

Contemporary Spanish Novel: From “La Movida” to 15-M LS 449

Instructor: Fernando Herrero, PhD

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Class Time: Monday & Wednesday 16:00 ---
17:30

Room: 411

Office Hours: Mondays/ Wednesdays after class (17:20) and by appointment

Office Location: Instituto Internacional (IIE), 4th Floor, Room 404 (Madrid)

Course Credits: 4

This class meets for 3 contact hours per week for 14 weeks, plus additional time outside of class allotted for field trips and individual work

Course Bulletin: *An overview of contemporary Spanish novels from the time of Franco’s death in 1975 to the present day. This class explores cultural issues within the literary, political, and social contexts of contemporary Spain.*

Course description

This course offers an interdisciplinary approach towards contemporary Spanish literature as a means for a comprehensive exploration of Spanish creation across different artistic media—including novels, theater plays, literary essays, graphic novels, song lyrics and films. Students will learn how to examine modern literature while discussing Spain’s identity across its political, social and cultural transformation from 1975 to the present. The main goal of this course is to offer students resources for a better understanding of literary works in their own historical, cultural, social and political context.

HUB Areas/ Learning Objectives

Aesthetic Exploration

This course provides an interdisciplinary approach to key aesthetic terms and literary strategies for a comprehensive understanding of Spanish contemporary creation. Works of literature are examined in conjunction with the analysis of songs, urban culture, mass media representations, and films.

Students will demonstrate analytical competencies and appreciation of the cultural significance of texts and visual media (taking into consideration the historical context in which these works were produced). Through close reading of Spanish literature, students will critically examine its relevance in Spain’s recent cultural and historical transformations— which include the political transition towards democracy in the mid-

1970s, the “*Movida*” social movement, the entry into the European Union in 1986, the internationalization of culture of the 1990s, the globalization of the 2000s, as well as the financial crisis of 2008 and its consequences that are still apparent today.

Students will become familiarized with critical vocabulary on literary analysis (in Spanish) and will demonstrate a working knowledge of these terms as shown through their short essays and individual research paper. In doing so, students will be introduced to recent cultural debates such as artistic self-expression, gender identity and political representation (e.g. women’s representation under Francoism and during democracy), new literary genres (*autofiction*), social movements (namely *15-M*), and urban creation.

Global Citizenship and Intercultural Literacy

This course is taught in Spanish thus offering students the opportunity to improve their oral expression and writing skills in a foreign language while reflecting upon their personal and academic progress in an unfamiliar culture. The in-class debates are essential in developing the students’ public expression and reasoning skills within a globalized context. Their writing skills and literary competences are fostered by means of three individual two-to-three-page writing assignments which probe their analytical skills while nuancing their understanding of cultural diversity in a different language. These topics are presented and then reflected upon in comparison to their own culture.

In addition to regular in-class discussions, written assignments, and oral presentations, students will take part in outside class activities which include field trips to some of Madrid’s leading cultural institutions (the National Contemporary Museum of Modern Art (MNCARS), for example). Class meetings that take place in literary cafés provide students with the opportunity to discuss relevant topics in situ, ensuring that they experience true immersion within Madrid’s vibrant literary context.

Students will also participate in instructor-led group excursions in which they will explore the city’s relevance in the works discussed in class. These group activities offer a unique opportunity to have the students relate their analysis of literature to their own personal experience while living in Madrid, and their culture back home.

Research and Information Literacy

This course offers basic foundations of literary analysis, critical interpretation, and academic research. Students will be able to identify leading trends and social debates in contemporary Spanish literature as means for a personal and academic inquiry as shown through their final paper. Students will work on an individual 8-10 page research project on a topic of their choice based on a contemporary Spanish literary work (one not previously explored in class). Topics often include gender representation, public memory, urban gentrification, collective identities, and contemporary subjectivity.

Students will demonstrate an understanding of the academic research process and its different phases, and will be able to formulate relevant research questions, analyze literary information, and critically interpret their findings. Students’ individual research projects

are instrumental in encouraging their competence in cultural analysis and academic research by designing effective strategies, collecting and critically evaluating information, and drawing personal conclusions.

At the end of the semester, students will orally present their tentative research findings to the rest of their peers before the paper's final submission. The topic choice, as well as suggestions on bibliographical references and appropriate academic sources, will be previously discussed with the instructor. Drafts will be reviewed and debated during an ongoing feedback process, concluding with the final draft being presented in class. This presentation allows students to collectively reevaluate their academic work, share strategies of the research process, and provide valuable sources for cooperative and collaborative learning.

Assignments and Grading:

Grading:

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|------------------------------|------|
| Class participation: | 10 % |
| 3 short written assignments: | 10% |
| Group Oral Presentation: | 10 % |
| Midterm Exam: | 20 % |
| Individual Research paper: | 30 % |

- One short written essay (2 pages) will be turned in for each novel read in class (3 essays total). Essays will test comprehension of assigned readings, contextual vocabulary, the literary and cultural issues discussed in class, as well as the student's ability to synthesize literary texts with original interpretation. These assignments will also help students develop the necessary skills for successful completion of the final paper. Each assignment is due at the conclusion of each novel and will be discussed in class so that students will be prepared for class debates.
- Students will give a 10-15 minute group presentation (2-3 students per group) on one of the topics covered in class and chosen by the students themselves. These presentations are meant to help students improve their oral skills in Spanish as well as feel comfortable when discussing, sharing ideas, debating and taking positions in well-informed debates.
- The midterm will include two brief essay questions on select topics previously covered in class. The exam is meant to help the student synthesize arguments while defending a thesis as a means to prepare them for their final research paper. Attendance is required for the in-class exam. Make-ups will only be allowed for students with an excused absence according to university policy (see attendance policy below).

- An 8-10 page research paper will be submitted at the conclusion of the course in which students will reflect on a subject of their choice. The topic and bibliography will be decided with the professor over the course of the semester. The paper must include at least one reading found *outside* of the readings of the course. Several drafts will be submitted to the instructor for feedback prior to the final due date.

All assignments will be submitted electronically on their respective due dates unless previously discussed with the professor.

Texts/ Resources: Course Reader assigned readings listed by author's last name (full bibliography below). Additional resources found on Blackboard site (bu.edu/learn)

In addition to the reading packet, students will be given a guide explaining the detailed requirements of the written assignments and oral presentations.

Community of Learning: Class and University Policies

- **Attendance:** This is a participatory class built upon the readings and student commentary. Attendance is mandatory. **No unexcused absences are permitted.** Students are expected to stay informed of lecture notes and class announcements for any missed class meetings. Absences are only excused for medical reasons, observance of religious holidays, or other justifications according to university policy ([Policy on Religious Observance](#)); personal travel does not constitute an excused absence. Unexcused absences will negatively affect the final grade.
- **Class Etiquette.** BU Madrid policy states that the use of laptops and cell phones is completely prohibited during class unless you have an academic accommodation previously authorized. Compliance with this policy has a bearing on the participation grade.
The most essential part of student behavior in class is a willingness to actively participate. The following are prohibited in class: food, late arrivals, being disrespectful to other opinions and points of view expressed in class.
- **Accommodations for Students with Documented Disabilities.** If you are a student with a disability or believe you might have a disability that requires accommodations, please contact the Office for Disability Services (ODS) at (617) 353-3658 to coordinate any reasonable accommodation requests.
- **Academic Conduct:** It is every student's responsibility to read the Boston University statement on plagiarism, which is available in the Academic Conduct Code. Students are advised that the penalty against students on a Boston

University program for cheating on examinations or for plagiarism may be “...expulsion from the program or the University or such other penalty as may be recommended by the Committee on Student Academic Conduct, subject to approval by the Dean.” You can view the entire Academic Conduct Code here: <http://www.bu.edu/academics/resources/academic-conduct-code/>

Plagiarism:

Plagiarism is a form of fraud. We all stand on the shoulders of others, and we must give credit to the creators of the works that we incorporate into products that we call our own. Some examples of plagiarism:

...a sequence of words incorporated without quotation marks

...an unacknowledged passage paraphrased from another's work

...the use of ideas, sound recordings, computer data or images created by others as though it were one's own

...submitting evaluations of group members' work for an assigned group project which misrepresent the work that was performed by another group member

...altering or forging academic documents, including but not limited to admissions materials, academic records, grade reports, add/drop forms, course registration forms, etc.

Course Bibliography:

Novels:

El Invierno en Lisboa, Antonio Muñoz Molina, Barcelona, Seix Barral, ed. 2014

El Cielo de Madrid, Julio Llamazares, Madrid, Alfaguara, 2005

La Trabajadora, Elvira Navarro, Madrid, Random House, 2014

Reading Packet:

-- Alonso de Santos, José Luis, *Bajarse al Moro*, (Acto II y Acto III) Madrid, Cátedra, 2014 (p. 135-152)

-- Martín Gaité, Carmen, "Ven pronto a Cúnigan", en *El Cuarto de Atrás*, Barcelona, Destino, (p. 73-99)

-- Labanyi, Jo (2007), 'Memory and Modernity in democratic Spain: The Difficulty of Coming to Terms with the Spanish Civil War', *Poetics Today* 28/1, (p. 89-116)

-- Labrador, Germán, "Las vidas subprime. La circulación de historias de vida como tecnología de imaginación política en la crisis española (2007-2012)" (p. 1-28)

— "¿Lo llamaban democracia? La crítica estética de la política de la transición", (p. 1-49)

-- Mañas, José Ángel, *Historias del Kronen*, Madrid, Seix Barral, (p. 194-210)

-- Muñoz Molina, Antonio, *Beltenebros*, (p. 52-65)

-- Vázquez Montalbán, Manuel "La literatura en la construcción de la ciudad democrática" en *La Literatura en la construcción democrática*, Mondadori, Barcelona 2001, (p. 98-116)

Films on Reserve (Excerpts will be watched for in-class discussion):

-- Garci, Jose Luis, "El Crack" (1981)

-- Almodóvar, Pedro, "Pepi, Lucy y Bom y otras chicas del montón", (1980)

— "Mujeres al borde de un ataque de nervios" 1988

-- Armendaritz, Montxo, "Historias del Kronen", 1994

-- de la Iglesia, Alex, "El Día de la Bestia", 1996

-- León de Aranoa, Fernando, "Barrio", 1998

Reference Bibliography:

-- Bradley, Kim. "The deal of the century; planning process for Guggenheim Museum Bilbao, Spain." *Art in America* 85 (July 1997): 48-55.

-- Fouce, Héctor, "De la agitación a la Movida: Políticas culturales y música popular en la Transición española," *Arizona Journal of Hispanic Cultural Studies* 13 (2009): 143-54.

-- Gallero, Jose Luis, *Solo se vive una vez. Esplendor y ruina de la movida madrileña*, Madrid, Ardora, 1991. (178-188)

-- Gopegui, Belén, *Lo Real*, (extracto) (pp. 274-286), Anagrama, Madrid

-- Graham, Helen y Jo Labanyi, "Introduction. Engaging with Ghosts; or Theorizing Culture in Modern Spain" Jo Labanyi ed, *Constructing Identity in Contemporary Spain. Theoretical Debates and Cultural Practices* Oxford. 2000 (pp. 1-15)

-- Guerra Garrido, Raúl, *La Gran Vía es Nueva York*, Madrid, Alianza, 2005

-- Juristo, Juan Ángel, John J. Winters, David Draper Clark and César Ferreira "Observations on the Recent Spanish Novel" in *World Literature Today*, Vol. 80, No. 3 (May - Jun., 2006, (p. 31-37)

-- Labanyi, Jo (2007), 'Memory and Modernity in democratic Spain: The Difficulty of Coming to -- Terms with the Spanish Civil War', *Poetics Today* 28/1, (p. 89-116).

— "History and Hauntology, or What does one do with the ghost of the past? Reflection on Spanish Film and Fiction of the post-Franco period" en *Disremembering the dictatorship*, Rodopi, Amst. 2000, (65-84)

- Labrador, German, "Las vidas subprime. La circulación de historias de vida como tecnología de imaginación política en la crisis española (2007-2012)" (p. 1-28)
- "¿Lo llamaban democracia? La crítica estética de la política de la transición", (p. 1-49)
- Loriga, Ray, *Caídos del Cielo*, Plaza y Janés, 1995, (excerpt) (p. 37-49)
- Llamazares, Julio, *El Cielo de Madrid*, Alfaguara, 2005, **full text**.
- Mañas, José Ángel, *Historias del Kronen*, Madrid, Seix Barral, (excerpt) (p. 143-154, 194-210)
- Marí, Jorge. "La Movida como debate," *Arizona Journal of Hispanic Cultural Studies* 13 (2009): 127-142.
- Martín Gaité, Carmen, "Ven Pronto a Cunigan" en *El Cuarto de Atrás*, Barcelona, Destino, 2012, (p. 73-99)
- Molina Muñoz, Antonio, *El invierno en Lisboa*, Madrid, Seix Barral, ed. Bolsillo, **full text**.
- *Beltenebros*, Madrid, Seix Barral, ed. Bolsillo, 2014 (p. 52-65)
- Moreiras Menor, Cristina, *Cultura Herida: Literatura y cine en la España Democrática*, Ediciones Libertarias, Madrid, 2002
- Navarro, Elvira, *La Trabajadora*, Random House, Mondadori, **full text**.
- Blog, Periferias de Madrid.
<http://madridesperiferia.blogspot.com.es>
- Nichols, William J. and H. Rosi Song. "Introduction: 'El futuro ya estuvo aquí'." *Arizona Journal of Hispanic Cultural Studies* 13 (2009): 105-11.
- Quaggio, Giulia, *La Cultura en Transición, Reconciliación y Política en España, 1976-1986*, Madrid, Alianza Editorial, 2014.
- Resina, Joan Román, *El cadáver en la cocina, La novela criminal en la novela del desencanto*, Barcelona, Anthropos, 1997
- "Short of Memory: The Reclamation of the Past Since the Spanish transition to Democracy", en *Dismembering the dictatorship*, Rodopi, Amsterdam, 2000, (pp. 83-127)
- Steenmeijer, Martin, "El Tabú de Franquismo vivido en la narrativa de Mendoza, Marías y Muñoz Molina," en *Dismembering the Dictatorship*, (p. 139-157)
- Subirats, Eduardo, "Europa la tierra prometida" en *Después de la lluvia, sobre la ambigua modernidad española*, Madrid, Tiempos de hoy, 1993
- Umbral, Francisco, *Trilogía de Madrid*, (artículos seleccionados)
- Valls, Fernando: *La realidad inventada. Análisis crítico de la novela española actual*. Barcelona, Ed. Crítica, 2003.
- Vázquez Montalbán, Manuel "La literatura en la construcción de la ciudad democrática" en *La literatura en la construcción democrática*, Mondadori, Barcelona 2001, (p. 70-116)
- "La Guardia Civil acata pero considera dura la sentencia" en *Crónica Sentimental de la Transición*, Manuel Vázquez Montalbán, Random House Mondadori, 2005., (pp. 274-282)
- Vilarós, Teresa, *El Mono del Desencanto, Una Crítica Cultural de la Transición española*, (1973-1993) Madrid, Siglo XXI, editores, 1998.

Course Calendar

PART 1. 1975-1981: Transitioning to democracy: From Franco's death to Guernica

Class 1: Franco's death and the end of the Dictatorship

Course Introduction and class materials

Class 2: 1978: Democracy and literature after Franco.

Reading: Martín Gaité, (p. 73-99)

Film excerpt: *Lucy, Pepi, Bom y otras chicas del montón*, Pedro Almodóvar, (1980)

Class 3: 1981: 23-F and the arrival of Guernica.

Reading: Labanyi (p. 89-116)

Class 4: A new novel for new times.

Reading: Muñoz Molina, *Belteñebros*, (p. 52-65)

Film excerpt: *El Crack*, José Luis Garci (1981)

Class 5: New voices for a changing era.

Reading: Vázquez Montalbán, (p. 90-116)

Class 6: Youth and daily life in the 80s.

Reading: Alonso de Santos, (p. 136-152)

Field Trip: Literary Café

PART 2. 1982-1992: The *Movida* and Postmodernity: From *Naranjito* to *Curro*.

Class 7: From *Naranjito* to *La Movida* -- Madrid's urban culture in the early 80s.

Reading: Muñoz Molina, *El Invierno en Lisboa*, part I (p. 9-44)

Group Presentation

Class 8: *La Movida*: A new aesthetic and urban writing: culture in liberty.

Reading: Muñoz Molina, *El Invierno en Lisboa*, part II (p. 45-81)

Class 9: *La Movida* II: Uncensored writing: A new literary space.

Reading: Muñoz Molina, *El Invierno en Lisboa*, part III (p. 82-124)

Field Trip: Museo Reina Sofía

Class 10: 1986: Europe, Europe.

Reading: Muñoz Molina, *El Invierno en Lisboa*, part IV (p. 125-151)

Film (excerpts): *Mujeres al borde de un ataque de nervios*, Pedro Almodóvar, 1988

Class 11: Political narrative of the 80s.

Reading: Muñoz Molina, *El Invierno en Lisboa*, part V and V (p. 152-187—p. 188-221)

DUE: short written assignment.

Class 12: The X Generation

Reading: Mañas, (p. 143-161)

Film excerpt: *Historias del Kronen*, Montxo Armendáriz, 1994.

Class 13: X Generation II and Review Midterm

Reading: Ray Loriga, *Héroes/ Caídos del Cielo* (excerpts)

DUE: Research Paper Draft: Thesis statement and references that will be used

Class 14: MIDTERM EXAM

PART 3. 1992-1998: Culture as a spectacle: From the Olympic Games to the Guggenheim.

Class 15: 1990s Spain: Culture as a spectacle.

Reading: Llamazares, *El Cielo de Madrid*, part I (p. 15-48)

Class 16: The “hangover” of 92: Disenchantment.

Reading: Llamazares, *El Cielo de Madrid*, part II (p. 49-100)

Film excerpt: *El Día de la Bestia*, Alex de la Iglesia, 1995.

Class 17: 1996 and the European Treaty: A new economy of consumers.

Reading: Llamazares, *El Cielo de Madrid*, part III (p. 105-149)

Class 18: Discussion of novel: *El Cielo de Madrid*.

DUE: Short written assignment

Reading: Llamazares, *El Cielo de Madrid*, part V (193-256)

Film excerpt: *Barrio*, Fernando León de Aranoa, 1998.

PART 4. The reinvention of Europe and a new political scene.

Class 19: From the Euro to 15-M: The crisis and its consequences.

Reading: Labrador (p. 1-26)

Group Presentation

Class 20: New perspectives of the city. DUE: Research paper draft

Reading: Navarro, *La Trabajadora*, part I (p. 11-41)

Class 21: Crisis and New urban subjectivities

Field trip: Malasaña and Gran Vía

Reading: Navarro, *La Trabajadora*, part II (p. 45-69)

Class 22: Madrid today.

Reading: Navarro, *La Trabajadora*, part III (p. 70-112)

Group Presentation

Class 23: Discussion of novel: *La Trabajadora*

DUE: Short written assignment

Reading: Navarro, *La Trabajadora*, part IV (p. 113-155)

Class 24: Paper Presentations

In-Class discussion

Class 25: Paper Presentations

Reading: Labrador II (p. 30-49)

Class 26: Final Remarks

DUE: Final research paper

Additional class field trips and excursions

These will be announced during the course of the semester and might include:

- a Literary Café
- Museo Reina Sofía
- *Malasaña* neighborhood and *Gran Vía*

