<table>
<thead>
<tr>
<th>COURSE</th>
<th>DAY</th>
<th>TIME</th>
<th>TITLE OF COURSE</th>
<th>PROFESSOR</th>
<th>Room</th>
</tr>
</thead>
<tbody>
<tr>
<td>SPAN-GA 1120.001</td>
<td>Monday</td>
<td>1:15 – 3:15</td>
<td>Foreign Language Teaching Methodology</td>
<td>Elorrieta</td>
<td>ONLINE</td>
</tr>
<tr>
<td>SPAN-GA 2967.001</td>
<td>Monday</td>
<td>4 - 6</td>
<td>Animalidad y política en la cultura latinoamericana</td>
<td>Giorgi</td>
<td>BLENDED</td>
</tr>
<tr>
<td>SPAN-GA 2978.001</td>
<td>Tuesday</td>
<td>10 – 12</td>
<td>The politics of Gender and the New Right in the Americas</td>
<td>Álvarez</td>
<td>ONLINE</td>
</tr>
<tr>
<td>SPAN-GA 2977.001</td>
<td>Tuesday</td>
<td>4 – 6</td>
<td>Transatlanticisms / Transatlanticismos</td>
<td>Sierra-Matute</td>
<td>ONLINE</td>
</tr>
<tr>
<td>SPAN-GA 3545.001</td>
<td>Monday</td>
<td>6:30 – 8:30</td>
<td>Dissertation Workshop I</td>
<td>Torres-Rodríguez</td>
<td>BLENDED</td>
</tr>
<tr>
<td>SPAN-GA 2966.001</td>
<td>Wednesday</td>
<td>12:50 – 3:50</td>
<td>Archival Theory through Queer/Colonial/State Archives</td>
<td>Tortorici</td>
<td>ONLINE</td>
</tr>
<tr>
<td>SPAN-GA 2968.001</td>
<td>Wednesday</td>
<td>4 – 6</td>
<td>Queer Baroque: poesía, poética y política del deseo hermético</td>
<td>Ríos-Ávila</td>
<td>ONLINE</td>
</tr>
<tr>
<td>SPAN-GA 2978.002*</td>
<td>Thursday</td>
<td>11 - 1:45</td>
<td>The Caribbean as Inaugural Imaginary: Comparison and Contingency*</td>
<td>Dopico</td>
<td>ONLINE</td>
</tr>
<tr>
<td>SPAN-GA 2965.001</td>
<td>Thursday</td>
<td>4 – 6</td>
<td>Seminar in Theory: Feminist Aesthetics</td>
<td>Fiol-Matta</td>
<td>BLENDED</td>
</tr>
<tr>
<td>SPAN-GA 2977.002</td>
<td>Friday</td>
<td>4 – 6</td>
<td>Don Quijote: loco enamorado y trickster</td>
<td>Subirats</td>
<td>ONLINE</td>
</tr>
</tbody>
</table>

*This course originates in another department.
"In the context of Covid-19, the following three courses will be offered in blended mode:

SPAN-GA 2965.001 Thursday 4 – 6 Seminar in Theory: Feminist Aesthetics (Fiol-Matta)
SPAN-GA 3545.001 Monday 6:30 – 8:30 Dissertation Workshop I (Torres-Rodríguez)
SPAN-GA 2967.001 Monday 4 - 6 Animalidad y política en la cultura latinoamericana (Giorgi)

All other Fall 2020 PhD courses will be offered in fully remote mode, with the exception of a few in-person independent studies for current students in our program."

In keeping with the latest Department of Homeland Security guidelines is a revised curriculum plan for Fall 2020. Doctoral courses will be offered in a combination of fully remote, blended, and in-person modes. The following three courses will be offered in a blended mode, each with some in-person component:

SPAN-GA 2965.001 Thursday 4 – 6 Seminar in Theory: Feminist Aesthetics (Fiol-Matta)
SPAN-GA 3545.001 Monday 6:30 – 8:30 Dissertation Workshop I (Torres-Rodríguez)
SPAN-GA 2967.001 Monday 4 - 6 Animalidad y política en la cultura latinoamericana (Giorgi)

In addition, the two program officers, Professors Giorgi and Fiol-Matta, will offer in-person independent studies on research methods. Finally, Professor Sibylle Fischer is co-teaching the in-person, four-point Humanities Initiative independent study NYU Humanities Lab: Asylum—A Public History Project. At least one international student in Spanish and Portuguese will be taking this independent study, which Professor Fischer assures will be in person and have a formal syllabus and fixed weekly meeting time.

The criteria used were as follows:

1) Accounting for the possibility that, per Roberta Popik's recent email, "some departments may need to modify their curricular plans for the fall to be sure that every international student who is on campus will be able to enroll in at least one on-campus course."

2) Ensuring, inasmuch as possible, both pedagogical integrity and cohort integrity. (The first two courses listed above are both workshops that are designed and required for all students in the first and third years of the PhD program, respectively. They are typically not open to outside students, and they are important in terms of cohort-building and professionalization. Their workshop structure involves significant individualized support and mentorship, and this is ideally suited for smaller, in-person instruction which can be undertaken in a socially distanced fashion. Finally, holding these workshops with an in-person component is a safe and pedagogically sound way of
giving doctoral students something of the in-person experience and mentorship from tenured faculty that they expect from our program, while minimizing the disruptions, risks, and burdens placed on faculty, students, and staff by the need for an in-person curricular component.

3) Protecting the most vulnerable among us. Because the three courses listed above are all taught by tenured faculty, the plan protects non-tenured faculty, who do not have access to the same resources and protections and who are more likely to commute to work on public transportation. For this reason, the plan does not include the Teaching Methodologies class for second-year doctoral students taught by Professor Jabier Elorrierta (who is not on the tenure track), and instead includes a class by Professor Gabriel Giorgi in which all second-year PhD students (and some first-year students as well) are enrolled. This has been one of the program's popular content courses in recent years, so it will offer students the opportunity to connect with those beyond their own cohort. As chair of the department, Professor Giorgi is uniquely positioned to address and help students navigate institutional intricacies that may arise in a blended format.

4) Considering the professionalization and research needs of students as these have changed in the context of the pandemic. Most of the students in the program work with international archives, but that work has now been disrupted by the pandemic, and students are now having to rethink their research from a local perspective. For that reason, this plan proposes in-person independent studies where students can explore how to move forward with their research using the resources available in New York City. (If necessary, these independent studies would be offered again in a future semester for students unable to be physically present in the Fall.) As program officers with an understanding of university logistics, and as two of the department's most experienced researchers and teachers, Professors Giorgi and Fiol-Matta are uniquely qualified to mentor students in this capacity.

In conclusion, this plan affords every student in years 1-3 the opportunity for a Fall curriculum with an in-person component, but it does so while seeking to preserve pedagogical and cohort integrity, while addressing student needs, and while protecting staff and non-tenured faculty. Since it covers all PhD students in their first three years (see attached list), and since the Department does not currently have any PhD students beyond their third year who are still in the coursework stage, this plan ensures "that every international student who is on campus will be able to enroll in at least one on-campus course."
SPAN-GA 1120.001 – Foreign Language Teaching Methodology

**Instructor:** Jabier Elorrieta  
**Day/Time:** Monday, 1:15 - 3:15pm

SPAN-GA 2967.001 - Animalidad y política en la cultura latinoamericana

**Instructor:** Gabriel Giorgi  
**Day/Time:** Monday, 4 - 6pm

**Description:**

"¡Estos humanos son como nosotros; la prueba: son prisioneros de los humanos!" dice una rata en el vértigo de una rebeldía animal que alcanzará dimensiones planetarias, tal como se narra en La ciudad de las ratas, de Copi. Los presos han dejado de ser propiamente humanos; las ratas hablan: de esa alianza, pacto o devenir surgirá una revuelta que disloca el orden violento y explotador de la ciudad --es decir, el ordenamiento político mismo. Las modernidades latinoamericanas han estado asediadas por la irrupción de una animalidad heterogénea e insistente: desde la constelación pirlífica del siglo XIX en torno al bárbaro (el "animal con forma humana") hasta el “aluvión zoológico” con el que fueron descriptos algunos populismos modernos, desde las figuraciones del "pueblo", del “pobre” y del “precario” bajo el signo de una animalidad siempre demasiado próxima hasta las inscripciones de mataderos donde se anudan cuerpo y capital, lo animal aparece como una dimension constitutiva de las civilidades latinoamericanas y, a la vez, ilumina sus potencias e insurrecciones más radicales.

Desde esa ambivalencia, el animal permite leer recorridos claves en torno lo moderno latinoamericano, y repensar los modos en que desmarca políticamente lo “humano” de sus otros raciales, sociales, sexuales, de género, etc. El seminario busca reunir textos clásicos de la literatura latinoamericana del siglo XIX y XX junto a materiales más recientes, para trazar series y elaborar herramientas críticas en torno a la relación entre animalidad y política. Entre los materiales se incluyen textos de Esteban Echeverría, Clarice Lispector, Juan José Saer, Martín Kohan, Horacio Quiroga, José María Arguedas, Guimaraes Rosa, Julio Cortázar, Copi, Joao Gilberto Noll, Marosa di Giorgio, Roberto Bolaño, Nuno Ramos, Roque Larraquy y Ana Paula Maia, entre otros.
The rise across the Americas of far-right governments and social movements including Catholic and evangelical anti-abortion groups and racist vigilante organizations sponsored by the agro-lobby and by transnational extractivist capital has run parallel to an extraordinary growth of gender-based violence throughout the hemisphere. According to UN statistics, of the 25 countries with the highest rates of feminicides worldwide, fourteen are from Latin America, with Guatemala, El Salvador and Honduras leading the per-capita count. In Brazil, even before the current, ultra-rightist administration fifteen women were being assassinated every day, with numbers that have only been rising since; in Mexico, almost 4,000 women were killed between 2012 and 2013 according to the Observatorio Ciudadano Nacional del Feminicidio (OCNF), only just over 600 of which have been investigated as feminicides. Hate crimes against lgttb+ people have likewise risen to ‘alarming levels’ according to the Regional Information Network on Violence against LGTBI People’s 2019 report, with at least four murders per day and innumerable attacks registered in Latin America and the Caribbean that same year. At the same time, governments in the US and Latin America are openly criminalizing women and undermining abortion rights, as in El Salvador where women have been prosecuted under homicide legislation for abortions and even miscarriages. In Brazil, the fascist president in his inaugural address singled out ‘gender ideology’ as one of the three enemies his administration was out to crush.

But what are the cultural narratives underpinning the neo-rightist turn, and why have gender relations –apart from the perhaps more obvious revindications of open racism– played such a crucial role in the construction of new rightwing hegemonies? In what ways does the violent reassertion of patriarchal power speak to a crisis of previous iterations of neoliberalism in the region, and how can we imagine discourses and community practices of resistance against it? In the course, we will discuss the gendered dimension of the trans-American New Right, through a number of examples of campaigns (#ConMisHijosNoTeMetas en Perú, Colombia and Ecuador, Escola Sem Partido in Brazil) actors (Catholic and evangelic hierarchies), NGO’s (World Congress of Families, Human Life International) . At the same time, we are going to discuss the emergence of dissident modes and movements of resistance, from social movements like Niunamenos en Argentina, Las 17 (El Salvador) to Catholics for a Choice (Argentina, Brazil and México), performative groups and movements like Las Tesis (Chile).
SPAN-GA 2977.001 - Transatlanticisms / Transatlanticismos

Instructor: Víctor Sierra Matute  
Day/Time: Tuesday 4 - 6pm

Description:

Este seminario abordará las diferentes aproximaciones a la circulación transatlántica en su dimensión material (personas, víveres, animales, objetos) e inmaterial (ideas, influencias, resistencias, cosmovisiones). Partiremos de la época de la conquista y el período colonial para acercarnos a fenómenos más recientes de circulación transatlántica.

El seminario pondrá en cuestión las diferentes ideologías que los debates transatlánticos han tenido a lo largo del tiempo, situando el campo en diálogo con las corrientes (-ismos) que lo han articulado en sus diferentes etapas: “panhispanismo”, transculturación, barroco colonial y neobarroco, decolonialidad y colonialidad del poder, los estudios del Black Atlantic, el Global Hispanophone o los sistemas de historia global y literatura mundial. Entre nuestras lecturas se encuentra el trabajo de Ayesha Ramachandran, Paul Gilroy, Nadia Altschul, Walter Mignolo, Fernando Ortiz, Abril Trigo y Benita Sampedro, entre otrxs.

La segunda parte del seminario estará dedicada a discutir in situ los proyectos en curso de ixs estudiantes, por lo que se recomienda contactar al instructor para compartir intereses con anterioridad. En este sentido, el seminario girará en torno al debate de la aproximación transatlántica tanto a nivel teórico como a nivel práctico.

SPAN-GA 3545.001 – Dissertation Proposal Workshop I

Instructor: Laura Torres-Rodríguez  
Day/Time: Monday 6:30 – 8:30pm

SPAN-GA 2968.001 - Queer Baroque: poesía, poética y política del deseo hermético

Instructor: Rubén Ríos Ávila  
Day/Time: Wednesday 4 - 6pm

Description:

Este curso examina la cultura y la morfología del barroco gongorino en las primeras décadas del siglo 17, su primera permutación importante en el barroco de Indias de Juana Inés de la Cruz a finales de ese mismo siglo y las reapropiaciones contemporáneas del
neobarroco cubano de Lezama Lima, Severo Sarduy y Reinaldo Arenas, así como los neobarrocos sudamericanos de Nestor Perlongher y Pedro Lemebel. También examinamos obra poética, narrativa y performática de los puertorriqueños Manuel Ramos Otero, Angel Lozada y Eduardo Alegria.

Nos acercamos al término barroco en su doble acepción histórico-cultural y morfológica, centrándonos en un aspecto sobresaliente: la opacidad característica de la dicción poética del barroco y la relación de esa opacidad por un lado, con el cuerpo y por otro con el poder hegemónico o normativo y con la ley. La idea es explorar los usos del hermetismo como recurso ante la ley y la hegemónia y el cuerpo como su dispositivo discursivo. En el registro de esa tensión entre una racionalidad reguladora y normativizadora y un cuerpo fragmentario, inaccesible para la mirada, trazamos la incipiente aparición de un sujeto moderno en el barroco y el barroco de Indias así como su eventual permutación y pulverización en la poesía neobarroca.

Para el estudio de este corpus nos valemos, por un lado, de una serie teórica en torno al barroco que podría decirse que forma parte, mutantis mutandis, del mismo síntoma que intenta analizar. No sería exagerado afirmar que los conceptos de alegoría o criatura en Walter Benjamin, de pliegue o rizoma en Gilles Deleuze, de anamorfosis en Lacan, o la locura de la mirada en Christine Buci Glucksmann, todos ellos centrales para el curso, forman parte de un devenir barroco de la teoría que funciona como discurso al mismo tiempo cómplice y paralelo de los textos poéticos. De lo que se trata, en gran medida, es del entrecruzamiento de postmodernidades alternas, de barrocos y neobarrocos poéticos y filosóficos, que se cruzan y espejean a través de las lecturas del curso, como instancias de un síntoma, como un mapa hecho de formaciones del inconsciente, dibujado al modo de una errante cartografía de la des-orientación, es decir, la desorientación poética, que podría leerse como una forma potenciada de la desorientación sexual.

Por otro lado, leeremos concurrentemente una serie teórica paralela en torno al deseo y al cuerpo queer, o a la naturaleza queer del deseo, partiendo de lecturas de Sarah Ahmed, Jack Halberstam, Arnaldo Cruz, Lawrence Lafountain y otros.

SPAN-GA 2978.002 - The Caribbean as Inaugural Imaginary: Comparison and Contingency

(This course originates in Comparative Literature.)

Instructor: Ana Dopico
Day/Time: Thursdays, 11:00am - 1:45pm

Description:

“The Caribbean,” as David Scott has argued, “is not merely modern…. it is modern in a fundamentally inaugural way.” What does it mean to think of the Caribbean as an inaugural imaginary? And what does the Caribbean mean in a post-colonial, post-socialist, post-revolutionary age? A long host of thinkers, writers and artists of the nineteenth and twentieth century have insisted on the centrality of
the Caribbean as root and rhizome in our understanding of modernity and its elements: enlightenment and capital, race and empire, sovereignty and simulation, culture and nation, and, most romantically, or tragically, revolution. But to think the Caribbean adequately one has to think beyond the dialectics of roots and rhizome, beyond the poetics of relation, archipelago and diaspora. This demands too that we read beyond the tragic and monumental tropes of the Caribbean and read instead minor forms and minor keys. Thinking and reading the Caribbean requires not only linguistic and theoretical fluencies, but a capacity to read deep contexts and contingencies within apparent economies of cultural and material scarcity. It requires the capacity to engage the master paradigms of modernity and simultaneously engage the more slippery problems of temporality, contingency, misunderstanding, as well as the violent and demoralizing mechanisms of domination, transaction and subordination. This course considers key texts and works of the Caribbean archipelago and reads them comparatively and sometimes against the grain of their national, regional and postcolonial inscriptions. We will read major cultural works and lesser-known expressions, major literary works and alongside minor or forgotten forms. We will consider how the cultural monuments of the Caribbean have occluded collective politics, aesthetic experiments, insurgent movements and ephemeral forms. We counter pose the monumentality of literature to the epistemologies and historical consciousness of other cultural practices, aiming both for the contrapuntal and the counterintuitive. How, for example, have we come to understand the Haitian Revolution or the Cuban Revolution within grand narratives and what would it mean to read in them not epic, tragic destinies but more banal parables about modernity —destinies consonant with other forms of communal politics, other orders of transaction and betrayal, from Paris, to Prague, from Berlin to Grenada? Comparative questions abound: What does it mean to read a history of revolution and civil rights in the Caribbean nineteenth century? What is the specificity of Caribbean race theory? What is the distance between a history of literature and a history of print culture in the Caribbean? How does literature compete with visual aesthetics? How do we “read” Aponte’s lost book or desacralize Walcott’s Omeros? How does Patrick Chamoiseau destroy the postcolonial novel? How does Dulce María Loynaz precede Sebald by half a century? Why is Virgilio Piñera like Franz Kafka? We will also ask about discursive notions of the Caribbean: what and whether the reparative poetics of relation and antillanité hold. We will engage the divisions between Francophone, Anglophone, and Hispanophone Caribbean studies and trace cultural and theoretical genealogies and segregations, asking if the Caribbean has a common culture beyond the major tropic/al conceits that artists and scholars have used to bind literary production. We will ask, in the tradition of Edward Said, whether, like the East, “Caribbeanism” becomes a career, what the field might mean, and how it exists. What is the place of the Caribbean in the conceptions and political destinies of the American hemisphere or the Global South? The syllabus is will include selections from major canonical Caribbean texts (Casal, Hostos, James, Métraux, Césaire, Price Mars, Mañach, Marinello, Ortiz, Cabrera, Walcott, Brathwaite, Lamming), theorists and historians of the Caribbean (James, Cesaire, Glissant, Moreno Fraginals, Benítez Rojo, Trouillot, Scott), twentieth century literature (Carpentier, Burgos, Loynaz, Lezama, Rodríguez Juliá, Piñera, Walcott) through to the post-colonial Caribbean Anglophone corpus and onto contemporary writers from Rita Indiana Hernández to Marlon James. We will pay special attention to breaking postcolonial linguistic segregations, but also be mindful of the operations and problem of genre, print culture, journal, performance, and the pedagogies of civil society. We will consider the formation of Caribbean Studies as a field and think of the ways that journals from Orígenes and Tropiques, to Callaloo and Small Axe transform critical, artistic and activist interventions on the Caribbean, and translate to intellectual practices in the academy.
**SPAN-GA 2965.001 - Seminar in Theory: Feminist Aesthetics**

**Instructor:** Licia Fiol-Matta  
**Day/Time:** Thursday, 4 – 6pm  

**Description:**

In this course we read global contemporary feminist and queer thought, on the one hand, and, on the other, analyze a series of objects that attempt to represent, reimagine, or query feminist aesthetics in Latin America. The focus will be on literature and visual art, where aesthetics are foregrounded and which frequently envision, call for, or represent changes in subjectivity. The course will include an inquiry into the relationship of aesthetics to politics, discussing art's influence on 21st century media such as performative social movement and digital subjectivities.

**SPAN-GA 2966.001 - Archival Theory through Queer/Colonial/State Archives**

**Instructor:** Zeb Tortorici  
**Day/Time:** Wednesdays 12:50 - 3:50pm  

**Description:**

This course interrogates the notion of the “archive” that has been radically opened up by activists, archivists, and scholars in recent decades. This includes, among other things, grassroots activism, radical historiographies, embodied methodologies, oral histories, cultural ephemera, film and photography, pornography, art and performance. As we explore the ways in which archives are often symbolic colonizing and nationalist projects, we will also think about how archives and documentary collections become sites of activism. We will also analyze colonial archives, alternative literacies, digital archives and processes of digitization, access to archives, embodied research methodologies, the body as archive, oral histories, LGBT/queer archives, and other public memory projects. How do some archival narratives privilege models of historical subject recovery, such that they purport to recuperate (and define) particular voices and subjectivities of the past? How do such archival engagements reassert and/or rupture traditional notions of archival authority? How are archives mediated spaces, and how do archival voices undergo several stages of transmission and filtering? What role might archival absence play in our scholarship?
**INTRODUCCIÓN**

A) Una gran síntesis distingue el proyecto cervantino de Don Quijote: las épicas antiguas (Bhagavad Gita, Odisea), las novelas caballerescas europeas (Orlando Furioso, etc.), castellanas (Amadís de Gaula) y catalanas (Tirant lo Blanc), el humanismo cristiano de Erasmus y la cosmología cabalista de Leone Ebreo. Todo ello bajo el común denominador de dos principios estéticos específicamente cervantinos: la ironía y la tradición picaresca islámica (maqama) que define la figura mitológica del trickster en la literatura mundial y del pícaro en la literatura de Castilla.

B) Cuatro aproximaciones históricas a la novela Don Quijote de la Mancha: a) la interpretación satírica, humorística y de entretenimiento, y la interpretación moralista; b) el descubrimiento de Don Quijote como obra mitológica y simbólica por el romanticismo alemán (Tieck, Schlegel, Schelling); c) la reconstrucción historiográfica de la crítica de Cervantes de la sociedad española del siglo dieciséis por Américo Castro (las tres religiones y “castas” hispánicas); y d) el descubrimiento del trickster en la psicología, la antropología y la crítica literaria modernas (Kerényi, Jung).