



Instituto Universitario
de Investigación en
Estudios Norteamericanos
"Benjamin Franklin"

CONTEMPORARY SPANISH LITERATURE

COURSE DESCRIPTION

This course is aimed at students who wish to have a general and complete knowledge of the contemporary Spanish literature of the 20th century. It is organized in a practical way, focusing on literary texts within a specific historical and sociocultural context.

The course is structured so as to include the different literary movements of the last century and the first years of the 21st century, focusing on the most significant periods. It presents a general overview of the different authors of each period, and analyzes one specific author from each in depth. The class is complemented with a selection of readings and the corresponding films of the texts studied.

OBJECTIVES

The objective of the course is student-centered and competency-based. This means that the students will be told what they will be taught, how they will be taught, what they must learn, what types of activities will be carried out, what resources will be used and how their learning will be assessed. The course will aim to develop the following competences:

Competence 1.	To know the historical, social, literary and cultural reality of 20 th -century Spain.
Competence 2.	To provide the student with an introduction on the most significant moments of the 20 th century through literary movements and their most influential authors: The Republic, Civil War, Postwar and Transition.
Competence 3.	To analyze the most relevant writing style features of the main Spanish writers so that the students are able to place the literary works within the specific movement, style and period in which they were written.
Competence 4.	To be able to express opinions in a critical way.

Competence 5.	To argue ideas and texts in a critical way.
Competence 6.	To present and defend knowledge both orally and in writing.
Competence 7.	To acquire a global and linear knowledge of contemporary Spanish literature.

METHODOLOGY

Contextual explanations will be given in order to set the time and place for the topics that will be discussed in class. Due to the duration of the course, the texts that will be analyzed in greater depth will also be complemented with films. This will allow us to move forward more quickly and to comment in detail not only the plot, but also the adaptations on screen considering the periods in which they were filmed. Our goal is to achieve meaningful learning of the content. Thus, in order to use a flexible methodology it will be very important to rely on students' ideas too. Students' diverse profile is expected, so, when necessary, individual adaptations will also be made.

The following methodological strategy will be used:

- Students must read, before the actual class, the texts indicated for that day, so that they can follow the theoretical explanations without too much difficulty.
- At the beginning of the session we will make a brief theoretical introduction of the concepts that we are going to discuss, trying to relate them to the previous knowledge of each student.
- Some of the texts will be complemented with films.
- Audiovisual materials and music will also be included, especially from the period of *Movida Madrileña*.
- Once this information has been assimilated, the students will have to put it into practice using texts selected by the Professor. These texts have been selected by the Professor; however, suggestions from the students are welcome.
- Finally, conclusions will be drawn and a comparison will be made considering other authors and international literature.

PREPARING FOR CLASS

Students must prepare and complete the tasks before each class as indicated in the schedule so that the class runs smoothly. Homework is very important because it will allow the students to anticipate the class. This task is fundamental as it will enhance their ability to follow the pace of the class, by helping them to understand what they learned. In fact, this method will be used to help students get used to the text or texts that will be analyzed in class as well as to the terminology, before actually going to class.

EVALUATION

The evaluation procedures that will be used will attempt to combine different elements in order to make sure that all the students can develop their skills. Ongoing student work will be the main criterion of the evaluation. Consequently, the overall assessment will be based on the following aspects:

- **Class participation:** It must be active, that is to say, the student should not only ask questions but also make comments and analyze literary texts in groups or individually. **10%**

- **Complementary activities:** An adaptation of the literary work *Bodas de Sangre* must be prepared as a micro theater in groups. In fact, each group will have to present a microfilm, which we will watch together on the last day of class. This aspect is worth **15%** of the final grade.

- **Oral presentations:** Students will make a presentation of a short story from Manuel Rivas the collection of short stories, *¿Qué me quieres, amor?*, in groups **15%**

- **First Exam (midterm):** The exam will focus on topics from the first module of the course - Generation of 98 and Generation of 27 **(30 %)**

- **Second Exam (final):** At the end of the course and it will not be cumulative - **(30%)** - Postwar, Transition and New narratives.

For any attempt of copying or of plagiarism in the exam or any of the activities described, the student will fail the course (grade 0) and he/she will not have the right to any kind of remedial exams.

ATTENDANCE

Class attendance is MANDATORY. If the student is absent for more than the allowed limit (**one class absence in the July program**), the final grade will reflect a decrease of **10 points** for each non-attendance that has not been excused by a doctor's certificate or by your Program Director. It is the individual responsibility of the student to make up for any missed content about the subject taught in class the day the student was absent.

CLASS SCHEDULE	
TOPIC	ASSIGNMENTS
Overview of the course syllabus. Introduction to the course. The turn of the century	
The Republic. Generation of 98; <i>La Residencia de Estudiantes</i> and <i>la Residencia de Señoritas</i>	Ortega y Gasset: <i>España Invertebrada</i> — selections María de Maeztu: <i>Lo que Pedimos</i>
Antonio Machado	Antonio Machado: Selected poems
Federico García Lorca	Selected poems (<i>Romancero Gitano</i> , <i>Poeta en Nueva York</i>) Introduction to <i>Bodas de Sangre</i>
Federico García Lorca	Film: <i>La Novia</i>
Comment on the film and comparing with <i>Bodas de Sangre</i>	
Midterm exam	
The Spanish Civil War: Social hyperrealism	Answer questions
The sons of the Civil War: Carmen Laforet, Ana María Matute, hermanos Goytisolo. The exile: Manuel Lamana	Carmen Laforet: Selections from <i>Nada</i> Manuel Lamana: Selections from <i>Otros hombres</i>
Film: <i>Los años Barbaros</i>	Manuel Lamana: Selections from <i>Otros hombres</i>
Comments on the film and the book	
The Transition, the movement “Movida Madrileña”, music, cinema and new literary tendencies	Almudena Grandes: Women models “Amor de madre” Submission of microfilm
Women’s novels: Almudena Grandes Manuel Rivas: <i>¿qué me quieres, amor?</i>	Selections of short stories by Manuel Rivas
Oral presentations	
FINAL EXAM	

NOTE: This syllabus is subject to change. The final syllabus will be given to students on the first day of class.

BIBLIOGRAPHY

COURSE MATERIALS (Textbook):

Antología de textos. Buy from the Photocopy Center (Reprografía) at Colegio de Málaga.

ADDITIONAL READINGS:

Francisco Rico, *Historia y crítica de la literatura española*, Barcelona: Crítica, 1980-2000.

Mainer, José Carlos, *Historia y Crítica de la Literatura Española*, Crítica, Madrid, 1994.

Alonso, Dámaso, *Estudios y Ensayos sobre Literatura, Tercera Parte: Literatura Contemporánea*, Gredos, Madrid, 1975.

WE WILL ONLY SPEAK IN SPANISH

In class we are going to speak only in Spanish. The use of English in the classroom would prevent the total immersion of the student in the process of learning Spanish. Moreover, it is important to emphasize that in order to understand and enjoy the class we will ask for an additional effort of terminological adaptation with the sole aim of helping the student get used to the specific jargon of the professional field. For a better understanding of the class a medium-high level of Spanish is recommended.