

Graduate Courses – Fall 2021

SPAN 6100 – LITERARY THEORY (in Spanish)

Idelber Avelar javelar@tulane.edu

Thursdays – 6.00-8.30

The course offers an intensive introduction to the main currents of literary theory in the 20th century by accompanying the thinking that went into the production of the discipline's major concepts. We therefore read, for class, selected primary texts that established each tradition, leaving up to each student the work of consulting manuals and introductions. People have been writing for 25 centuries about the corpus of texts that since the late 18th century we have called literature. This course considers that it was toward the second decade of 1900s, with the Russian Formalists, that literary theory emerged as a discipline separate from rhetoric, the history of literature, the commentary, philosophical writings on aesthetics, journalistic reviewing, etc. That is, then, where we start reading, although later in the course, in order to understand important trends in 20th century literary theory, we do go back to 18th and 19th century thinkers (Kant, Hegel, Marx etc.). We review formalism, structuralism, stylistics, hermeneutics and reader-response criticism, Marxism, feminism, post-colonial / critical race theories, deconstruction, post-structuralism, and cultural studies.

SPAN 6220 – CHRONICLES AND EPICS OF THE SPANISH CONQUEST (in Spanish)

John Charles jcharles@tulane.edu

Tuesdays – 3.00-5.30

This course will examine the early literature of American discovery and conquest, with special focus on the relationship between early modern historiography and the conceptualization of cultural difference, the challenges of cultural and linguistic translation, the clash of writing and orality, and the process of religious transculturation. Readings of colonial chronicles and moral histories will be paired with contemporary anthropological reflections on the “literary” nature of ethnographic discourse. Authors may include Cabeza de Vaca, El Inca Garcilaso, Lévi-Strauss, Vansina, and Taussig, though the final list of readings is yet to be determined.

SPAN 6260 – NINETEENTH CENTURY NOVEL (in Spanish)

Kathleen Davis kedavis@tulane.edu

Thursdays – 3.00-6.00

This course will be a survey of the Realist and Naturalist novel in Spain, covering the second half of the 19th century. We will pay special attention to changes in cultural practices such as gender roles, government, consumer culture, and importance of public space, as well as the tensions these changes provoked in both high and popular culture. In addition to covering several mainstream authors, we will also discuss the movements for writing in minority languages (Narcís Oller and the Catalan Renaixença) and the production of Filipino authors writing in Spanish during the colonial period. Readings include Pardo Bazán, *Los pazos de Ulloa*, *La tribuna*; Galdós, *Fortunata y Jacinta*, *La desheredada*, *Aita Tetauen*, *Carlos VI en la rapita*; José Rizal, *Noli me tangere*; Fernán Caballero, *La gaviota*; Narcís Oller, *El Escanyapobres*; Rosalía de Castro, *La hija del mar*.

N.B. There will be separate meetings for graduate students, to discuss readings not assigned to undergrads and the recent scholarship on them, which they will be expected to know for the MA exam.

SPAN 7910 – REORIENTING ORIENTALISM IN NONMODERN IBERIA AND BEYOND (in Spanish)

Jean Dangler jdangler@tulane.edu

Wednesdays -3.30-6.00

This course considers the question of orientalism as theorized by Edward Said and examines the ways that subsequent theorists and critics have reconceived the concept. Through a series of theoretical readings by academics such as Américo Castro, Claudio Sánchez Albornoz, Said, Sara Ahmed, and others, we will explore the extent to which “orientalism” and its reorientations correspond to medieval Iberian literature. Readings may include texts from al-Andalus and the scriptorium or workshop of Alfonso X, the *Cantar de mio Cid*, the *Libro de buen amor*, and *El Abencerraje*. Additionally, we will delve into the ways in which notions of orientalism make their way into twentieth-century cinematic adaptations of Iberian themes, in films such as *Destiny (Al-Masīr)*, dir. Youssef Chahine, 1997) and *El Cid* (dir. Anthony Mann, 1961), and will reflect on the role they play in critical discourse.

SPAN 7920 – POETICS OF THE NOVEL IN SPANISH AMERICA (in Spanish)

Fernando Rivera-Díaz friverad@tulane.edu *Mondays – 3.30-6.00*

This course studies the most important novel traditions in Spanish American literature of the 20th century, with emphasis on the development of the novelistic form and narrative ideologies. It focuses specifically on the narrative devices and procedures that constituted the foundations of diverse novelistic traditions (i.e., transcultural narrative, magic realism, Río de la Plata urban narrative). Also, this course examines topics such as the form of the novel, fiction and reality, discourses of origin, the poetics of cultural translation, avant-garde narratives, and the impact of mass media and melodrama on literary narratives. Readings by Onetti, Carpentier, Arguedas, Garro, Vargas Llosa, Puig, Bakhtin, Lukács, Moretti, among others.

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

Marilyn Miller mgmiller@tulane.edu

Mondays – 6.00 – 8.30

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 and only open to students taking PhD exams in spring 2022.

PORT 6910 – BRAZILIAN CINEMA (in Portuguese)

Rebecca Atencio ratencio@tulane.edu

Tuesdays - 3:30 - 6:00

The focus of this seminar is 21st century Brazilian cinema, encompassing documentary, feature, and short films. We will pay special attention to emerging women, LGBTQ+, Black, and indigenous filmmakers, as well as the intersection of film and social activism. Required texts will include the films themselves (made available for viewing outside of class), scholarly works of film theory and criticism, and interviews (recorded, published, or live visits) with the filmmakers. Major assignments will include: weekly reflections with peer review and/or collaborative annotation activity; two oral presentations of assigned texts; and a scaffolded final project consisting of an annotated bibliography and proposal, first draft, and final draft. Class discussion will be conducted in Portuguese, but most or all films will have English and/or Spanish subtitles.

(April 2021)