

Graduate Courses - Fall 2023

PORT 4160/6160 – AFRO BRAZILIAN LITERATURE (in Portuguese)

Christopher Dunn cjdunn@tulane.edu

Mondays – 3.30 – 6.00

This course will engage the work of Brazilian writers of African descent who have written about questions of race, slavery, and black subjectivity from the late nineteenth century to the present. We will explore the field of black writing in Brazil as defined by authorial voice, readership, themes, linguistic constructions, and place of enunciation that is politically and culturally identified with Afro-descendancy. We will consider the work of authors such as Maria Firmina dos Reis, Machado de Assis, Lima Barreto, Solano Trindade, Conceição Evaristo, Cuti, Muniz Sodré, Geni Guimarães, Vagner Amaro, Itamar Vieira Junior, Eliana Alves Cruz, and Cidinha da Silva.

SPAN 6520 – BODY SHAPES: REPRESENTATIONS OF THE BODY IN RECENT MEXICAN LITERATURE

Yuri Herrera-Gutiérrez yherrera@tulane.edu

Wednesdays – 6.00 – 8.30 (in Spanish)

This class will review a selection of Mexican fiction, from the 60s to today, focusing on the change in how the bodies have been represented throughout these years: their vulnerabilities and powers, the different places they occupy in the domestic space, in the labor market, in politics; how bodies are named or silenced (sexualized bodies, violated bodies, the historical bodies, marginal bodies, the bodies of the disappeared).

Even though the selection will include some examples of the visual arts, it will be centered in literature. Some of the authors to be studied are Salvador Elizondo, Nellie Campobello, Brenda Navarro, Andrea Chapela, Verónica Gerber, Julián Herbert, among others. Theoretical readings include excerpts from Judith Butler, Sayak Valencia, and Stacy Alaimo.

SPAN 6750 – BORGES (in Spanish)

Idelber Avelar avelar@tulane.edu

Tuesdays – 6.00 – 8:30

The course offers an intensive, in-depth examination of the poetry, fiction, and essays of Argentinean writer Jorge Luis Borges. We will read the majority of his complete works and a portion of his works in collaboration with a view to understanding Borges in his national and historical contexts. Themes to be addressed include Borges's treatment of time and memory, his recasting of the opposition between men of letters and men of arms, his understanding of literary genres and popular culture, the vexed status of gender and ethnicity in his work, and the complex set of relations that he establishes with the Argentinean and the Western literary traditions. Our itinerary will not be chronological, but rather thematic. A typical course meeting will include texts from two or three different moments in Borges's lengthy career. As part of course assignments, students will become acquainted with some of the major lines of inquiry in Borges studies. The final assignment will be an article-length research essay on any aspect of Borges's work at the student's choice.

SPAN 6810 – MIDDLE AGES ON FILM (in Spanish)

Jean Dangler jdangler@tulane.edu

Mondays – 3.30 – 6.00

Students will explore modern film adaptations of texts from medieval Iberia, such as the *Poema de mio Cid* and *La Celestina*, to examine why film directors and producers find inspiration in the literature and people of the medieval past. The semester begins with a brief historical introduction to al-Andalus, which is how Muslims referred to their Iberian domain from 711 to 1492. Renowned for its cultural and intellectual production, as well as its tolerance of Muslim, Jewish, and Christian communities, Andalusian rule was also characterized by social and political turmoil. This is the point at which we begin our exploration of cinematic adaptation with Youssef Chahine's portrayal of the eminent Andalusian philosopher Ibn Rushd (Averroes) in the movie *Destiny*, at times a campy portrayal of orthodox repression. Next, we move to Hispanic Iberia to explore the well-known medieval topic of the epic hero in the *Poema de mio Cid*, although the cinematic adaptation starring Charlton Heston and Sophia Loren in *El Cid* converts the hero Rodrigo Díaz de Vivar into a bicultural prince dressed in Arab warrior garb. From there we turn to the subject of women, medieval Christian devotion, and hagiography, or the lives of saints, where we examine the role of the story of St. Mary of Egypt (María Egipciaca) in the disturbing movie by Lars von Trier, *Breaking the Waves*, starring Emily Watson and Stellan Skarsgård. We further explore the themes of love, the *alcahueta*, and social relations in *La Celestina*, along with its cinematic adaptation in two different film versions. This is a working description and may be modified in the future.

SPAN 7920 – AFTER THE INCA EMPIRE: THE PRACTICE OF HISTORY IN THE COLONIAL ANDES (in Spanish)

John Charles jcharles@tulane.edu

Tuesdays – 3.30 – 6.00

This seminar will offer a close look at the writing of history in the colonial Andes, in dialogue with recent theoretical and scholarly touchstones in the fields of law, literacy studies, and anthropology, and with special attention to indigenous discursive practices. The goal is to gain perspective on what united and divided Andean and European interpreters of pre-Columbian and conquest-era history, the variety of sources they used for understanding the encounter of worldviews, and their respective ways of narrating it. Primary texts will likely include historical chronicles by Titu Cusi Yupanqui, José de Acosta, the Inca Garcilaso de la Vega, and Felipe Guaman Poma de Ayala, alongside corollary readings of legal depositions, pastoral literature, and visual texts from the Latin American Library's special collections. Antiquarianism, myth- and history-making, cross-cultural translation, and graphic pluralism are a few of the topics that will focus class discussions.

SPAN 7960 – PHD PREPARATION AND PROFESSIONAL DEVELOPMENT (in English)

Antonio Gómez agomez@tulane.edu

Thursdays – 3.30 – 6.00

This course is designed to prepare students for the profession. It will cover topics such as choosing a dissertation subject, designing course syllabi, developing professional writing skills, understanding the job market and preparing personal materials for a job search. Throughout the semester, students will write, submit, and discuss their PhD exam lists. Final submission of the lists by the end of the course is a key component of the grade.

N.B. – this course is mandatory for S&P students taking PhD exams in spring 2024, but open to all graduate students in the humanities at Tulane.

(updated April 2023)