</p>
4 – CZECH CULTURE - FINAL REFLECTIONS (6 hours) (2 sessions)	<ul style="list-style-type: none"> - The students will be able to recognize some of the main Czech cultural traces ranging from popular to erudite culture, from oral and written literature to music and pictorial arts; - The students will be able to understand how some of the cultural objects studied picture the national reality and identity, reflect about it and create an image of the country, its history and problems. 	<ul style="list-style-type: none"> - Folk music as an expression of national culture: traditional music and its lyrics; new tendencies, folk music as a mirror of national identity. - Representing religion, social morality and prejudices - Representing Czech history through literature: writers 	<ul style="list-style-type: none"> - Lecture sessions introducing the subtopics and providing scientific and bibliographic information; - Extensive reading of some of the quoted bibliography. Again, the class may be organized in groups, each group 	<p>Hora, P.: Toulky českou minulostí, Práce, Praha, 1985, parts 2-7 in following editions</p> <p>Bruthansová, T., Králíček, J.: 100 Czech design icons, CzechMania, Berlin, 2005, ISBN 80-239-4817-2.</p> <p>Kaplický, J., Margolius, I: Česká inspirace, Zlatý řez, Praha, 2005, ISBN 80-901562-9-0.</p>

TOPIC / N ^o . OF HOURS	LEARNING OUTCOMES	DETAILED CONTENTS	METHODOLOGY	BIBLIOGRAPHY AND RESOURCES
	<p>NOTES:</p> <p>1 - This topic doesn't aim to deal with Czech Culture in an extensive way. The broad range of subjects that could be treated under it wouldn't allow such an approach. As it was explained above the main idea is to choose some paradigmatic objects and (with a more intensive and critical treatment) work them in order to understand how they reflect (and create) the image of a country for the nationals as well as to foreigners.</p> <p>2 – According to this, the contents listed in the right column are thematic suggestions.</p>	<p>Jirásek, Palacký, Hora-Hořejš.</p>	<p>studying subtopic. The main goal, as mentioned for other parts of this programme, would be for each group to organize a lecture session to discuss with the class the output of this work. A final paper should be produced for assessment purposes;</p> <p>- Lecture sessions summarising conclusions and organising theory.</p>	

ASSESSMENT:

- 1 - For each topic every student has to produce, individually or in group, a short assessment.
- 2 - An individual essay dealing with a chosen theme – among the several that can be taken from the syllabus – will complete the assessment.

(ROMANIAN VERSION)



TOPIC / N°. OF HOURS	LEARNING OUTCOMES	DETAILED CONTENTS	METHODOLOGY	BIBLIOGRAPHY AND RESOURCES
<p style="text-align: center;">1 – ROMANIA: IMAGES AND MYTHS</p> <p style="text-align: center;">(6 hours) (2 sessions)</p>	<ul style="list-style-type: none"> - The students will identify the main stereotypes about Romania as persisting in the media - The students will contrast these images with their own perceptions and will be able to identify the stereotyping. - They will learn how to trace down stereotyping to geopolitical and cultural realities of the past and present (Romania, along with the Balkans and S-E of Europe as Europe's inner "Other"). - The students will become aware that a country is not only an objective reality (space, people, culture) but also a projection of "the others". 	<p>1.1 "How they see us"</p> <p>1.1.1 - Romania's alleged near-invisibility to the eyes of the western traveller.</p> <p>1.1.2 - Its pseudo-presence through enduring myths – Dracula, Little Paris, "the Gates of the Orient", Gerovital, Nadia Comaneci, Ceausescu – or through media-aggrandized imagery (the Roma, the invasion of the miners in 1990, the orphanages).</p> <p>1.1.3 - Stock imagery (photographic, cinematographic, iconic) that has shaped the commonplace representations of Romania</p>	<ul style="list-style-type: none"> - Initially, the students will be invited to produce the words and images that they associate with Romania & Romanians. The sources of their information will be questioned and identified. The role of such imagery in their decision to study in Romania will be scrutinized. - Secondly, a collection of photographic and video images will be presented to the students, who will have to identify how relevant these are in their own iconic representation of Romania (postcards, scenes from Coppola's <i>Dracula</i>, Brancusi's <i>Princess X</i>) 	<p>Foreign travellers' accounts on Romania (Anatol Demidov, August Raffet, Auguste Lancelot, Olivia Manning).</p> <ul style="list-style-type: none"> - Manning, Olivia, <i>The Balkan Truilogy</i>. London: Penguin, 1988 (1939). <p>Fictional accounts:</p> <ul style="list-style-type: none"> - Stoker, Bram. <i>Dracula</i>. - Saul Bellow. <i>The Dean's Winter</i>. - Bradbury, Malcolm. <i>Why Come to Slaka</i>. - Coppola, Francis F. <i>Bram Stoker's Dracula</i>. (1992) <p>Contemporary tourist guides:</p> <ul style="list-style-type: none"> - Williams, Nicola, <i>Romania and Moldova: From Tarzan's Birthplace to Ovid's Grave</i>, Hawthorn: Lonely Planet (1998) - Burford, Tim, and Dan Richardson, <i>The Rough Guide to Romania</i>, 3rd ed. Rough Guide (2001) - Juler, Caroline. <i>The Blue Guide to Romania</i>. London: W. W.

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	<p>To sum up:</p> <p>1 – This first topic aims to enable students to:</p> <ul style="list-style-type: none"> ▪ identify the source of their own conceptions – as well as misconceptions – about the country they are about to live in; ▪ become aware of the constructed character of these conceptions; ▪ trace down the stereotyping process to the desire of social groups to delineate themselves from the destabilizing Other. 	<p>1.1.4 - Past perceptions of Romania – a key to the understanding of her present perceptions abroad.</p> <p>1.1.5 – Nowadays perceptions of Romania in the contemporary Western media.</p>	<p>- Thirdly, students will browse through a collection of short excerpts of historical travellers' accounts that epitomize the way Romania has been perceived in the past in Western culture.</p> <p>- Fourth, current perceptions of what Romania has to offer to the foreign visitor will be epitomized by a sampler of:</p> <ol style="list-style-type: none"> a) popular tourist guides published in Western Europe; b) travel agents' current offer for 'Romanian adventure'; c) generic websites aimed at foreign visitors to Romania. d) press articles and 'country profiles' published in the foreign media <p>METHODS to be used throughout this topic:</p> <ol style="list-style-type: none"> a) Group research sessions; b) Plenary discussion sessions; c) Lecture sessions 	<p>Norton & Company (2000)</p> <p>Collectif. <i>Guide du Routard Roumanie Bulgarie</i>. Paris: Hachette Guides Toursite (2007).</p> <p>Le guide futé. <i>Roumanie 2004</i>. Nouvelles éditions de l'université. (2004).</p> <p>Todorova, Maria. <i>Imagining the Balkans</i>. Oxford UP (1997)</p>

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	<p>By the end of this session the students will have acquired a sense of how Romanians perceive themselves.</p>	<p>1.2 "How we see ourselves" The students will be offered the counterpart of their own perception of Romania: the Romanians' self-perception.</p> <p>1.2.1 Positive self-perceptions: 1.2.1.1 A heroic yet historically sacrificed nation ("deserted by the great powers" etc.) at the crossroads between the West and the East. 1.2.1.2 Hospitable and generous to strangers 1.2.1.3 Tolerant and never harming their neighbours 1.2.1.4 Resourceful, adaptable and able to cope with adverse situations 1.2.1.5 Endowed with a great sense of humour (Romanian dark jokes of the communist era)</p> <p>1.2.2 Negative self-perceptions: 1.2.2.1 Self deprecating.</p>	<p>(conclusions and theory)</p> <p>DISCUSSION geared by the presentation of selected proverbs, songs and sayings of traditional Romanian lore reflecting the way Romanians see themselves.</p> <p>SHOW videotaped interviews with students and common people that speak about their own nation and country.</p> <p>Students will be recounted a series of classical Romanian jokes that involve an highly stereotyped</p>	<p>Brief excerpts from:</p> <p>Flonta, Teodor. <i>A Dictionary of English and Romanian Equivalent Proverbs</i>.</p> <p>Videotaped interviews with Romanian students about Romanian and themselves.</p> <p>Banc, C. and Dundes. <i>You Call This Living: A Collection of East</i></p>

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		<p>Envious of others' success</p> <p>1.2.2.2 Lacking in a true spirit of community and social cohesion</p> <p>1.2.2.3 Lacking organization and constancy, willing to start everything anew</p> <p>1.2.2.4 Yearning after a paternalistic leader and not ready for true democracy.</p> <p>1.2.2.5 Using humour to destabilize things without building anything coherent instead.</p> <p>1.2.3 Relativizing the negatives and the positives of these self-perceptions (in the light of historians or sociologists)</p>	<p>'internationalist' trio, at the end of which Romanians typically emerge as losers. They will be invited to interpret the collective mindset behind such self depictions.</p> <p>Excerpts from Lucian Boia's seminal books on the "myths in the Romanian consciousness" will help students dismantle some of the enduring self-deluding myths of the Romanians.</p>	<p><i>European Political Jokes</i></p> <p>Boia, Lucian. <i>România, țară de frontieră a Europei [Romania, Border Land of Europe]</i>. Bucharest: Humanitas, (2002).</p> <p>Boia, Lucian. <i>Istorie și mit în conștiința românească [History and myth in the Romanian consciousness]</i>. Bucharest: Humanitas (2002).</p>
<p>2 – ROMANIA SPACE AND HISTORY (9 hours)</p>	<p>At the end of this session the students will be able to locate the country in the European space, to identify its land forms, its main regions and their characteristics.</p>	<p>2.1 At the crossroads of the West and East</p> <p>2.1.1 Romania's geographical location on Europe's map.</p> <p>2.1.2 Land forms: the Carpathians as a natural barrier, the</p>	<p>Learning through discovery: the students will be invited to discover the main geographical attributes of Romania by consulting several maps (of the Eastern European region, of Romania).</p>	<p>Map of the East-European region. Physical geographical map of Romania.</p> <p>Homemade PowerPoint slide show of pictures of Romania.</p>

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(3 sessions)		Transylvanian Plateau, the Vallachian Great Plain. 2.1.3 Rivers and lakes: the Danube, the Danube Delta. 2.1.4 Natural resources and their main use (gold, coal, mineral water, oil). 2.1.5 The climate	A homemade slideshow of pictures of Romania's typical land forms, rivers and towns will be used to elicit students' guesses as to their nature. The part played by lecture in the presentation of Romania's geography should be minimized by the use of such integrative strategies.	Anastasiu, Aurelia. <i>Geografia României</i> . RAO publishers, 2006.
	At the end of this section the students will be able to identify the main moments in the historical route taken by Romania and relate them to wider European history and Central and Eastern European events.	2.2 "For people are under history" (Historical outline) 2.2.1 The origins of the Romanian people. The Dacians and Decebal. Roman conquest. 2.2.2 The forming of the Romanian language. Romance traits in the language. 2.2.3 From the barbarian invasions to Stephen the Great. Under foreign rule. 2.2.4 The first union of the three Romanian provinces under Mihai the Brave. 2.2.5 Revolutionary moments in the 19 th century (1921, 1948). The	The historical section of the present session will be delivered prevalingly in a lecture mode. Only the focal points of Romania's history will be mentioned, that is, those that shaped Romania's present identity. Students will be urged to compare Romania's past to significant moments of their present history	Klepper, Nicolae. <i>Romania: An Illustrated History</i> . Hippocrene Books, 1993. Deletant, Denis, <i>Studies in Romanian history</i> , Bucharest, 1991. MacKenzie, Andrew. <i>Concise History of Roumania</i> , Robert Hale Ltd (1985). Antohi, Sorin, <i>Imaginaire culturel et réalité politique dans la Roumanie moderne : le stigmat et l'utopie</i> , Paris, 1999. Hitchins, Keith. <i>The Romanians, 1774-1866</i> . Oxford UP (1996).

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		<p>war for independence of 1977. The formation of the first free Romanian state.</p> <p>2.2.6 The great Union of 1918. Forming the country's political institutions.</p> <p>2.2.7 The interwar years. The fascist threat.</p> <p>2.2.8 Romania in the Second World War. 1944: turning against Germany.</p> <p>2.2.9 Bolshevization of Romania. The repression of Romania's political elites. The Stalinist years: dictatorship, surveillance, repression, planned economy.</p> <p>2.2.10 The Ceausescu "era": the would-be maverick Easterner; the cult of personality; the demolition of villages and churches; extreme surveillance; pharaonic projects.</p> <p>2.2.11 The Romanian Revolution of 1989: between spontaneous act and planned <i>coup d'etat</i>.</p> <p>2.2.12 Romania's troubled years of democratic construction. Iliescu, the miners' march on Buch-</p>	<p>(struggle for independence, revolutions).</p> <p>Students will be invited to identify common elements to all dictatorship regimes, regardless of political color and the dystopian construction of communist Romania.</p> <p>Role-play: students will be attributed roles to match the main social actors on the stage of Ceausescu's Romania (farmers, workers, students, party apparatchicks, surveillance agents). The game will emulate the daily deprivations and hardships of current life under Ceausescu.</p>	<p>Jelavich, Barbara. <i>Russia and the Formation of the Romanian National State, 1821-1878</i>. Cambridge UP (2005)</p> <p>Quinlan, Paul D. <i>The Playboy King: Carol II of Romania (Contributions to the Study of World History)</i>. Greenwood Press, 1995.</p> <p>Tismaneanu, Vladimir. <i>Stalinism for All Seasons: A Political History of Romanian Communism</i>. University of California Press (2003)</p> <p>Drysdale, Helena. <i>Looking for Gheorghe</i>. Sinclair-Stevenson. 1996.</p> <p>Tismaneanu, Vladimir. <i>The Revolutions of 1989: Rewriting Histories</i>. Routledge (1999).</p> <p>Antohe, Sorin, and Sorin Tismaneanu. <i>Between Past and Future: The Revolution of 1989 and Their Aftermath</i>. Central European UP (2000)</p>

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		<p>arest. Joining NATO and the EU. 2.2.13 Contemporary challenges raised by Romania's joining the EU.</p>		
		<p>2.3 A recapitulation of key names and terms.</p>	<p>This last subsection will help students' fixing some of the key names in history and geography, so that they might recognize these when encountering street names or in casual conversation.</p> <p>NOTE: for each of the above sections students will be provided concise handouts of Main Data / FactSheets related to the topic.</p>	
<p>3 – CONTEMPORARY ROMANIA (9 hours) (3 sessions)</p>	<p>At the end of these sessions, the students will have acquired the ability to correctly identify and relate to Romanian traditions, habits and trends, whether pertaining to demography, economic activities or political life.</p> <p>Students should acquire basic information regarding the</p>	<p>3.1 The people 3.1.1 Human geography: population, density, demography. 3.1.2 The ethnic makeup. Minority groups (Hugarians, Germans, Gypsies, Jews, Ukrainians) and their cultural legacy. 3.1.3 The Romanian provinces, their geography, resources and their inhabitants: Vallachia and</p>	<p>PERFORMANCE GAME: 3-4 invited students originating from the main Romanian provinces will enact — by means of a staged conversation or TALK-SHOW—the relations between the Romanians from Vallachia, Trasnylvania and Moldova (and possibly Basserabia).</p>	<p>Schophlin, George, and Hugh Poulton. <i>Romania's Ethnic Hungarians</i>. Cultural Survival (1990).</p> <p>Engebrigtsen Ada I. <i>Exploring Gypsiness: Power, Exchange And Interdependence in a Transylvanian Village</i>. Berghahn Books (2007).</p> <p>Georgescu, Vlad, <i>The Romanians</i> :</p>

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	<p>population of Romania, its ethnic composition and demographic trends.</p>	<p>Dobroudja, Transylvania, Banat and Maramures, Moldova and Basserabia.</p> <p>3.1.4 Romania and their ambiguous attitude to their “brothers in the East”, the Moldavians</p> <p>3.1.4 Mutual perceptions. How do Romanians from one province perceive the others.</p> <p>3.1.5 Current trends. Immigration from the third world countries. Romanian emigration trends. An aging population. Geographically-related population unbalance.</p> <p>316 The ubiquitous problem of Romanian orphanages: a painful communist legacy amplified by sensationalist-driven foreign media.</p>		<p><i>a history</i>, London, (1991).</p> <p>Klepper, Nicolae. <i>Taste of Romania: Its Cookery and Glimpses of Its History, Folklore, Art, Literature, and Poetry</i>. Hippocrene Books, 1995.</p>
	<p>Students should gain a working insight into Romania’s living and vibrant countryside life, its folklore traditions, customs and festivals.</p>	<p>3.2 Romania’s rural life</p> <p>3.2.1 Major rural areas. With over 40% of its population still living in rural areas, Romania has a lot to offer to Europe in terms of authenticity and well-preseverd traditions.</p> <p>3.2.1 The peasant roots of much of</p>	<p>Since most visitors to Romania appreciate its greatly unaltered traditional life in rural areas, this should be covered in a separate subsection.</p> <p>Given the geographical location of the Romanian partner in the TEAM project, most examplifications will</p>	<p>Scapin, Fabrizio (dor.) <i>Maramureş</i>. 74 min. VHS video with English dubbing. TV Planete. (2000)</p> <p>Oțoiu, Adrian, and V. Stiru. <i>Maramuresul Tursitic: A Cultural Guide</i>. CDIMM & Phare (1998)</p>

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		<p>Romania's culture.</p> <p>3.2.2 Two ballads that shaped the national psyche: <i>Miorita</i> and <i>Mesterul Manole</i>.</p> <p>3.2.3 Two untranslatable words: <i>dor</i> (yearning?), and <i>doina</i> (a lyrical sung lament).</p> <p>3.2.4 Peasant woodwork in the country of wood culture (from wooden churches of Maramures to prispa carving in Oltenia). Legacy in contemporary art: Constantin Brancusi.</p> <p>3.2.5 Traditional folk music: from Maria Tanase to Dumitru Farcas. Traditional instruments: the taragot, the nai. Unmistakable song styles: doina. Traditional dance.</p> <p>3.2.6 Folk traditions and festivals still held today even in urban areas.</p>	<p>be from the north-western region of Maramures, which is unanimously considered to have Romania's best preserved folklore.</p> <p>Methodology-wise, this section will be richly illustrated with slides, film fragments and music.</p> <p>Instead of being told what to feel about these, students will be invited to give their opinion on the topicality or universality of such products.</p>	<p>Slide shows and excerpts from 16mm ethnographic films (<i>Munci si zile, 1987</i>) made made by Adriana and Simion Otoiu.</p> <p>Folk music by Maria Tanase, Dumitru Farcas, Gheorghe Zamfir, Fratii Petreus.</p>
	<p>As the students will most likely spend their time in Romanian on an urban campus, they are expected to acquire of working knowledge of Romania's dynamic and</p>	<p>3.3. Urban lifestyle</p> <p>3.3.1 Main urban areas and their characteristics.</p> <p>3.3.2 DO's and DON'T's in Romanian social life: what to do and what to avoid; taboo themes.</p>	<p>PANTOMIME & SIMULATION</p> <p>This part will best carried out with the help of a few students from the local theatrical group (or student performative group) that would demonstrate by means of</p>	

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	<p>versatile urban lifestyles.</p> <p>This topic is part of what one may call the students' <i>survival kit</i> to Romania – one that should teach them skills for managing everyday interaction with the locals.</p>	<p>3.2.3 Romanians' attitudes to: foreigners and western culture.</p> <p>3.2.4 Greetings, salutations. Introducing people. Socializing, formal and informal. Table manners. Body language – the local idiom.</p> <p>3.2.5 Queuing. Travelling in common.</p> <p>3.2.6 Birthdays and celebrations. Typical presents expected.</p> <p>3.2.7 Romanians' attitudes to women. Travelling unaccompanied. Courtship rituals.</p> <p>3.2.8 Romanians' attitudes to racial and ethnic minorities. Attitudes to homosexual and physically challenged people – between prejudice and liberalism.</p>	<p>pantomime — whenever possible in a slightly humorous way — the way Romanians expect others to behave in public occasions (greetings, hand-kissing, hand-shaking, table manners).</p> <p>Eventually, once the performance was carried out, the students themselves will be asked to repeat the same pantomime in similar simulated situations.</p>	
	<p>At the end of this subsections the students should become familiar with Romania's economic life and be able to independently assess its assets and liabilities as well as its prospects for the future.</p>	<p>3.4 Economic structure</p> <p>3.4.1 Conventional natural resources of Romania and their exploitation. The decline of the mining industry.</p> <p>3.4.2 Romanian agriculture: Liabilities: the communist-era</p>	<p>Lecture moving from the traditional resources of Romania, many of which already exhausted or unprofitable (petroleum, coal, gas) to the shift towards the service industry and high-tech industries.</p>	<p>Economic map of Romania.</p> <p>Map of mineral resources.</p> <p>Overhead projection slides.</p> <p>Slide-show of photographs from agricultural and industrial</p>

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		<p>legacy, the burden of individualism, conservative mentality, the aged workforce; Assets: a largely unspoilt nature, a chance for natural food, good vineyards, rare products (honey, weather-resistant local varieties of trees). The future: integrating into the EU agricultural policy.</p> <p>3.4.3 Romanian industry. The usability of the communist era colossi. Main assets: skilled workforce, existing industrial plants, horizontal and vertical integration, dense infrastructure. Liabilities: attitude to labour, workforce lacking adaptability, collapse of traditional markets. Challenges for the future: stiffer competition, attracting foreign investment, EU integration.</p> <p>3.4.4 Romanian brands and trademarks. Romanian success stories: Dacia Logan, Arctic, Murfatlar, BitDefender.</p> <p>3.4.5 The tertiary sector: the Romanian service sector. The sorry state of the service sector</p>	<p>Students are invited to name any Romanian brands they might have been familiar with, and then brands that they become aware of while residing in Romania.</p>	<p>activities.</p> <p>Short video-clips advertising Romanian brands.</p>

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	<p>A second part of the <i>survival kit to Romania</i>, this subsection is to give the students an insight into the often convoluted working of Romanain institutions, ranging from hospitals to internet cafés. It is to develop essential skills that will help the students cope with Romanian state institutions.</p>	<p>prior to 1990. Recent improvements. What NOT to expect from Romanian services. Consumer protection organizations.</p> <p>3.5 Institutions</p> <p>3.5.1 Romanians' attitudes to state insitutions.</p> <p>3.5.2 The communist-era legacy: bureaucracy, loose timetables, arrogance and corruption.</p> <p>3.5.3 Health-care. Hospitals and clinics. Should you choose private or public health care? What to expect/ what NOT to expect from these.</p> <p>3.5.4 Law enforcement. The many facets of Romanian police and <i>jandarmerie</i>. Theft, robbery, fraud – how probable a danger? What to avoid when travelling to Romania.</p> <p>3.5.5 Banks and financial services. Sending/receiving money (from) abroad. ATMs.</p> <p>3.5.6 Communications. Land and mobile telephony in Romania: the real deals to be taken. Post offices</p>		

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	<p>No matter how apolitical they might claim to be, visiting students cannot ignore the political structure of their host country. This subsection is meant to provide them with the basics of the work of Romania's political insitutions, and make them understand the "hiccups" and "hesitations" that still mar Romania's political sistem.</p>	<p>and fast courier services – tricks for faster service.</p> <p>3.5.7 Internet-based services. Internet cafés. Security of local internet-based transactions.</p> <p>3.5.8 Tourism in Romania: organized or individual? Must-see places on anyone's list. Tourist services: what to expect, and what NOT.</p> <p>3.5.8 Tips and tricks in dealing with Romanian service providers.</p> <p>3.6 Democracy and the political system</p> <p>3.6.1 The political traditions of Romania: the phanariot legacy (amovability of power, bribe-based system, faking democracy)§ the communist legacy (lack of direct responsibility, demagogy, populism).</p> <p>3.6.2 The making of a modern political system in Romania. The post-1990 hurdles.</p> <p>3.6.3 The Romanian Constitution in a nutshell. The basic principles.</p> <p>3.6.7 The structure an distribution</p>		<p>Alexandrescu, Ion, Bulei, Ion, Mamina, Ion et al., <i>Partidele politice din România</i> (1861-1994), Bucuresti, (1995.)</p>

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	<p>Since they will be benefitting from / fitting into the Romabnina educational system, the visiting students are expected that, at the end of this sunsection, will gain a better insight into the peculiarities of the Romanian school system and more particularly, campus life.</p>	<p>of power in contemporary Romania. The role of the Parliament, the role of the President. The electoral process. 3.6.8 National susceptibilities. Taboo themes when talking about Romanian politics.</p> <p>3.7 Education and literacy 3.7.1 The structure of Romania's educational system. 3.7.2 Beyond the orphanage stigmata: the high-performers of Romanian education. 3.7.3 Student life in Romania. 3.7.4 The DO'S and DON'T'S of Campus life. 3.7.5 Foreign language literacy: its high rate among young urban populations.</p>		
<p>4 – ROMANIAN CULTURE – FINAL REFLECTIONS</p>	<p>At the end of this section, tthe students should acquire a working knowledge of the pivotal names in the Romanian arts and sciences.</p> <p>Subsection 4.1 is meant to</p>	<p>4.1 Religion and religious beliefs 3.7.1 Are all Romanians Orthodox? Were all churches demolished by Ceausescu? Was religion forbidden in the communist era? Looking behind</p>		<p>Craciun, Maria, and Ghitta, Ovidiu (ed.), <i>Ethnicity and religion in Central and Eastern Europe</i>, Cluj-Napoca, 1995.</p>

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	<p>initiate the students into the the basics of Romanian religious life, so as to avoid possible blunders or errors.</p> <hr/> <p>Subsection 4.2 will further the students understanding of Romania's rich folklore, by adding the artistic dimension to what they had previously lear from subsection 3.2.</p> <p>As potential buyers of traditional handcrafted goods, the students will have acquired some discriminating skills to distinguish authentic folk art from fakes.</p>	<p>enduring stereotypes.</p> <p>3.7.3 Differences between orthodoxy and other religions. Elements of ritual. Traditional church festivals. How to behave when in church.</p> <p>3.7.2 The role of Greek-Catholicism in the awakening of national consciousness in Romania.</p> <p>3.7.3 Romanians' attitudes to other religious denominations. Attitudes to non-believers.</p> <p>4.2 Traditional arts and crafts and their integration into contemporary art</p> <p>4.2.1 Traditional handicrafts – how should I distinguish the fakes from the originals?</p> <p>4.2.2 Traditional pottery. Major producers.</p> <p>4.2.3 Glass icons & their symbology.</p> <p>4.2.4 Weaving. Traditional costume and jewelry. Elements that made it to world art (Matisse) or international catwalks.</p>	<p>PRESENTATION of folk artefacts to be carried out in one of the following formats:</p> <p>a) a visit to the local Village Museum</p> <p>b) a slide show of photos of traditional artistic objects</p> <p>c) presentation of a brief film on folk traditions.</p> <p>c) a demonstration of the way certain traditional objects are manufactured.</p>	

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	<p>Even if many of the students might come from scientific or technical disciplines, they are expected that – at the end of the present subsection – they should acquire minimal notions of Romanian literature.</p>	<p>4.2.5 Traditional folk technology epitomizing popular resourcefulness (pottery, milling, weaving). 4.2.5 Traditional music. Beware of imitators!</p> <p>4.3 Highlights of Romanian literature</p> <p>4.3.1 The great Romanian classics. Romania's emblem trio: Mihai Eminescu (the poet), I.L. Caragiale (the playwright) and Ion Creangă (the story-teller). 4.3.2 Getting in sync with Europe in the interwar era. Expat romanian avantgarde artists: Tristan Tzara (inventor of the Dada movement in Zurich), Urmuz (forerunner of the absurd), Eugene Ionesco (pioneer of absurdist theatre). 4.3.3 Romanian expats' success stories in the west: Mircea Eliade, Andrei Codrescu. 4.3.4 Contemporary trends. The generation of the 80s. Romanian</p>	<p>Reading of small excerpts (in translation and, whenever possible, in Romanian) from significant Romanian writers.</p> <p>No attempt at exhausting this vast theme should be made. Rather, a few diverse texts, accessible enough to suit the tastes' a non-literary audience, are to be selected.</p>	<p>ZACIU, Mircea, PAPA HAGI, Marian, SASU, Aurel (eds.), <i>Dictionarul scriitorilor români, vol. I-IV</i>, 1995-2002</p> <p>Selected excerpts in easy Romanian from:</p> <p>Mihai Eminescu.</p> <p>I.L. Caragiale – <i>Caldura mare</i>.</p> <p>Tristan Tzara – a Dada poem</p> <p>Eugen Ionesco – <i>La cantatrice chauve</i></p> <p>Andrei Codrescu – <i>The Hole in the Flag</i>.</p> <p>Mircea Eliade – <i>La tiganci</i>. And possibli excerpts from the recent film directed by Francis Ford Coppola <i>Youth Without Youth</i> (2007)</p>

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	<p>The students will become familiar with the highlights of Romanian music and will be able to connect these to their own musical preferences.</p> <p>The students will be exposed to the variety of styles coexisting in Romanian architecture.</p>	<p>postmodernism. 4.3.4 The literary blogosphere.</p> <p>4.4. Romanian music, from folk music to contemporary trends 4.4.1 Folk music: the <i>doina</i>. Traditional instruments. Folk song interpreters. Differences between the Romanian provinces. 4.4.2 Classical Romanian composers: George Enescu. 4.4.3 Contemporary music. Emblem groups and artists: <i>Phoenix, Holograf, Iris, Nicola</i>. 4.4.4 The suburban condition of Romanian music: the phenomenon of <i>manele</i>.</p> <p>4.5 Architecture 4.5.1 Traditional folk architecture. Woodwork. Mansions and castles. Medieval towns: Sibiu, Sighisoara. 4.5.2 Classical Romanian architecture. The Brancovenesc style. The neoclassical style. The</p>	<p>DEMONSTRATION of brief musical samples. The emphasis will lie on variety rather than quantity. The musical samples will be played either from CDs or from musical video clips.</p> <p>At best, a guided walk across a Romanian town's old and new areas should tipify and epitomize the constrasts in Romanian architecture.</p>	<p>Traditional folk music by: Gheorghe Zamfir – panpipe Dumitru Farcas – <i>taragot</i> Maria Tanase – vocal The Madrical choir <i>Phoenix</i></p> <p>Slide show survey of Romanian architecture.</p>

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		architecture of interwar Bucharest. 4.5 3. The horrors of communist architecture.		
	The students will gain a minimal knowledge of major Romanian painters and sculptors, and will be able to identify Romania's original contribution to Europe's art heritage.	4.6 The fine arts. 4.6.1 Classical painters: Nicolae Grigorescu, Tonitza, Pallady. 4.6.2 The Romanian contribution to the legacy of world art. Famous avantgarde artists: Victor Brauner, Constantin Brancusi. The Baia Mare school of painting.	Presentation of the key works of Romanian fine art. The format may vary and might be chosen from the following: a) a visit to the local Art Museum b) a slide show of masterpieces of Romanian painting and sculpture. c) browsing of d) visit to a local	Art albums on the following painters:
	Students will have learned the key names in performative arts in Romania: film, theatre, dance...	4.7 Performative arts: 4.7.1 Theatre-going in Romania. 4.7.2 Traditions and contemporary trends. Famous stage directors: Liviu Ciulei, Lucian Pintilie, Silviu Purcarete, Al Darie. 4.7.3 Film-making in Romania. Classical films by directors L Ciulei, Lucian Pintilie, M Danieliuc, M Veroiu, D Pita. 4.7.4 The recent successes of Romanian films abroad (Cristian Mungiu at the festivals of Cannes	Several options available: a) Presentation of film samples. b) viewing one significant Romanian film, such as Cristian Mungiu's Palme d'Ore winner "4 luni, 3 saptamani si 2 zile" (4 months, 3 weeks and 2 days)	2-3 samples from major Romanian films, such as <i>Nunta de piatra</i> , <i>Glisando</i> , <i>Cum mi-am petrecut sfarsitul lumii</i> , <i>The Death of Mr Stanculescu</i> , "4 luni, 3 saptamani si 2 zile"

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		and Venice) 4.7.8 Dance. From performative dance to club dancing as a social event.		
	At the end of subsection 4.8 the students will have been familiarized with major Romanian scientists and inventors.	<p>4.8 Scientists and innovators</p> <p>The Romanians have several substantiated claims at having contributed at the world' scientific heritage. The major names are:</p> <p>4.8.1 Traian Vuia – the first human to have flown an airplane heavier than air based solely on onboard means.</p> <p>4.8.2 Henri Coanda – the theorist of the Coanda effect and the inventor of the reaction engine (jet engine).</p> <p>4.8.3 N. C. Paulescu – the unacknowledged true inventor of insulin</p> <p>4.8.4 George Emil Palade – cell biologist, Nobel-prize laureate.</p>	QUESTION AND ANSWER format. Students will be invited to answer questions such as: Do you know of any Romanian major scientist? Any Romanian Nobel prize laureate? Who invented self-propelled aircraft?	Monographs on T Vuia, A Vlaicu, H Coanda, a.s.o.
			NOTE: The above-mentioned modules are to be understood as a list of potential options to choose from. The subsections will be	

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			adapted to the needs and interests of the group of visiting students.	

ASSESSMENT:

1. For each topic every student has to produce – individually or in group – a short assignment.
2. An individual essay dealing with a chosen theme – among the several that can be taken from the syllabus - will complete the assessment.