

**CAS LS 449**  
**Contemporary Spanish Novel: From “La Movida” to 15-M**  
**Boston University Study Abroad Madrid**  
**Spring 2023**

**Instructor:** Fernando Herrero, PhD

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**Class Time:** Monday & Wednesday 16:00—17:20

**Room:** 411 Instituto Internacional

**Office Hours:** Mondays/ Wednesdays after class and by appointment

**Office Location:** Instituto Internacional (IIE), 4th Floor, Room: 402

**Course Credits:** 4

*This class meets for 3 contact hours per week for 15 weeks, plus additional time outside of class allotted for field trips and individual work. This class is taught entirely in Spanish.*

**HUB Areas:** Aesthetic Exploration, Global Citizenship and Intercultural Literacy

**Course Bulletin:** *An overview of contemporary Spanish novels from the time of Franco’s death in 1975 to 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.

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.

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

### **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.

### **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 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.

### **Covid-19 Related Information and protocol**

Should a student or the instructor be placed in isolation or quarantine, arrangements will be made to ensure that classes continue remotely. Remote learning may be conducted by means of Zoom, Blackboard, class recordings, online notes, etc. Students should notify instructors of their need for online learning as far in advance as possible. Should new lockdown measures be put into place, the entire class will be taught remotely until in-person classes can resume. Please consult your instructor for specific details.

### **Assignments and Grading:**

Oral presentations: Students will give a 10---15 minute oral presentation 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.

Written exams. 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).

Short written assignments. One short written essay 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 may be prepared for discussions.

Final paper: An individual 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. Drafts might 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. The final grade is calculated in the following manner:

Class participation:	10 %
3 short written assignments:	30 % (10 % each)
Oral Presentations:	10 %
Midterm Exam:	20 %
Final Exam:	30 %

**Grading scale:**

**A** (93 and above) **A-** (90-92) **B+** (89-86) **B** (84-85) **B-** (80-83) **C+** (75-80) **C** (73-75) **C-** (70-73) **D** (60-69) **F** (0-60)

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.

Attendance and Absences.

This is a participatory class built upon the readings and student commentary. Following Boston University’s attendance policy, **class attendance is mandatory**. Students are expected to attend each class session unless they have a medical reason for being absent; no unexcused absences are permitted. Absences are considered excused for illness when accompanied by a doctor’s note (*justificante*). Travel must **not** conflict with academic obligations. Students are responsible for getting any class notes and/or making up missed work and for notifying their instructors.

**Unexcused absences will negatively affect a student’s final grade. More than 4 unexcused absences will result in a failing grade ‘F’ for the course.**

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

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

**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, 1987
- Soldados de Salamina**, Javier Cercas, Barcelona, Tusquets, 2001
- La Trabajadora**, Elvira Navarro, Madrid, Random House, 2014

#### **Reading Packet:**

- Alonso de Santos, José Luis, *Bajarse al Moro*, Madrid, Cátedra, 2014 (p. 135-152)
- 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)
- Martín Gaité, Carmen, "Ven pronto a Cúnigan", en *El Cuarto de Atrás*, Barcelona, Destino, (p. 73- 99)
- Muñoz Molina, Antonio, *Beltenebros*, (p. 52-65)

#### **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 Via 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" *Disremembering the dictatorship*, Rodopi. 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://madriderperiferia.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*, E 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**

**Unidad 1. Madrid, Ciudad y Literatura**

**Semana 1:**

**Sesión 1: Presentación del curso. Madrid: ciudad y texto la ciudad en la literatura**

Lectura: Trapiello, "Madrid y la literatura", (pp. 419-430)

Grandes, *Mercado de Barceló*, (pp. 23-25, 82-84, 183-185)

**Sesión 2: 1975, muerte de Franco y fin de la dictadura**

Lectura: Longares, *Delicado*, (pp. 79-110)

**Unidad 2. Post-Franquismo, Transición y literatura: 1975-1981**

**Semana 2:**

**Sesión 3: Post-franquismo y transición: el legado de la Dictadura y la Guerra civil**

Lectura: Chirbes, *La Caída de Madrid*, (pp. 33-74)

**Sesión 4: Transición a la democracia y mujeres escritoras**

Lectura, Martín-Gaite, *Ven pronto a Cuningam*, (pp. 73-99)

**Unidad 3. De la Movida a la Postmodernidad (1977-1992)**

**Semana 3:**

**Sesión 5: 1981, 23-F y la llegada del Guernica: Miedos, consenso y pactos**

Lectura: Labanyi (p. 89-116)

**Sesión 6: Años 80, violencia y literatura: Tensión política y novela policial**

Lectura: Muñoz-Molina, *Beltenebros*, (pp. 52-65, 172-183)

**Semana 4:**

**Sesión 7: De la transición a Naranjito: Modernidad y literatura en los 80**

**Presentación en grupos: Literatura, Madrid y la calle**

**Sesión 8: La Movida I: centros y periferias en la nueva ola**

Lectura: Alonso de Santos, *Bajarse al moro*

**Visita: Salida a un café literario en Malasaña**

**Semana 5:**

**Sesión 9. La Movida II: Contracultura e instituciones culturales**

Lectura: Nichols, *Towards a cultural Archive of La Movida*

**Visita: Colecciones de cultura urbana y literatura en el Museo Reina Sofía**

**Semana 6:**

**Sesión 10: La Movida III: Madrid, entre la vanguardia y la contra-cultura**

Modernidad y literatura en los 80

Revistas y fanzines en Madrid: *Madriz*, *Madrid me mata* y "La Luna de Madrid".

**Sesión 11: 1986-1992: Europa, Europa: literatura e internacionalización**

Lectura: Muñoz Molina, *El Invierno en Lisboa*

**Entrega ensayo individual 1**

**Semana 7:**

**Sesión 12: Resumen y preparación de prueba parcial**

**Sesión 13: Examen parcial**

**Semana 8:**

**Sesión 14: La resaca de 1992 y el desencanto post-92. La Generación X:**

Lectura: Mañas, *Historias de Kronen*, (pp. Cap.6 86-105, Cap. 9 143-161)

**Unidad 4. 1992-1998. Literatura, internacionalización y globalización**

**Semana 9:**

**Sesión 15: La reinención de Europa: Literatura e internacionalización**

Lectura, Grandes, *El vocabulario de los balcones*, (pp. 135-160)

**Semana 10:**

**Sesión 16: Años 2000. Novela gráfica y La Generación Nocilla**

Lectura: Fernández Mallo, *Nocilla Dream*, 60, 85, (p. 96, p. 133-134)

**Sesión 17: Literatura y memoria: la memoria de la guerra civil y literatura**

Lectura: Cercas, *Soldados de Salamina*

**Entrega ensayo individual 2.**

**Semana 11:**

**Sesión 18: Crisis financiera y literatura, 2008-2011**

Lectura: Labrador, *Las vidas subprime*, (p. 1-26)

**Sesión 19: 15-M, Indignados, protestas y literatura**

Lecturas: *Rosa* Nos leemos en las plazas

**Unidad 5: Literatura, Crisis y movimientos sociales**

**Semana 12:**

**Sesión 20: Mujeres, cuerpos y literatura: Madrid y la salud mental**

Lectura: Navarro, *La Trabajadora*

**Ensayo individual 3**

**Sesión 21: Migración, identidad y ciudad: nuevas subjetividades y literatura**

Lectura: Lerner, *Leaving the Atocha Station*, (pp.7-30, 149-181)

**Unidad 6. Nuevos horizontes y conclusiones**

**Semana 13:**

**Sesión 22: La crisis actual y la literatura**

Lectura: TBA

**Sesión 23: Madrid, literatura y nuevos horizontes en la novela española hoy**

Debate en clase y conclusiones finales del curso

**Semana 14.**

**Sesión 24: Presentaciones individuales borrador del trabajo final**

*Please note that the course calendar is subject to change.*

*Any changes will be announced by the instructor in advance.*