

**Spanish Current literature**

Code: 100085  
ECTS Credits: 6

Degree	Type	Year	Semester
2502758 Humanities	OT	3	1
2502758 Humanities	OT	4	1

**Contact**

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**Use of Languages**

Principal working language: spanish (spa)  
Some groups entirely in English: No  
Some groups entirely in Catalan: No  
Some groups entirely in Spanish: Yes

**Teachers**

Rebeca Martín López

**Prerequisites**

Since the student has demonstrated, by obtaining the credits corresponding to the basic and compulsory subjects, having acquired the basic competences, he must be able to express himself orally and in writing.

In the case of written expression, it is understood that the student writes paragraphs with full content. Obviously, spelling errors, punctuation and speech structure will be taken into account. The faults will deduct 0.25 points each.

The activities, practices and works presented in the course must be original and under no circumstances will the total or partial plagiarism of third-party materials published on any medium be admitted. The student must explicitly explain, according to the uses of the bibliographic documentation, the authorship of all the citations and the use of third-party materials. The eventual presentation of non-original material without properly indicating its origin, will automatically carry the grade of suspense (0).

It is also considered that the student knows the general rules of presentation of an academic work. However, you can apply the specific rules that the teacher of the subject may indicate to you, if you deem it necessary.

**Objectives and Contextualisation**

It is intended to offer an overview of what has been the development of Spanish literature, in the different narrative genres (novels, short stories and short stories), from the years of the democratic transition to the present day (1975-2019). We will therefore study the configuration of the various essential aesthetic and literary movements of the period, from realism, in its various meanings, to the fantastic and the grotesque; the reception in Spain of foreign narrative and the emergence of a type of pan-Hispanic writer who transgresses national borders.

The purpose of the course is for students to acquire a general knowledge of the different literary strategies of the period, and to become familiar with the most representative authors and works of these four decades. For

this, they will exercise in the analysis and comment of texts, always having as a background the literary, social and political history of this period. The students, in addition, must have handled the most important bibliography of the period, the manuals, the editions of the texts, as well as the most relevant anthologies and studies that are cited in the bibliography or have been recommended by the teacher in the classes.

## Competences

Humanities

- Critically analysing today's culture and its historical conditions.
- Designing, producing, disseminating and commercializing a cultural product.
- Interpreting social and cultural diversity.
- Properly using the resources and methodologies of the study of contemporary culture.
- Students must be capable of collecting and interpreting relevant data (usually within their area of study) in order to make statements that reflect social, scientific or ethical relevant issues.
- Students must be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.

## Learning Outcomes

1. Analysing literary texts using different concepts and methods of comparative literature.
2. Describing the characteristics of a literary text and the characteristic methods of analysis of the discipline.
3. Explaining the basic characteristics of literary texts.
4. Identifying and explaining the basic structures of literary works.
5. Identifying various literary elements and inserting them into different texts and discursive styles.
6. Interpreting the regulatory information that is located in the web pages of regulatory institutions.
7. Preparing a summary from a given text.
8. Solving problems related to the study of different literatures.
9. Solving tasks about authors, methods and currents of the comparative literature.
10. Using suitable terminology when drawing up an academic text.

## Content

TEMARY

1. Del fin de la dictadura a los inicios de la democracia: los años de la Transición.
2. Posmodernidad, globalización, multiculturalismo y *memoria histórica* en la época de las culturas.
3. Una nueva generación literaria: Eduardo Mendoza, Luis Mateo Díez, José María Merino, Álvaro Pombo, Luis Landero, Juan José Millás, Javier Marías, Enrique Vila-Matas, Rafael Chirbes, Cristina Fernández Cubas, Rosa Montero, Julio Llamazares, Antonio Muñoz Molina, Almudena Grandes, Antonio Soler y otros.
4. El renacimiento del cuento.
5. El surgimiento de un nuevo género narrativo. El microrrelato.
6. La aceleración de la historia. De la caída del Muro de Berlín (1989) y el 11-S (2001) a la crisis económica (2008) y sus consecuencias.
7. Los nuevos nombres: Fernando Aramburu, Juan Bonilla, Clara Usón, Eduardo Lago, Ángel Zapata, Andrés Ibáñez, Eloy Tizón, Marta Sanz, Isaac Rosa, Ricardo Menéndez Salmón, Berta Vías Mahou, Lara Moreno, Elvira Navarro, Cristina Morales y Marina Perezagua.  
  
Los narradores trasatlánticos: Roberto Bolaño, Rodrigo Fresán, Jordi Soler y Andrés Neuman.
8. Los *superventas* o el arte de llamar la atención.

## COMPULSORY READINGS

- Fernando Valls, ed., *Mar de pirañas. Nuevas voces del microrrelato español*, Menoscuarto, Palencia, 2012.
- Rosa Montero, *Historia del Rey Transparente*, Alfaguara, Madrid, 2005.
- Andrés Ibáñez, *Nunca preguntes su nombre a un pájaro*, Galaxia Gutenberg, Barcelona, 2020.
- Gemma Pellicer y Fernando Valls, eds., *Siglo XXI. Los nuevos nombres del cuento español actual*, Menoscuarto, Palencia, 2010.

## Methodology

The learning of this subject by the student is distributed as follows:

- Directed activities. These activities are divided into lectures and seminars and practices led by the teacher, in which the theoretical explanation will be combined with the discussion of the texts.
- Supervised activities. These are tutorials programmed by the professor, dedicated to the correction and comment of problems in the different levels of literary analysis.
- Autonomous activities. These activities include both the time devoted to personal study and the performance of analytical papers and commentaries, as well as the preparation of oral presentations.
- Evaluation activities. The evaluation of the subject will be carried out through written tests and taking into account the student's contribution to the best development of the classes.

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

## Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Master classes and practices	60	2.4	2, 7, 3, 10, 5
Type: Supervised			
Scheduled tutorials	12	0.48	2, 7, 3, 10, 5
Type: Autonomous			
Personal study and preparation of papers, analytical comments and exhibitions	75	3	2, 7, 3, 10, 5

## Assessment

The evaluation of the subject will be based on the following activities (the specific weight of each one of them is indicated in brackets in the final note):

- 1) Class attendance, which is mandatory, and participation in the commentary of the proposed readings and oral presentations [20%].
- 2) The delivery of comments of texts related to the taught subject agreed with the teacher [20%]. If this is not the case, the percentage would be added to the next section.

- 3) Two written tests on the subject taught during the course [30% + 30%].
- 4) The student may reevaluate the course in the case of suspending only one of the two or three evaluation activities indicated (assignments and exams) and have a minimum grade of 4.
- 5) It will be considered "not evaluable" when the student does not perform any of the activities or tests. The elaboration of an activity supposes the will of the student to be evaluated in the subject.

## Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Delivery of comments on texts, works	20%	0	0	1, 2, 7, 3, 10, 5, 4, 6, 8, 9
Participation in the commentary of the proposed readings and oral presentations	20%	0	0	1, 2, 7, 3, 10, 5, 6, 8, 9
Written tests	60%	3	0.12	1, 2, 7, 3, 10, 5, 4, 6, 8, 9

## Bibliography

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- \_\_\_, *La línea que come de tu mano (Aproximación al simulacro)*, Ediciones de la Torre, Madrid, 2000.
- . Alberca, Manuel, *El pacto ambiguo. De la novela autobiográfica a la autoficción*, Biblioteca Nueva, Madrid, 2007. Prólogo de Justo Navarro.
- . Alonso, Santos, *La novela española en el fin de siglo (1975-2001)*, Marenostrum, Madrid, 2003.
- . Andres-Suárez, Irene, y Ana Casas, eds., *José María Merino*, Arco/Libros, Madrid, 2005.
- \_\_\_, *Javier Marías*, Arco/Libros, Madrid, 2005.
- \_\_\_, *Luis Mateo Díez*, Arco/Libros, Madrid, 2005.
- \_\_\_, *Álvaro Pombo*, Arco/Libros, Madrid, 2007.
- \_\_\_, *Enrique Vila-Matas*, Madrid, Arco/Libros, 2007.
- \_\_\_, *Cristina Fernández Cubas*, Arco/Libros, Madrid, 2007.
- \_\_\_, *Juan José Millás*, Arco/Libros, Madrid, 2009.
- \_\_\_, *Antonio Muñoz Molina*, Arco/Libros, Madrid, 2009.
- Andres-Suárez, Irene, y Antonio Rivas, eds., *Javier Tomeo*, Arco/Libros, Madrid, 2009.
- \_\_\_, *Andrés Neuman*, Arco/Libros, Madrid, 2014.
- Andres-Suárez, Irene, *El microrrelato español. Una estética de la elipsis*, Menoscuarto, Palencia, 2010.
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- \_\_\_, "Más o menos", *Quimera*, 70-71, noviembre de 1987, pp. 60-63.

- \_\_\_\_, "Posmodernismo revisado", *El paseante*, 14, 1989.
- . Bauman, Zygmunt, *La globalización: Consecuencias humanas*, F.C.E., México, 1999.
- \_\_\_\_, *Modernidad líquida*, F.C.E., Buenos Aires, 1999.
- \_\_\_\_, *La postmodernidad y sus descontentos*, Akal, Madrid, 2001.
- \_\_\_\_, *El tiempo apremia. Conversaciones con Citlali Rovirosa-Madrado*, Arcadia, Barcelona, 2010.
- . Bolognese, Chiara, *Pistas de un naufragio. Cartografía de Roberto Bolaño*, Margen, Chile (s.l.), 2009.
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- . Calvo Carilla, José Luis, e Isabel Carabantes de las Heras, eds., *Estéticas de la crisis. De la caída del Muro de Berlín al 11-S*, Institución Fernando El Católico, Zaragoza, 2011.
- . Champeau, Geneviève, Jean-Francois Carcelen, Georges Tyras y Fernando Valls, eds., *Nuevos derroteros de la narrativa actual. Veinte años de creación*, Prensas Universitarias de Zaragoza, Zaragoza, 2011.
- . Compagnon, Antoine, *¿Para qué sirve la literatura?*, Acantilado, Barcelona, 2008.
- . Gracia, Jordi, ed., *Historia y crítica de la literatura española. 9/1. Los nuevos nombres: 1975-2000*, Barcelona, Crítica, 2000.
- \_\_\_\_, y Domingo Ródenas de Moya, eds., *Más es más. Sociedad y cultura en la España democrática, 1986-2008*, Iberoamericana/Vervuert (*La casa de la riqueza*, 13), Madrid, 2009.
- . Foster, Hal, ed., *La posmodernidad*, Kairós, Barcelona, 1986.
- . Fumaroli, Marc, *El Estado cultural*, Acantilado, Barcelona, 2007.
- \_\_\_\_, *París-Nueva York-París. Viaje al mundo de las artes y de las imágenes*, Acantilado, Barcelona, 2010.
- . Jameson, Fredric, *El posmodernismo, o la lógica cultural del capitalismo avanzado*, Paidós, Barcelona, 1991.
- \_\_\_\_, *Teoría de la posmodernidad*, Trotta, Madrid, 1996.
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- \_\_\_\_, y Jean Serroy, *La cultura mundo. Respuesta a una sociedad desorientada*, Anagrama, Barcelona, 2010.
- . López de Abiada, José Manuel, y Hans-Jörg Neuschäfer, eds., *Entre el ocio y el negocio: industria editorial y literatura en la España de los 90*, Verbum, Madrid, 2004.
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- \_\_\_, "De los grandes relatos a sus migajas: vertientes de la atomización en la narrativa española actual (1989-2010)", en José Luis Calvo Carilla e Isabel Carabantes de las Heras, eds., *Estéticas de la crisis. De la caída del Muro de Berlín al 11-S*, Institución Fernando El Católico, Zaragoza, 2011, pp. 141-171.
- \_\_\_, *Sombras del tiempo. Estudios sobre el cuento español contemporáneo (1944-2015)*, Iberoamericana/Vervuert, Madrid, 2016.
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- \_\_\_, "La era del bufón", *El País*, 19 de septiembre del 2010, p. 29.
- \_\_\_, *La civilización del espectáculo*, Alfaguara, Madrid, 2012.

## Software

VIRTUAL CAMPUS