

Tutorials: Modern languages: Portuguese

THE LANGUAGES AND LITERATURES of Britain's European neighbours are the focus of well established and internationally recognised scholarship in Oxford. Students have the chance to study medieval as well as contemporary forms of each language and early literary forms as well as European cinema. The Language Centre provides resources in various media for independent language study, the Taylorian Institute has rich library resources, and proximity to Europe enables students to travel independently to practice their language skills among native speakers during the mid-term break.

The descriptions below are copyright University of Oxford and cover tutorial courses offered by the University to matriculated undergraduates. SSO students follow such courses as closely as is practicable, though there may be scope for minor variation to take into account students' previous experience. Students will not necessarily cover all the material cited in the description (especially when they take the course as a secondary tutorial). All tutorials involve in-depth study: where the title might suggest a survey course, the content of the tutorial will involve focused study on part of the syllabus.

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Brazilian Cinema

This course will allow you to develop the skills for the critical analysis of film and examine the evolution of Brazilian cinema since the 1950s. You will explore major movements in the history of Brazilian cinema, such as the highly political and groundbreaking *Cinema Novo* movement of the 1950s and 1960s, as well as more recent productions which have emerged since the so-called renaissance, or *retomada*, of Brazilian cinema of the 1990s. The course will consider representations of history, national identity, race, class and gender in a selection of films, normally

chosen from the following list: *Rio, 40 Graus* (Nelson Pereira dos Santos, 1955), *Deus e o Diabo na Terra do Sol* (Glauber Rocha, 1964), *Como era Gostoso o meu Francês* (Nelson Pereira dos Santos, 1971), *Bye Bye Brasil* (Carlos Diegues, 1980), *Eles não Usam Black-Tie* (Leon Hirszman, 1981), *Como Nascem os Anjos* (Murilo Salles, 1996), *O Primeiro Dia* (Walter Salles and Daniela Thomas, 1998), *Santo Forte* (Eduardo Coutinho, 1999), *Domésticas* (Fernando Meirelles and Nando Olival, 2001), *Cidade de Deus* (Fernando Meirelles and Kátia Lund, 2002) and *Ônibus 174* (José Padilha, 2002).

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Contemporary Brazilian Literature

This course will allow you to explore current trends and new voices in recent Brazilian prose fiction, focusing on how it engages with the country's post-dictatorship experience and with pressing social questions, such as urban violence and poverty, which affect Brazilian society today. You will study established contemporary writers such as João Gilberto Noll, Milton Hatoum, Bernardo Carvalho, Luiz Ruffatto and Adriana Lisboa. In addition, the course will survey the output originating from traditionally marginalized sections of Brazilian society, the inhabitants of the *favelas* being a case in point. The course will include a study of Paulo Lins's acclaimed novel *Cidade de Deus*, which paved the way for this so-called *literatura marginal*, deeply associated with contemporary Brazilian counterculture (including hip-hop and cyberliterature), as well as works by Conceição Evaristo and Ferréz.

Latin-American Fiction in Portuguese from 1940

This subject allows you to explore the evolution of Latin American fiction from the 1940s through the 'Boom' and up to the present day. In the process you will undertake the specialised study of at least three authors. The Brazilian authors are Jorge Amado, João Guimarães Rosa and Clarice Lispector. The Spanish American authors are Jorge Luis Borges, Alejo Carpentier, Julio Cortázar, Fernando del Paso, Carlos Fuentes, Gabriel García Márquez, and Mario Vargas Llosa.

Linguistic Studies I: The History and Structure of the Portuguese Language

This course provides an introduction to the descriptive linguistics of modern Portuguese, and of the historical development of the modern forms of Portuguese in Portugal, Brazil, Africa, and Asia. You are expected to acquire basic skills of phonetic transcription and syntactic analysis, and to understand the basic principles of linguistics as applied to Portuguese.

The principal topics covered by the course are: Portuguese phonetics and phonology (with special reference to vowel quality, stress and vowel reduction, nasality); Portuguese morphology (verb morphology and stem

alternations; noun inflection; derivational morphology); Portuguese syntax (noun phrases; verb complementation; tense and aspect; mood); the sociolinguistics and dialectology of the Portuguese-speaking world; the Portuguese lexicon - word fields, lexical expansion; forms of address in Portugal and Brazil. In tutorials, you will have the option of giving greater or lesser weight to practical phonetic and syntactic analysis or issues of linguistic theory.

Modern literature in Portugal and Brazil

This course allows you to familiarise yourself with the literature and culture of the modern period in Portugal and/or Brazil (in practice most students choose to study writers from both countries). The starting point is at least one of the major canonical writers in each country: Machado de Assis in the case of Brazil and Eça de Queirós or Fernando Pessoa in the case of Portugal. Students then select from a wide range of topics and/or authors (with the additional possibility of including some African authors) such as the following:

- The nineteenth-century construction of Brazilian national identity (José de Alencar, Machado de Assis, Aluísio de Azevedo);
- Modernism and the Quest for *Brasilidade* (Oswald de Andrade, Mário de Andrade, Manuel Bandeira, Carlos Drummond de Andrade, João Cabral de Melo Neto)
- City and Sertão in Brazilian Fiction (Graciliano Ramos, Rachel de Queiroz, Jorge Amado, Guimarães Rosa);
- Contemporary Fiction: Dictatorship and Beyond (Clarice Lispector, Lygia Fagundes Telles, Paulo Lins, Conceição Evaristo, Milton Hatoum, Adriana Lisboa);
- Images of Portuguese Society in nineteenth-century Literature (Almeida Garrett, Camilo Castelo Branco, Eça de Queirós, Cesário Verde);
- Poetry and the literary *avant-garde* (António Nobre, Sá-Carneiro, Fernando Pessoa, Florbela Espanca);
- Contemporary fiction during the Dictatorship (Irene Lisboa, Carlos de Oliveira, Vergílio Ferreira);

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- Contemporary fiction after the Revolution (José Saramago, Lídia Jorge, Maria Gabriela Llansol, António Lobo Antunes);
- The literature of colonial and post-colonial Africa: (Luis Bernardo Honwana, Mia Couto, Paulina Chiziane, Lília Momplé).

Portuguese Drama in the Sixteenth Century

Portuguese drama in the sixteenth century is broad in scope. Gil Vicente wrote nearly 40 plays in a great variety of styles, and this paper will give you an opportunity of getting to know some of them better. If you are interested in popular theatre, you can read works by the black African dramatist Afonso Álvares or by António Prestes and António Ribeiro Chiado. There is also much more to neo-classical theatre than the *Castro*. The neo-classical comedies of Ferreira (*Bristo* and *Cioso*) and of Sá de Miranda (*Os Estrangeiros* and *Os Vilhalpandos*) are beginning to become available in good editions and provide an unusual vision of early modern society. Camões was an interesting dramatist and the *Auto de Filodemo* is an ingenious fusion of classical and popular styles. There is a good edition by Vanda Anastácio (Porto: Caixotim, 2005). Finally there are the numerous plays written by the Jesuits, of which Luís da Cruz, *Prodigus*, is an accessible example (with translation into Portuguese).

Portuguese Literature to 1540

This course studies Portuguese and Galician-Portuguese Literature from the earliest texts (c. 1200) to 1540. The central elements are the poetry of the Galician-Portuguese *Cancioneiros* and the *Cantigas de Santa Maria*; the historical prose of Fernão Lopes and Zurara, and its origins in early chronicles and the *Livros de Linhagens*; the early theatre and Gil Vicente; Arthurian Romances and the pastoral novel *Menina e Moça*; the poetry of the *Cancioneiro Geral*. There are no set texts. You are expected to read widely in all genres of the period and to acquire a good knowledge of the cultural and historical background of Hispanic and European medieval literature.

Portuguese Literature, 1500–1697

This course is mostly concerned with the group of extraordinarily talented writers who were born

roughly between 1470 and 1535. You will study their imaginative response to the most exciting and important events of Portuguese history, the discovery of new lands (to Europeans) in Africa and Asia. You will also be able to see how the new philosophical and aesthetic ideas of the Renaissance changed writers' responses to the dominant themes of the literature of all times: God, money, and sex.

The course starts and ends with Camões, the greatest of all writers in Portuguese. We begin with *Os Lusíadas*, the central text of Portuguese literature, which tells the story of the first voyage to India and, in doing so, explores the heights and depths of which humanity is capable. Your final assignment will be to read a selection of his lyric poems, in which he explores his personal difficulties with great rhetorical force, using an extraordinarily wide range of poetic forms to do so. In between you will read some of the following:

- Works about the new worlds the Portuguese had revealed to Europeans, and the impact of the overseas adventure on life in Portugal, by Fernão Mendes Pinto, Damião de Góis, and Sá de Miranda;
- Books in which writers grapple with the religious, economic and sexual aspects of human behaviour by Gil Vicente, Bernardim Ribeiro, and António Ferreira.

The course allows you to read extensively in all forms of literature: prose, verse, and drama.

Portuguese Medieval Prescribed Texts

This course gives an introduction to Portuguese medieval literature by the detailed study of extracts from two major bodies of work from the medieval period, namely the poetry of the thirteenth and fourteenth centuries and the historical prose of the fifteenth century.

The set texts are E. Gonçalves and M.A. Ramos *A Lírica Galego-Portuguesa*, Lisbon 1985; W. Mettmann *Cantigas de Santa Maria de D. Afonso X el Sabio* Madrid (Castalia), vol I ; Fernão Lopes *Crónica de D. João I* (extracts ed. T. Amado) Lisbon, Seara Nova; G. E de Zurara *Crónica da Guiné* chaps 1–25 (no edition specified: we recommend the edition by T. de Sousa Soares). You are expected to be acquainted with the broad

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features of the work, corpus or genre from which the texts are drawn, and with the general features of medieval Hispanic literature.

Portuguese Renaissance Prescribed Authors

This course is designed to provide an opportunity to concentrate on the work of two of the most celebrated Portuguese and Brazilian writers since the Renaissance. You will read widely within the *oeuvre* of each author, set them in their intellectual and historical contexts, and study closely a smaller number of central works with a view to detailed textual analysis. The work set for this course will generally include both essays and commentaries.

Two authors are chosen from:

- 1) *Gil Vicente* (c. 1465–c.1536). Astonishingly varied in subject matter, form and tone, his short plays give a fascinating insight into the social, political and religious preoccupations of early modern Portugal. Among the vast range of characters created by Gil Vicente there stand out his peasants and his women, the former tough in the face of adversity, the latter independent and defiant of every law of God and man. Set texts: *Auto da Alma*, *Auto da Feira*, *Farsa de Inês Pereira*, *Dom Duardos*, *Farsa dos Almocreves*, *Triunfo do Inverno*.
- 2) *João de Barros* (1496–c.1570). Barros was the official historian of the Portuguese explorations and conquests in Africa and Asia. His *Décadas*, conceived on a global scale, are one of the first manifestations of European imperialism, but also reveal a humanistic interest in the lands and peoples of the East. In *Ropica pñefma* Barros reveals the religious problems of his own country at a time when Christianity was still competing with Islam and with Judaism. Set texts: *Décadas*, ed. A. Baião (Vol. 1 only), *Rópica Pñefma*
- 3) *Luís de Camões* (c.1524–1580). The epic poem *Os Lusíadas* is the central text of Portuguese literature. Far more than just the narrative of the first voyage to India, Camões's poem explores the problematic of the Discoveries from a multiplicity of points of view. His lyric poems (of which you read a selection)

incorporate incidents from his own adventurous life in Lisbon and in India and record with unmatched power his emotional turmoil and his intellectual doubts and convictions. Set texts: *Os Lusíadas*, *Líricas* (ed. R. Lapa)

- 4) *António Ferreira* (1528–1569). Ferreira's verse tragedy *Castro* is, with *Os Lusíadas*, the supreme expression of Portuguese classicism. In it he explores, with great psychological penetration, the relationship between justice and political expediency, taking as his point of departure the murder in the fourteenth century of Inês de Castro, the mistress of the heir to the throne. The remainder of the *Poemas Lusitanos* reveals above all the humanistic concern with the necessity of culture in a country preoccupied with the social changes that had arisen as a consequence of the Discoveries. There is an opportunity too to explore classical comedy in *Bristo* and *Cioso*. Set texts: *Bristo*, *Cioso*, *Poemas Lusitanos* (incl. *Castro*)
- 5) *D. Francisco Manuel de Melo* (1608–1666). With Melo's multifarious and witty writings you will enter the world of seventeenth-century aristocratic court culture. You will come across Melo the historian (*Epanáfora política*), analysing the revolt which led to the re-establishment of Portuguese independence from Spain in 1640, the observer of current affairs (*Relógios falantes* and *Carta de guia de casados*, first translated into English as early as 1697), the literary critic (*Hospital das letras*) and comic dramatist (*O fidalgo aprendiz*, possibly one of the sources of Molière's *Le Bourgeois Gentilhomme*).

Portuguese Modern Prescribed Authors

This course concentrates on the work of two of the most celebrated Portuguese and Brazilian writers since the Renaissance. You will read widely within the *oeuvre* of each author, set them in their intellectual and historical contexts, and study closely a smaller number of central works with a view to detailed textual analysis. The work set for this course will generally include both essays and commentaries.

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Two authors are chosen from:

- 1) *Almeida Garrett (1799–1854)*. Garrett was the foremost Portuguese writer of the Romantic period. He was also an active politician, and in his novels and plays (especially in the famous tragedy *Frei Luís de Sousa*) he explores the effects on individuals of political change. You will also have the opportunity of reading Garrett's highly perceptive account of the state of early nineteenth-century Europe, *Portugal na balança da Europa*, and the very intimate verse collection, *Folhas caídas*. Set texts: *Portugal na balança da Europa*, *Frei Luís de Sousa*, *O arco de Sant'Anna*, *Viagens na minha terra*, *Folhas caídas*
- 2) *Eça de Queirós (1845–1900)*. Observant, witty and profoundly human, Eça is easily Portugal's best-known novelist. You will be expected to know in detail the early Naturalistic masterpiece *O crime do Padre Amaro*, *Os Maias*, perhaps Eça's greatest work, and the late novel *A ilustre casa de Ramires*, in which he shifts his gaze from the urban scene to the countryside of Portugal and its early history. Eça is irresistibly readable and you will be encouraged to explore his work beyond the texts set for special study.
- 3) *Machado de Assis (1839–1908)*. Machado was the greatest novelist produced by Brazil in the nineteenth century. His work is fascinatingly different from Eça's, and a comparison between the two writers forms a most rewarding exercise. Machado's daringly experimental novels, his complex irony and his profound understanding of flawed human personality foreshadow many developments of twentieth-century fiction. The set texts are the three great novels of Machado's maturity, *Memórias póstumas de Brás Cubas*, *Quincas Borba*, and *Dom Casmurro*.
- 4) *Fernando Pessoa (1888–1935)*. Pessoa is the best-known Portuguese poet of the twentieth century and one whose exploration of disintegrating personality has made a great impact abroad. The poems set for special study constitute a small but representative sample of Pessoa's versatile adoption of different literary masks. They include two diametrically opposed types of verse published under his own name: a selection of his most famous lyric poetry, contained in volume 1 of the *Ática* edition, and *Mensagem*, which provides an interpretation of Portuguese history. Nevertheless, any study of Pessoa needs to take in the poetry he attributed to his heteronyms (the many alternative personalities that, according to him, existed within himself). The work of Álvaro de Campos, his most prolific and dramatic heteronym, was selected as a set text to exemplify his uncanny ability to express himself as 'other'.
- 5) *Graciliano Ramos (1892–1953)*. Graciliano was the greatest novelist of the Brazilian North-East; the region of the country which was first settled by Europeans and which by the mid-twentieth century was in a period of long-term decline. Graciliano's bleakly deterministic fiction explores the tensions between rich and poor, urban and rural, at a time of great social change. In what is perhaps his masterpiece, *Vidas secas*, he contrives to portray the mindset of a family of illiterate farmworkers, forced off the land by drought and oppression. Graciliano's own life provided much of the raw material of his writing, and it is particularly interesting to compare the different treatment he gave to this material in his novels and in the avowedly autobiographical *Infância*. Set texts: *Caetés*, *Angústia*, *Vidas secas*, *Infância*
- 6) *Clarice Lispector (1920–1977)*. Clarice Lispector's challenging, philosophical and psychologically charged literature has gained her a devoted readership both in Brazil and more internationally. Ostensibly, her multifaceted novels are concerned with the issues facing women in modern urban society, but they also deal with more metaphysical, existential problems. Deceptively simple, her writing eschews conventional syntax, grammar and a linear structure, in favour of streams-of-consciousness, in her efforts to capture reality and emotion through language. Set texts: *Perto do Coração Selvagem*, *A Paixão segundo G.H.*, and *A Hora da Estrela*
- 7) *Mia Couto (1955–)*. Mia Couto is arguably the most prominent post-colonial Mozambican writer alive today. His fiction blends fact and fantasy, to create a cathartic interpretation of

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Mozambique's recent history. The prescribed texts take in both the damaging civil war in the aftermath of independence, on which his collection of short stories *Vozes anoitecidas* centres, and the emergent peace process from the ninety nineties onwards, which forms the backdrop of his seminal novels *Terra sonâmbula* and *A varanda do frangipani*.

The Development of the Auto

You will study the historical evolution of a literary genre, the unique Portuguese dramatic form known as the *Auto*. You will read short plays written in the sixteenth century by Portuguese dramatist Gil Vicente, one play from the Portuguese Romantic period, authored by Almeida Garrett, and two twentieth-century Brazilian plays by João Cabral de Melo Neto and Ariano Suassuna respectively. You will be encouraged to think how the *Auto* developed over time and was appropriated by dramatists from different social/historical backgrounds and with varying aesthetic intents. The set texts are: Gil Vicente, *Auto da Índia* and *Auto da Barca do Inferno* (edited by A. J. Lappin, Oxbow Books. Copies available on Amazon).

Almeida Garrett, *Um Auto de Gil Vicente*
 João Cabral de Melo Neto, *Morte e Vida Severina*
 Ariano Suassuna, *Auto da Compadecida*
 The work for this course will include a combination of essays and critical commentaries.

The Galician-Portuguese Cancioneiros

This paper comprises a close study of the Galician-Portuguese lyric, as preserved in the *Cancioneiros* (*Cancioneiro da Ajuda*, *Cancioneiro da Biblioteca Nacional*, *Cancioneiro da Vaticana*) and more recently discovered fragments, and the manuscripts of the *Cantigas de Santa Maria*. You are expected to arrive at an appreciation of the history and composition of the *Cancioneiros*, the division into genres of the Galician-Portuguese lyric, and the questions of origins, authorship and attribution.

The Literature of Portuguese-Speaking Africa

This course provides you with the opportunity to study a selection of major prose writers, normally chosen from the following list: from Angola,

Pepetela and Ondjaki; from Mozambique, Luis Bernardo Honwana, Mia Couto and Lília Momplé, and from Cape Verde, Baltasar Lopes, Orlanda Amarílis. The literature of Portuguese-speaking Africa is strongly committed to examining the pressing social and political issues facing its people in recent history. Simultaneously, it is undeniable that the questioning and representations which arise out of this wide-ranging body of works are conveyed through a number of sophisticated literary techniques. We will therefore study these writers a view to understanding how their individual style allows each of them to convey country-specific and powerful insights into the colonial and post-colonial periods.

The Portuguese Expansion in Asia

The arrival of Vasco da Gama in India in 1498 was one of the most important moments in world history. This course looks at a series of texts which are indispensable for understanding the growth and decline of the Portuguese maritime empire in Asia. This paper will be an opportunity for you to get to know literary works like *Os Lusíadas* and the *Peregrinação* of Fernão Mendes Pinto, if you have not already done so. But you can also go straight to the historical literature: you could start with João de Barros's epic account of the first voyage to India and compare it to Álvaro Velho's very different but first-hand narrative. Albuquerque's letters, and his son's reworking of them into continuous narrative, tell of battles won and lost, and also of the administrative difficulties of controlling a chain of forts which led from Africa to the Far East. The narratives of the *Tragic History of the Sea* (*História Trágico-Marítima*) are tales of shipwreck which can be read as sensational popular literature or as criticism of the aristocrats who commanded the Portuguese fleets. When in 1543 a typhoon blew a Portuguese ship navigating the South China seas hundreds of miles to the north to Tanegashima Island in Japan, a new and unexpected encounter was born. Soon, both merchants and missionaries were travelling regularly to the country that Marco Polo had referred to as 'Zipangu' in his *Il Milione*. As news of the 'discovery' of Japan reached Europe, hundreds of books were published in various languages with the reports and correspondence of

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the Portuguese and other Europeans who travelled with them. They were eager to describe their perceptions of and experiences with Japanese people and culture. You will read some of these sixteenth-century 'bestsellers', including excerpts from authors such as Luís Fróis and João Rodrigues, who were pioneers in observing and studying early modern Japan. This is very much a course where you can Portuguese drama in the sixteenth century is broad in scope. Gil Vicente wrote nearly 40 plays in a great variety of styles, and this paper will give you an opportunity of getting to know some of them better. If you are interested in popular theatre, you can read works by the black African dramatist Afonso Álvares or by António Prestes and António Ribeiro Chiado. There is also much more to neo-classical theatre than the *Castro*. The neo-classical comedies of Ferreira (*Bristo* and *Cioso*) and of Sá de Miranda (*Os Estrangeiros* and *Os Vilhalpandos*) are beginning to become available in good editions and provide an unusual vision of early modern society. Camões was an interesting dramatist and the *Auto de Filodemo* is an ingenious fusion of classical and popular styles. There is a good edition by Vanda Anastácio (Porto: Caixotim, 2005). Finally there are the numerous plays written by the Jesuits, of which Luís da Cruz, *Prodigus*, is an accessible example (with translation into Portuguese). follow your own interests.

Translation from Portuguese (European and Brazilian)

The tuition for this subject is intended help you advance your command of textual analysis and stylistics. Translation from Portuguese into English provides an extremely useful training in the use of your own language to convey complex and sometimes unusual ideas and states of mind.

Translation into Portuguese and Essay

Tuition for the translation component of this subject will help you to handle more complex syntactical structures, acquire a richer active vocabulary and gain a command of abstract written Portuguese, as well as of narrative and descriptive prose.

The tuition in essay writing is designed to enable you to address sophisticated political and cultural issues in clear, coherent, and complex Portuguese.

Twentieth-Century Fiction

You will read and study three twentieth-century works of fiction, none of them long, but all widely different in style and subject matter. All three are modern classics, and each represents a major strand in modern Lusophone literature.

The set texts are Mário de Sá-Carneiro, *A confissão de Lúcio*; Mia Couto, *Vinte e Zinco*; Clarice Lispector, *Laços de família*. The work for this course will include a combination of essays and critical commentaries.

Twentieth-century Portuguese and Brazilian Women Writers

The course will invite you to think about women writers in a variety of twentieth century socio-political contexts (republic, dictatorship, democracy) and geographical locations (Brazil and Portugal). This course will allow you to revisit the modern period from a woman-centred perspective. You will undertake the specialised study of several authors, chosen in consultation with your tutor (they might include the Portuguese Florbela Espanca, Irene Lisboa, Hélia Correia, Olga Gonçalves, Maria Gabriela Llansol and Lídia Jorge, and/or the Brazilians Rachel de Queiroz, Carolina Maria de Jesus, Lygia Fagundes Telles, Clarice Lispector and Adriana Lisboa). Ever mindful of differing literary practices and social concerns, we will nevertheless attempt to identify some of the common thematic and stylistic features at work in the writings of these women.

Varieties of Portuguese

This course applies the tools of linguistics to the description of different forms of Modern Portuguese.

The course focuses on the description of the main varieties of Portuguese, including European Portuguese and its dialects, Brazilian Portuguese and its dialects, the Portuguese of Africa, and Portuguese-based creoles. Principal topics covered by the course are: systems of phonetics and phonology, morphology, syntax, and lexicon; the sociolinguistics and dialectology of the Portuguese-speaking world; Brazilian and European Portuguese; creoles and creolisation.