

Graduate Courses - Spring 2025

SPAN 6150 – TOWARDS A DECOLONIAL PUERTO RICO

(in Spanish)

Zorimar Rivera Montes zriveramontes@tulane.edu

Wednesdays / 3.30-6.00

This course proposes that multiple pathways toward a Puerto Rico free from colonialism can be traced through Puerto Rican cultural production. We will examine the Puerto Rican cultural canon—primarily literature and popular music—to uncover how colonialism (Spanish and later American) has served as a foundational issue in Puerto Rican identity. At the same time, we will explore the diverse ways authors and artists have envisioned alternatives to the political, social, psychological, and emotional subjugation it entails. Through a chronological study of cultural texts from the late 19th century to the present, complemented by decolonial theories from Caribbean thinkers, we aim to identify the decolonial routes charted by writers and musicians over the past two centuries and into the current one. We will analyze the intersections of colonialism with race, gender, social class, migration, and dissident sexualities. Readings will include works by Alejandro Tapia y Rivera, Luisa Capetillo, Julia de Burgos, Bernardo Vega, Jesús Colón, Luis Palés Matos, Pedro Pietri, Angelamaría Dávila, Marta Aponte Alsina, Mayra Santos-Febres, and Raquel Salas Rivera. Musical explorations will feature compositions by Rafael Hernández, Ismael Rivera, and Rafael Cortijo, productions from the Fania label, and contemporary works by Tego Calderón and Bad Bunny, among others. Theoretical frameworks will draw on decolonial thought from Frantz Fanon, Sylvia Wynter, Yuderkis Espinosa Miñoso, and Édouard Glissant.

SPAN 6530 – MEMORY, TESTIMONY AND AUTOFICTION IN SPANISH AMERICA

(in Spanish)

Fernando Rivera-Díaz friverad@tulane.edu

Tuesdays / 6.00-8.30

This course examines the textual structures and discursive mechanisms of memory, particularly in the production of testimonies, memoirs, and autofiction related to political violence. While the primary focus will be on memory works concerning the Peruvian Internal War (1980–2000), the course will also consider broader contexts. Key topics include transculturation, the objectification of human beings, gender differences, sexual violence, trauma, responsibility, victimization, reconciliation, and the role of literature, film, and art in representing these events. Special attention will be given to the cultural and social interpellations that shape the production of personal memory. Course materials will include readings and films by Halbwachs, Jelin, Ricoeur, Walsh, G. Condori, Uceda, Yates, Agüero, Gavilán, Cisneros, Wiener, Avilés, and others.

PORT 6910 – SOCCER AND CULTURE

(in Portuguese)

Idelber Avelar avelar@tulane.edu

Tuesdays and Thursdays / 12.30-1.45

This is an interdisciplinary course on soccer in Brazil and on Brazil in world soccer. We will study the evolution of soccer in its 160-year history as well as the forms taken by the game in Brazil since the early 20th-century. We will discuss theories of soccer that scholarship has identified as bases for its global and undying appeal: openness to chance, fluid and non-linear ways of conquering territory, segmented and modulated forms of temporality, the tendency to mirror life in its injustices and fatalities. We will examine the meanings acquired by soccer as a marker of national identity and a laboratory of a multiracial society in Brazil. Gender will be

studied from early theories of soccer as cultivation of healthy masculinity through the banning of women from stadiums in the 1930s-40s to the current boom in women's leagues. We will devote attention to the various social phenomena that accompanied soccer in Brazil, such as its appropriation by men and women of the working classes (1910s-1920s), professionalization (1930s), nationalization through radio (1940s-50s) and television (1960s-70s) as well as contemporary processes of globalization, marked by complex financial structures and players' exodus from South America to Europe and recently Saudi Arabia.

SPAN 6910 – APPROACHES TO THE MEXICAN CONTEMPORARY CANON (in Spanish)

Yuri Herrera Gutiérrez agomez@tulane.edu

Thursdays / 6.00-8.30

This class will examine some of the most canonical texts in Mexican literature, with an emphasis on the narrative and essays of the 20th and 21st centuries. The course readings include Claudio Lomnitz, *Mexico and the Idea of Death* (excerpt); Alfonso Reyes, *Visión de Anáhuac*; José Vasconcelos, *La raza cósmica* (fragment); Octavio Paz, *El laberinto de la soledad*; Juan Rulfo, *Pedro Páramo*; Elena Garro, *Los recuerdos del porvenir*; Elena Poniatowska, *La noche de Tlatelolco*; José Agustín, *La tumba*; Élmer Mendoza, *Un asesino solitario*; Brenda Navarro, *Ceniza en la boca*; and Fernanda Melchor, *Temporada de huracanes*.

SPAN 7920 – NEW RURALITIES IN LATIN AMERICAN CINEMA (in Spanish)

Antonio Gómez agomez@tulane.edu

Thursdays / 3.30-6.00

This course examines new visual and conceptual articulations of the rural in 21st-century Latin American cinema. As a founding notion of national cultures in the region, the countryside (*campo*, *pampa*, *desierto*, *sabana*, *páramo*, *ejido*, "barbarie," etc.) has taken on different forms in recent films, responding to various new realities: the imposition of neoliberalism, new models of production, monoculture, the ecological crisis, and more. After exploring the historical tradition of rural representation in the region, the course will focus on the emergence of a "new *campo*." While the primary focus will be on Argentine cinema, we will also examine films from other national cinemas. Among others, the course will include works by Lisandro Alonso, Laura Citarella, Amat Escalante, Mariano Llinás, Claudia Llosa, Santiago Loza, Kleber Mendonça Filho, Tato Moreno, and Isabel Vaca.

(December 2024)