

Diversity and Inclusion Audit

2023-24

As part of the Sub-faculty of Portuguese's commitment to ensuring a diverse and representative curriculum that reflects the richness and complexity of the Portuguese-speaking world and its multiple traditions, we agreed to undertake an annual audit of our teaching to assess the extent to which we introduce students to a broad range of voices, and avoid replicating the unconscious biases of a white, hetero-normative male-dominated canon. Where traditionally canonical authors are studied, we aim to contextualize them through the lenses of feminism, postcolonial and critical race theories. In language papers, source material chosen to aid our students' language-learning skills is carefully selected to draw on the work of people of all genders and a wide range of ethnic backgrounds. Translation and prose passages are chosen with this in mind too. Likewise, passages used in our admissions interviews include texts by a broad spectrum of poets beyond white canonical males. Linguistics papers include studies of Creoles, as well as an awareness of the multiple varieties of Portuguese spoken beyond Europe, namely in South America, Africa and Asia. In terms of visual culture, the Brazilian cinema Paper XII considers representations of race, class and gender in a selection of films.

THE PRELIM COURSE

Our Prelim Paper III currently includes work by a Brazilian woman who migrated from the Ukraine and was of Jewish heritage (Clarice Lispector), an Angolan woman (Alda Lara), and a Portuguese woman who lived in Mozambique during the war for independence and whose work challenges hegemonic masculinity and the residues of Portugal's imperial fantasies (Lídia Jorge). This makes Paper III, for the first time, a paper that includes only women writers from diverse backgrounds.

Prelims Paper IV includes ground-breaking work by one of Portugal's leading experts on Queer Studies, Ana Luísa Amaral. Her play, *Próspero Morreu* tackles issues of race and non-binary genders. Students also study work by two twentieth-century white male playwrights from Northeastern Brazil (João Cabral de Melo Neto and Ariano Suassuna) who sought to highlight class inequalities and to retell indigenous folk stories. The other two texts taught on this paper are by Gil Vicente, who wrote plays from the turn of the sixteenth century that can be read to critique the effects of empire on the moral character of the Portuguese nation.

THE FHS COURSE

The current faculty-based teaching for our FHS students, over papers VI and IX (medieval period), includes the study of:

- (i) Zurara's *Chronicle of Guinea*, which describes the first time Portuguese explorers took Africans as slaves as part of their maritime expansion, and thus provides the opportunity to critique a key and shameful moment in world history;
- (ii) *Cantigas de escárnio e mal-dizer*, poems that explore diverse sexualities, genders, and religious and ethnic identities;
- (iii) *Cantigas de amigo*, poems written by men, which represent one of the most significant corpuses of poetry voiced by women in medieval Europe and often performed by women in

the period. Teaching explores the gendered tensions in this textual and performance tradition.

The current faculty-based teaching for our FHS students, over papers VII, X and XII (early modern period), covers the entirety of the Portuguese empire, from Brazil to Africa and from India to Japan. Texts written by Portuguese authors are placed into dialogue with texts, images, and material culture produced by those the Portuguese encountered to show that this was not a one-sided process where Europeans had all the agency. Fierce critiques of empire from Camões's *Os Lusíadas*, Sá de Miranda's poetry, the shipwreck stories of the *História Trágico-Marítima*, and Mendes Pinto's *Peregrinação* all form part of the course. Reading lists of secondary criticism include a mixture of voices from BME critics and a range of genders wherever possible and draw on modern theories where this helps to add diversity to teaching on more canonical male authors (e.g. queer theory, critical race theory, feminist theory). Teaching for these papers also includes:

- (i) Joana da Gama, the first woman to have a single-authored work printed in Portugal (in the 1550s). She established a 'secular convent' in Évora, defying some of the male-dominated structures of the church;
- (ii) Sāga-Zä-'Ab, an Ethiopian ambassador to Portugal in the sixteenth century who has a treatise on the religious customs of the Ethiopians included in Damião de Góis's *Fides religio moresque Aethiopum*;
- (iii) Lectures on Petrarchism and the construction of whiteness, where poems such as Camões's *Aquela cativa*, which was written in Goa, provide the opportunity to explore how the European lyric tradition has fetishized whiteness;
- (iv) Queer approaches to early modern lyric;
- (v) Violante do Céu, a seventeenth-century nun whose work reveals how women negotiated traditionally male genres and used poetry to network and build their own reputation as writers.
- (vi) Gregório de Matos, a poet from Brazil whose work satirizes the colonial elite in Brazil and reveals the social, racial, and linguistic diversity of Brazilian society.

The current faculty-based teaching for our FHS students, over papers VIII, XI and Paper XII (Lusophone Women Writers) (modern period) includes the study of:

1. Machado de Assis, one of Brazil's most celebrated authors and the *mestiço* grandson of slaves;
2. Mário de Andrade, another celebrated *mestiço* author, whose work draws on the folklore and culture of the indigenous peoples of Brazil;
3. Aluísio de Azevedo, a nineteenth-century Northeastern Brazilian author, whose work denounces racism and homophobia;
4. Luiz Ruffato, a working-class contemporary Brazilian writer, who was born into a family of poor Italian immigrants;
5. Conceição Evaristo, an Afro-Brazilian woman born in a shanty-town whose poetry and prose tackle issues of race and sexuality;
6. Carolina Maria de Jesus, an Afro-Brazilian woman, also born in a shanty-town, whose work discusses issues of race, gender, and class;

7. Patrícia Galvão, a Brazilian woman of German descent who was involved in the Modernist movement and politically active;
8. Florbela Espanca, the daughter of a housemaid and her employer, born out of wedlock, who was posthumously recognized as one of Portugal's leading poets from the early part of the twentieth century;
9. Isabela Figueiredo, the daughter of a Portuguese settler in Mozambique, who writes about a coming-to-terms with her racist heritage;
10. Djaimilia Pereira de Almeida, an Afropean woman writer, born in Angola and brought up in the economically deprived outskirts of Lisbon;
11. Yara Monteiro, an Afropean woman writer, born in Angola and brought up in Seixal, whose work foregrounds the challenges of being a black lesbian;
12. Telma Tvon, an Afropean woman writer, and rap artist;
13. Margarida Paredes, a white Portuguese woman novelist and academic who joined the Angolan independence movement, the MPLA, in the 1970s and subsequently critiqued its treatment of women;
14. Luís Bernardo Honwana, a Mozambican male writer of Ronga heritage, who was jailed under colonial rule and became his country's Minister of Culture after independence;
15. Lília Momplé, a Mozambican woman writer and actress of Makua, Chinese and Indian heritage, who served as her country's representative for UNESCO;
16. José Craveirinha, a *mestiço* who was persecuted under colonial rule and came to be considered the Father of Mozambican poetry;
17. Noémia de Sousa, a *mestiça*, known as the Mother of Mozambican poetry, who spent much of her adult life in Europe;
18. Paulina Chiziane, the first Mozambican woman to publish a novel, whose heritage includes Chope and Ronga;
19. Mia Couto, a white Mozambican writer;
20. Ungulani Ba Ka Khosa, a Mozambican writer from Sofala, whose work uses metaphor to critique the excesses of the post-independence government;
21. Deolinda Rodrigues, one of the first women to fight on the frontline for the MPLA in the Angolan war for independence, whose diaries chronicle the machismo she often faced;
22. Óscar Ribas, a blind Angolan writer, who foregrounded Mbundu folklore in his work;
23. Djina, a member of the Angolan diaspora who now resides in the UK and writes about the experience of being a black woman in the south of England;
24. Ana Paula Tavares, a *mestiça* woman poet from Benguela, in Angola, who lives in Lisbon;
25. Chó do Guri, the abandoned daughter of a German man and Kimbundu woman who was brought up in an orphanage in Angola, and became one of her country's most prolific female novelists, whose work touches on issues of street children, sexism, female desire and AIDS in Africa;
26. Carmen Pereira, the first woman to be president of an African country, and a diarist whose work chronicles the struggles of women to be accepted by the independence movement in Guinea-Bissau and Cabo Verde;
27. Dina Salústio, a *mestiça* woman writer from Cabo Verde;
28. Conceição Lima, a Saotomean woman poet who spent much of her adult life in London.

Students are taught to identify and examine critically the problematic vestiges of Lusotropical colonial mythology (the belief that Portuguese imperialism was qualitatively different from that of other European powers) as it permeates Brazilian and Portuguese national discourses.

The Portuguese Sub-faculty approved changing the designation of FHS papers X and XI from “Prescribed Authors” to “Prescribed Texts” (the model in use for Paper IX) as a means of further opening up the range of work potentially studied. Students now study a representative range of texts for Papers IX, X and XI, and are encouraged to bring these texts into dialogue. Papers IX, X and XI also include a theory component that covers (i) Portuguese postcolonialism; (ii) theories of race and racialization in the Portuguese-speaking world; (iii) national myths of the “discoveries”; and (iv) constructions of gender in the Portuguese-speaking world.