

## Contemporary Spanish Novel: From “La Movida” to 15-M (SP 400)

**Instructor:** Prof. Fernando Herrero, PhD

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**Class Time:** Monday & Wednesday 4:00 - 5:20 pm.

**Room:** 301

**Office Hours:** By appointment

### Course Description:

This course offers an overview of contemporary Spanish novels from the time of Franco’s death (1975) to the “15 M” movement (2011). The objective of the course is to analyze cultural phenomena that have transformed the social and cultural reality of Spain over the last several decades.

Another objective of the course is to discuss the novels alongside supplementary materials such as articles, films, and artistic material from Madrid. This course encourages students to make a true connection to Madrid by inviting them to become critical readers and be able to analyze and discuss what these texts mean in terms of their historical context and what place literature has in the transformation process of current society.

This course includes several field trips to sites in Madrid that are significant in terms of literature, as well as meetings with writers and editors that work in the city who will speak (to the class) about how Madrid figures into their work.

The class will meet for 2 hours twice a week over the course of 14 weeks. Students are expected to come to class prepared to discuss the readings for each class (approximately 40 pages per week). Additionally, in order to complete research for the final paper which is completed in stages, as well as group assignments (reporting on Madrid neighborhoods), the course will easily require 8-10 hours per week of student effort outside of the classroom.

Active participation, a critical spirit, and group work are essential to the course.

**Texts:** Course Reader Assigned readings listed by author’s last name (full bib. below)

### Course Objectives:

- Student will be able to read and make a critical analysis of literary texts.
- Students will be able to debate, critique, and analyze (orally and in writing) and hold discussions of their ideas publicly.
- Students will understand specific historical and cultural contexts in order to situate readings within specific moments in history and their social and literary circumstances.

### Grading:

Class participation:	10 %
3 short written assignments:	10% each
Group Oral Presentation:	10 %
Midterm Exam:	20 %

Individual Research paper: 30 %

- In addition to the reading packet, students will be given a guide explaining the written assignments and oral presentations.
- All assignments will be submitted electronically on their respective due dates unless previously discussed with the professor.
- This is a participatory class built upon the readings and student commentary. Attendance is mandatory. More than two unexcused absences will negatively affect the final grade.
- One short written essay (2 pages) will be turned in for each novel read in class (3). Essays will test comprehension of assigned readings, contextual vocabulary, and 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 skills for the final paper. Each assignment is due on the each novel will be talked about in class so that students may be prepared for discussion.
- 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. 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 cultural debates.
- The midterm will include two brief essay questions on some topics 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.
- An 8-10 page research paper 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. Several drafts will be submitted to the instructor for feedback prior to the final due date.

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.*

#### **Class Etiquette:**

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.

### Course Bibliography:

#### Novels:

**El Invierno en Lisboa**, Antonio Muñoz Molina, Barcelona, Seix Barral, 1987

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

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

#### Reading Packet:

**Students will be given instructions on where to purchase the packet on the first day of class.**

- 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:

- Alonso de Santos, José Luis, *Bajarse al Moro*, Madrid, Cátedra, 2014
- 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, Amsterdam, 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:**

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

**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, *Beltenebros*, (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.**

Field trip: Café Gijón

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

**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 80s.**

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

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

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

**Class 9: Uncensored writing: A new literary space.**

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

**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 (p. 152-187)

**Class 12: Discussion of novel: *El Invierno en Lisboa*.**

**DUE: First short written assignment.**

Reading: Muñoz Molina, *El Invierno en Lisboa*, part VI (p. 188-221)

**Class 13: 1992: Generation X.**

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

Reading: Mañas, (p. 143-161)

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

**Class 14: MIDTERM EXAM**

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

**Class 15: The “hangover” of 92: Disenchantment.**

**Feedback on Research paper**

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

**Class 16: The 90s: Culture as a spectacle.**

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: A new economy of consumers.**

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

**Class 18:**

Field trip: Class Visit Biblioteca Nacional and Centro Dramático Nacional

Reading: Llamazares, *El Cielo de Madrid*, part IV (p. 150-188)

**Class 19: Discussion of novel: *El Cielo de Madrid*.**

**DUE: Short written assignment**

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

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

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

**Class 20: From the Euro to 15-M: The crisis and its consequences.**

Lectura: Labrador (p. 1-26)

**Class 21: New perspectives of the city.**

**DUE: Research paper draft**

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

**Class 22:**

Field trip: Malasaña and Gran Vía

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

**Class 23: Group oral presentations.**

**Feedback on Research Paper**

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

**Class 24: Discussion of novel: *La Trabajadora***

**DUE: Short written assignment**

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

**Class 25:**

**DUE: Final research paper**

Reading: Navarro, “Periferias” (Blog)

**Class 26:**

Field trip: TBA

Reading: Labrador II (p. 30-49)

**Class 27: Oral Presentations and Final Remarks**

**Class field trips and excursions**

They will be announced during the course of the semester and will include:

- Café Gijón
- Biblioteca Nacional de España (BNE)
- The Malasaña neighborhood and Gran Vía
- Centro Dramático Nacional (CDN) and Matadero Madrid

**Interviews with writers**

— Elvira Navarro or similar