SPANISH AND PORTUGUESE

Humanities Quadrangle, 203.432.5439, 203.432.1151
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M.A., M.Phil., Ph.D.

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FIELDS OF STUDY

The Ph.D. program in the Department of Spanish and Portuguese explores the dynamic fields of Latin American, Luso-Brazilian, Latinx, and Iberian studies in all their rich and diverse linguistic, literary, and cultural traditions, and adopting multiple intellectual approaches. The Ph.D. program encourages students to engage with related disciplines in the humanities and social sciences, including African American Studies, Anthropology, Comparative Literature, Early Modern Studies, Film and Media Studies, History of Art, Medieval Studies, and Philosophy, as well as emerging multidisciplinary fields such as Race, Indigeneity, and Transnational Migration; Women's, Gender, and Sexuality Studies; and Digital Humanities.

The department participates in a combined Ph.D. program in Spanish and Portuguese and African American Studies offered in conjunction with the Department of African American Studies and a combined Ph.D. program in Spanish and Portuguese and Early Modern Studies offered in conjunction with the Early Modern Studies Program. Ph.D. students are also encouraged to obtain certificates from programs and areas complementary to their teaching and research interests; at Yale, such certificates exist in connection with the programs in Film and Media Studies; Public Humanities; Translation Studies; and Women's, Gender, and Sexuality Studies.

SPECIAL REQUIREMENTS FOR THE PH.D. DEGREE

The department requires two years of course work, a grade of Honors in at least two of these courses each year, and a minimum grade average of High Pass. Course work consists of fourteen elective seminars (up to four outside the department); four of the fourteen seminars as auditor (no exam or paper required), inside or outside the department; and a required course, SPAN 790, Methodologies of Modern Language Teaching. Prior to the third year, students are also expected to become proficient in two languages other than English and their primary study language (either Spanish or Portuguese); these languages could be other Romance languages, Latin, or other language families pertinent to the research interests of each student. In the third year, the student is expected to pass the qualifying examination (written and oral
components) and submit and receive approval of the dissertation prospectus. Upon completion of all predissertation requirements, including the dissertation prospectus, students are admitted to candidacy for the Ph.D.

Participation in the department’s teaching and pedagogy program is a degree requirement. It consists of taking the required seminar in language pedagogy, SPAN 790, in the second year and teaching four courses during the third and fourth years of study. Students will have the opportunity to teach beginning (L1–L2), advanced (L3–L4), and L5-level courses with supervision by the director of the language program, course directors, and department faculty members.

**COMBINED PH.D. PROGRAMS**

**Spanish and Portuguese and African American Studies**

The Department of Spanish and Portuguese also offers, in conjunction with the Department of African American Studies, a combined Ph.D. in Spanish and Portuguese and African American Studies. For further details, see African American Studies.

**Spanish and Portuguese and Early Modern Studies**

The Department of Spanish and Portuguese also offers, in conjunction with the Early Modern Studies Program, a combined Ph.D. in Spanish and Portuguese and Early Modern Studies. For further details, see Early Modern Studies.

**MASTER’S DEGREES**

**M.Phil.** See Degree Requirements under Policies and Regulations.

**M.A. (en route to the Ph.D.)** The M.A. en route is awarded upon the satisfactory completion of eight term courses and the language requirement (detailed above).

**COURSES**

**PORT 652a / CPLT 657a, Clarice Lispector: The Short Stories** Kenneth David Jackson
This course is a seminar on the complete short stories of Clarice Lispector (1920–1977), a master of the genre and one of the major authors of twentieth-century Brazil known for existentialism, mysticism, and feminism.

**PORT 811a / AFAM 800a / HIST 811a, Slavery, Resistance, and Abolition in Brazil**
Stuart Schwartz and Junia Furtado
This course examines the cultural, social, and economic aspects of slavery in Brazil from the sixteenth century to the nineteenth century in an Atlantic perspective connecting Brazil to Africa. Although recognizing the enslavement of indigenous peoples, it focuses on African and Afro-Brazilian slavery. The course compares slavery in rural areas, especially on sugar and coffee plantations and in towns and cities, especially in the gold and diamond mining areas where society presented much greater diversity and miscegenation than in the enslaved-based societies of the Brazilian coast, the Caribbean, or the southern United States. In rural areas, the spread of a plantation economy accentuated the distance between the world of the free, dominated by whites, and that of the slaves, composed primarily of people born in Africa. In urban areas, a growing class of freed mulattoes and blacks appeared. Urban areas were characterized by several kinds of slaves who worked by themselves as porters, female street vendors, artisans, etc. Many of these people managed to find mechanisms for reducing the weight of
slavery, or even to obtain freedom. We also explore the social universe of freed blacks and mulattos.

PORT 975a, Concrete Poetry in Brazil & Portugal: Perspective Verbivocovisual Poetics in Theory and Practice  Kenneth David Jackson
Brazilian concrete poetry in international perspective; production and theory of concrete poetry, translation, and criticism during the second half of the twentieth century. Brazilian concrete poets in the context of visual and concrete poetics. Representative works include “Pilot Plan” and Theory of Concrete Poetry, graphic and spatial poems, and public expositions of works. Brazilian concrete poets were among the leaders of an international neo-vanguard movement in the mid-twentieth century related to geometrical abstraction in painting. In the journals Noigandres and Invenção, and in Theory of Concrete Poetry, the Brazilians link their poetics to Pound, Mallarmé, cummings, and other inventive figures in world poetry, while relating poetry to graphic arts through reference to painting and to semiotics, including Fenollosa’s essay on use of the Chinese character. The exhibit in S. Paulo’s Museum of Modern Art in December 1956 was the beginning of the public exhibition of concrete poetry, now the topic of anthologies, websites, criticism, and museum retrospectives. Concrete poetics dominated the production of poetry in Brazil for half a century with a major effect on cultural and intellectual life. Prerequisite: PORT 140 or equivalent.

SPAN 524a / CPLT 515a, Proseminar in Comparative Literature  Jesus Velasco
Introductory proseminar for all first- and second-year students in Comparative Literature (and other interested graduate students). An introduction to key problems in the discipline of Comparative Literature, its disciplinary history, and its major theoretical and methodological debates (including philology; Marxist, structuralist, and poststructuralist approaches; world literature; translation). Emphasis on wide reading and intense discussion, in lieu of term paper. Graded Satisfactory/Unsatisfactory; offered every other year.

SPAN 618b, The End of the World  Jesus Velasco
In this course we study different kinds of narratives about the end of times and its consequences in Iberian and Latin American cultures. We include political, theological, social, and environmental narratives across periodizations in Iberian and Latin American cultures.

SPAN 790b, Methodologies of Modern Language Teaching  Staff
Preparation for a teaching career through readings, lectures, classroom discussions, and presentations on current issues in foreign/second language acquisition theory and teaching methodology. Classroom techniques at all levels. In Spanish.

SPAN 855a, Media Studies in the Amazon  Martina Broner Szychowski
This course frames the interdisciplinary field of media studies as one that provides critical tools for engaging with contemporary debates in Latin America amidst ongoing ecological devastation. It focuses on the transnational Amazon rainforest as a site of interwoven social and environmental violence in order to explore the potential of media to intervene in a historically threatened territory. As we consider matters of production, circulation, and reception, we analyze visual and audiovisual objects and ask how they might expand our understanding of pressing issues such as extractivism and decolonization. Working across geographies and media, including photography, film, visual art, and virtual reality, our investigation begins in the 1970s—a moment
of accelerated deforestation in the Amazon—and continues through today, when ecological crisis demands urgent attention. Discussions are structured around key disciplinary questions about media and environment, such as the embeddedness of media in economies of extraction, the conceptualization of nature as media, and the possibilities of addressing infrastructure in conjunction with representation. The course is conducted in Spanish.

SPAN 867a / AFAM 867a / CPLT 958a / EMST 667a, Black Iberia: Then and Now
Nicholas Jones
This graduate seminar examines the variety of artistic, cultural, historical, and literary representations of black Africans and their descendants—both enslaved and free—across the vast stretches of the Luso-Hispanic world and the United States. Taking a chronological frame, the course begins its study of Blackness in medieval and early modern Iberia and its colonial kingdoms. From there, we examine the status of Blackness conceptually and ideologically in Asia, the Caribbean, Mexico, and South America. Toward the end of the semester, we concentrate on black Africans by focusing on Equatorial Guinea, sub-Saharan African immigration in present-day Portugal and Spain, and the politics of Afro-Latinx culture and its identity politics in the United States. Throughout the term, we interrogate the following topics in order to guide our class discussions and readings: bondage and enslavement, fugitivity and maroonage, animal imageries and human-animal studies, geography and maps, Black Feminism and Black Queer Studies, material and visual cultures (e.g., beauty ads, clothing, cosmetics, food, Blackface performance, royal portraiture, reality TV, and music videos), the Inquisition and African diasporic religions, and dispossession and immigration. Our challenging task remains the following: to see how Blackness conceptually and experientially is subversively fluid and performative, yet deceptive and paradoxical. This course will be taught in English, with all materials available in the original (English, Portuguese, Spanish) and in English translation.

SPAN 901a / CPLT 904a / FILM 617a / FREN 875a / GMAN 617a, Psychoanalysis: Key Conceptual Differences between Freud and Lacan
Moira Fradinger
Working with primary sources mainly from the Freudian and Lacanian corpuses, this seminar is an introduction to key concepts of continental psychoanalytic theory. Students gain proficiency in what has been called “the language of psychoanalysis,” as well as tools for their critical practice in humanities disciplines such as literary criticism, political theory, film studies, gender studies, theory of ideology, sociology, etc. Concepts studied include the unconscious, identification, the drive, repetition, the imaginary, the symbolic, the real, and jouissance. A central goal of the seminar is to disambiguate Freud’s corpus from Lacan’s return to it. We pay special attention to Freud’s "three" (the ego, superego, and id) in comparison to Lacan’s "three" (the imaginary, the symbolic, and the real). Depending on the interests of the group, a special unit can be added (choosing from topics such as sexuation, perversion, fetishism, psychosis, anti-psychiatry, etc.). Commentators and critics of Freud and Lacan are also consulted (Michel Arrivé, Guy Le Gaufey, Jean Laplanche, André Green, Markos Zafiropoulos, and others). Taught in English. Materials can be provided to cover the linguistic range of the group.