

Graduate Courses - Spring 2026

SPAN 6010 – METHODS OF TEACHING SPANISH AND PORTUGUESE

Roxanne Dávila rdavila@tulane.edu

(in Spanish)

Mondays – 3.30-6.00

This course offers a dynamic introduction to contemporary approaches in teaching Spanish and Portuguese, bridging theory and practice. Students will explore applied linguistics as it relates to language instruction, with special attention to communicative, task-based, and intercultural frameworks that guide today's language classrooms. Through hands-on engagement, participants will critically examine methods for teaching grammar, vocabulary, and culture; designing assessments that are meaningful and fair; and fostering inclusive, proficiency-oriented learning environments. The course also emphasizes the role of technology and digital tools in language teaching—from interactive platforms to AI-assisted learning—in order to prepare future educators for innovation in diverse classroom settings. By the end of the semester, students will be equipped to design and implement effective, engaging, and research-informed lessons for learners of Spanish and Portuguese at a variety of levels.

MUSC 6160 – SOUND STUDIES AND SOUND ART IN LATIN AMERICA

Ana María Ochoa aochoa1@tulane.edu

(in Spanish)

Wednesdays /3.30-6.00

This course explores the main authors, debates and critical approaches to sound studies and sound art in Latin America. It questions the notion of sound studies, as defined in different parts of Latin America and explores historical understandings of the sonic and of listening in the region. We explore notions of experimentalism in music and sound and the type of expanded art provoked by the changing boundaries between music, sound and visual arts. We explore the place of epistemic notions of sound related to the colonial and to nature as well as collective practices of diverse peoples- from urban sound walks to indigenous notions of sound, to sound installations- that challenge first world definitions of sound studies and sound art. The course also explores the conceptual difference between the oral and the aural. The course introduces students to different sound artists and sound collectives and assignments will include listening and audiovisioning as well as reading.

PORT 6910 – LUSO-BRAZILIAN CITIES: SALVADOR DA BAHIA

Christopher Dunn cjdunn@tulane.edu

(in Portuguese)

Tuesdays & Thursdays / 11.00-12.15

In this course we will focus on the cultural history of Salvador da Bahia, Brazil's third largest city (with a current population of about 2 million people) and one of the most important urban centers of the Afro-Atlantic World. Founded in 1549, Salvador da Bahia served as the first capital of the Portuguese colony until 1763. From the early seventeenth century until the abolition of the slave trade in the mid-nineteenth century, it was a major port of entry for enslaved Africans transported to Brazil. Given its high concentration of African slaves, Salvador da Bahia also became a focal point of revolt and rebellion throughout the Age of Revolution. Following a long period of stagnation in the late nineteenth and early twentieth centuries, Salvador da Bahia reemerged as an important center of cultural production with extraordinary contributions to literature, cinema, popular music, and visual arts. This course is multidisciplinary in scope with incursions into colonial-era sermons and poetry, modern fiction, cinema, popular music, anthropology, and essays about baianidade, the discourse of regional cultural identity.

SPAN 6780 – CRITICAL PARADIGMS OF LATIN AMERICANISM

Antonio Gómez agomez@tulane.edu

(in Spanish)

Thursdays / 3.30–6.00

The course reviews the theoretical, methodological, and critical paradigms of Latin Americanism in the 20th and 21st centuries. We will read and discuss key texts addressing the formulation, articulation, and institutionalization of discourses on Latin American culture by authors such as Ángel Rama, Antonio Comejo Polar, Néstor García Canclini, Roberto Fernández Retamar, John Beverley, Walter Mignolo, among others.

We will consider, among other paradigms:

- hispanismo, indigenismo, and negritud
- realismo mágico
- mestizaje / antropofagia / transculturación / hibridez
- postcolonial and postmodern discourses in Latin America
- Latin American subaltern studies
- discourses on multiculturalism, globalization, and cosmopolitanism
- queer studies
- the subjective turn

ENLS-7100 – INTRO TO LATINX STUDIES

Zorimar Rivera-Montes zriveramontes@tulane.edu

(in English)

Tuesdays & Thursdays / 9.30-11.45

This course introduces students to the cultures and literatures of Latinx people living in the United States. We will study major works in the Latinx literary canon alongside theories that introduce students to major debates in the field and analyzing popular culture objects. Latinx communities are the largest and growing 'minority' in the United States, and the study of their place in US society opens issues regarding migration, race, colonialism, gender, ethnicity, class and sexualities. Focusing on a range of genres—including fiction, poetry, memoir, and popular culture—we will examine how Latinx communities have shaped and been shaped by broader narratives of U.S. history, race, empire, and nationhood. Readings will include foundational and contemporary works by Chicanx, Puerto Rican, Dominican, Central American, and other Latinx authors, engaging key concepts such as borderlands, diaspora, bilingualism, queer and feminist interventions, and belonging. Students will develop critical frameworks drawn from literary studies, cultural theory, and ethnic studies.

SPAN 7920 –

(in Spanish)

ARCHIVE LUST: REFLECTIONS ON THE ARCHIVAL IN CONTEMPORARY LATIN AMERICAN NARRATIVE

Yuri Herrera-Gutiérrez yherrera@tulane.edu

Tuesdays / 6.00-8.30

This class will reflect on the relationship between archival practices and the contemporary Latin American novel. We will discuss how the archive has been a model for the Latin American narrative, and how this relation has changed throughout time. We will consider how fiction requires the archive even when a text is not historical, but intimate, totally made-up fiction. We will read several classic theoretical texts on the archive (González Echevarría, Walter Benjamin, Saidiya Hartman) and more recent takes (Arlette Farges, Aurélie Vialette) to put them in dialogue with a selection of contemporary Latin American novels, among them: *Anatomía de la memoria* by Eduardo Ruiz Sosa, *Las aventuras de la China Iron* by Gabriela Cabezón Cámara; *La amortajada* by María Luisa Bombal.

(updated November 5, 2025)