

# PORTUGUESE (PORT)

## **PORT 1100a, Elementary Portuguese I** Staff

This course introduces the Portuguese language through a comprehensive exploration of cultural topics from the Lusophone world. Instead of traditional textbooks, students engage with diverse authentic materials to enhance learning. Organized into three content units, students reflect on themes related to urban life, addressing guiding questions such as "Who are you in the city?" and "What Do You See from Your Window?" Through visual arts, music, film, and various literary genres, students explore these topics through paced activities focusing on comprehension, contextualization, reflection, and the creation of new meaning. They discuss and interpret challenging themes such as racism, neoliberalism, and sexism from minority perspectives, starting from the first semester of Portuguese studies. Each unit concludes with a small project, integrating knowledge with other university courses. By the course end, students will have gained an understanding of the language across textual genres focusing on diverse aspects of Portuguese-speaking cultures. Students can also publish their work in our digital magazine, *Revista dos Estudantes de Português da Yale*. L1  
1½ Course cr

## **PORT 1300a, Intermediate Portuguese I** Staff

This course, a continuation of Portuguese 120, enhances Portuguese language skills by exploring cultural topics of the Lusophone world. It consists of three units: the intersection of iconic and minority-produced art, including street art and Afro-Lusophone cultural production; the impact of fake news in contemporary society; and Indigenous cosmovisions and their role in postponing global crises. In this course, students do not find traditional textbooks. Instead, each unit employs authentic materials across various genres - visual arts, articles, music, poetry, videos, films, plays, and essays - for comprehension, contextualization, reflection, and meaning creation. Through this approach, students not only learn Portuguese as a language but also delve into critical contexts that deepen their understanding of language usage and reveal aspects of their own culture they may not have previously considered. Units culminate in small projects where students, individually and in groups, create diverse media, scripts, and texts. Themes include gender, class, ethnicity, Black feminism, and ecological crises viewed through Indigenous perspectives. By course end, students can grasp diverse cultural aspects in a global context, refining their Portuguese language skills. Students also have the option to publish their work in our digital magazine, *Revista dos Estudantes de Português da Yale*. L3 1½ Course cr

## **PORT 1440a, Portuguese for Romance Language Speakers II** Giseli Tordin

This course is designed for advanced students of Romance languages or heritage speakers of Portuguese. It follows a content and project-based learning approach. The course examines a variety of perspectives on the environment and cities, featuring Indigenous art and film, essays on the Amazon, and the works of women photographers, filmmakers, and authors. Students explore how we can decolonize our viewpoints by revisiting the past and reimagining the future. Instead of traditional textbooks, students analyze authentic materials, such as newspaper articles, short novels, essays, media, and academic texts that address contemporary political, social, and environmental issues. Through compelling themes, author interviews, and cultural

topics, students deepen their language skills while critically examining social issues. Students refine their Portuguese through multimodal texts and projects, with an opportunity to submit their work for publication in the *Yale Portuguese Students' Digital Magazine*. Prerequisites from two of these three options: (1) SPAN 1400 or 1450, FREN 1400 or 1450, ITAL 1400 or 1450, or higher; a satisfactory placement test score; heritage speakers of Romance languages; (2) PORT 1240; (3) Instructor Permission. L3, L4  
1½ Course cr

**PORT 2165a / FILM 2167a / LAST 2165a / SPAN 2090a / WGSS 2165a, Through the Lens of Memory: Other Perspectives on Dictatorships in Latin America and Iberia**  
Giseli Tordin

This course examines the cinematic portrayals of military dictatorships in Brazil, Argentina, Chile, Spain, and Portugal, exploring how film serves as both a historical document and a means to reinterpret and reconstruct the past. As a language course, it allows students to engage with multiple modes of meaning—linguistic, visual, auditory, tactile, gestural, and spatial—through which cinema conveys its narratives. Students analyze how films reconstruct memory, challenge hegemonic historiography, and reinscribe erased or silenced perspectives. The course reflects on the relevance of these works in contemporary struggles against violence and oppression, considering how they teach us to critically engage with power, resistance, and collective memory. It also focuses on women's cinematic productions and representations, examining how gender, race, and political resistance intersect in the visual representation of repression, violence, and memory. The course incorporates both Spanish and Portuguese, encouraging students to express their ideas and develop projects in either language. Languages: Portuguese and Spanish. Prerequisite: PORT 1400 (or equivalent) or SPAN 1400 (or equivalent). L5, HU

**PORT 2170a / AFST 2170a / ER&M 2568a / LAST 1170a, A Luta Continua: African, Asian, and Indigenous Responses to Coloniality in the Lusophone World** Kevin Ennis

What did it mean to be anticolonial in the era of revolution against the Portuguese Empire, and what does it mean today in the twenty-first century across the Portuguese-speaking world? In this course we examine the reverberations of anticolonial movements in Portuguese-speaking African and Asian territories, as well as in Indigenous movements in Brazil. Focusing on political, social, and cultural dimensions of emancipation, we ask: How have African, Asian, and Indigenous writers and artists imagined emancipatory endeavors for their peoples, their countries, and their worlds? What is the role of cultural expression in world-sharing and world-building in response to centuries of colonialism and its legacies? This course also aims to further develop communicative proficiency in Portuguese and enhance knowledge of the diverse cultures of the Portuguese-speaking world. Prerequisite: PORT 140, or equivalent in placement. L5, HU

**\* PORT 3230a / CPLT 3565a / SPAN 3565a / TDPS 3051a, Staging Early Iberian Drama** Nicholas Jones

This course examines the construction and representation of class, gender, power, race, and sexuality in early Iberian drama. Taking a chronological frame, we cover these themes beginning with medieval Iberian pageantry and ending with the works of Pedro Calderón de la Barca and Sor Juana Inés de la Cruz. To guide and nuance our class discussions and readings, we interrogate the staging and performance of class, gender,

race, and sexuality along the lines of: courtly and civic coronations, pageantry, and tournaments; the Renaissance underworld of *La Celestina*; the short-skit interludes of Lope de Rueda; Lope de Vega and the *comedia nueva*; African dances and blackface performance; cross-dressing and gender dissidence in Tirso de Molina and Sor Juana; queer readings of Agustín Moreto's *El lindo Don Diego*; celebrity and the stardom of actors; clothing, cosmetics, and stage props; and, architecture, urban space and cities.

L5, HU

\* **PORT 3520a / CPLT 2560a / CPLT 6570a / PORT 6520a, 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. WR, HU

\* **PORT 3530a / CPLT 2900a, Machado de Assis: Major Novels** Kenneth David Jackson

A study of the last five novels of Machado de Assis, featuring the author's world and stage of Rio de Janeiro, along with his irony and skepticism, satire, wit, narrative concision, social critiques, and encyclopedic assimilation of world literature. WR, HU

\* **PORT 4710a, Directed Reading or Directed Research** Kenneth David Jackson

Individual study for qualified students under the supervision of a faculty member selected by the student. Approval of the director of undergraduate studies is required.

\* **PORT 4910a, The Senior Essay** Kenneth David Jackson

A research project designed under a faculty director, resulting in a substantial paper written in Portuguese, submitted to the DUS and a second designated reader.