



Spanish Youth through Cinema and Arts

SECTION I: Course Overview

Course Code: SOC361/CUL361

Subject Area(s): Sociology, Cultural Studies

Prerequisites: None

Language of Instruction: English

Total Contact Hours: 45

Recommended Credits: 3

COURSE DESCRIPTION

This course considers contemporary sociological issues and cultural representations of Spanish youth since the celebration of the 1992 Olympic Games in Barcelona through cinema and arts. This course aims to discover the diversity of Spanish society through the eyes of its younger generations. To this end, students will critique films and other art forms to grasp and appreciate major social, cultural, political, historical, and technological issues mobilizing Spanish youth today. This course is designed to help American college students to better understand their peers in Spain enabling them to reach a cross-cultural understanding as well as providing them with the tools to initiate conversation in a variety of settings.

LEARNING OBJECTIVES

Upon successful completion of this course, you will be able to:

- Identify the main political and historical events that have impacted youth in Spain today
- Analyze the role youth plays in contemporary Spanish society and culture
- Analyze the social history that shapes young Spaniard's attitudes to their family, nation, politics and the future
- Evaluate the impact of the digital transformation and major technological changes in shaping Spanish Youth
- Interpret cinema and other forms of art from a social and cultural point of view

SECTION II: Instructor & Course Details

INSTRUCTOR DETAILS

Name:	TBA
Contact Information:	TBA
Term:	SEMESTER

ATTENDANCE POLICY

This class will meet twice weekly for 90 minutes each session. All students are expected to arrive on time and be prepared for the day's class session.

CEA enforces a mandatory attendance policy. You are therefore expected to attend all regularly scheduled class sessions, including any field trips, site visits, guest lectures, etc. that are assigned by the instructor. The table below shows the number of class sessions you may miss before receiving a grade penalty.

ALLOWED ABSENCES – SEMESTERS		
Courses Meeting X day(s) Per Week	Allowed Absence(s)	Automatic Failing Grade at X th Absence
Courses meeting 2 day(s) per week	2 Absences	8 th Absence

For every additional absence beyond the allowed number, your final course grade will drop down to the subsequent letter grade (ex: A+ to A). As a student, you should understand that the grade penalties will apply if you are marked absent due to tardiness or leaving class early. In the table below, you will find the grade penalty associated with each excessive absence up to and including automatic course failure.

ATTENDANCE DOCKING PENALTIES								
Absence	1 st	2 nd	3 rd	4 th	5 th	6 th	7 th	8 th
Penalty	No Penalty	No Penalty	0.5 Grade Docked	1 Grade Docked	1.5 Grades Docked	2 Grades Docked	2.5 Grades Docked	Automatic Failure
HIGHEST POSSIBLE GRADE AFTER ATTENDANCE PENALTIES								
Grade	A+	A+	A	A-	B+	B	B-	F

CEA does not distinguish between excused and unexcused absences. As such, no documentation is required for missing class. Similarly, excessive absences, and the grade penalty associated with each, will not be excused even if you are able to provide documentation that shows the absence was beyond your control. You should therefore only miss class when truly needed as illness or other unavoidable factors may force you to miss a class session later on in the term.

GRADING & ASSESSMENT

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The instructor will assess your progress towards the above-listed learning objectives by using the forms of assessment below. Each of these assessments is weighted and will count towards your final grade. The following section (Assessment Overview) will provide further details for each.

Class Participation	10%
Interviews	10%
Group Presentation	25%
Video-Debate	20%
Quiz	15%
Final Exam	20%

The instructor will calculate your course grades using the CEA Grading Scale shown below. As a CEA student, you should understand that credit transfer decisions—including earned grades for courses taken abroad—are ultimately made by your home institution.

CEA GRADING SCALE			
Letter Grade	Numerical Grade	Percentage Range	Quality Points
A+	9.70 – 10.0	97.0 – 100%	4.00
A	9.40 – 9.69	94.0 – 96.9%	4.00
A-	9.00 – 9.39	90.0 – 93.9%	3.70
B+	8.70 – 8.99	87.0 – 89.9%	3.30
B	8.40 – 8.69	84.0 – 86.9%	3.00
B-	8.00 – 8.39	80.0 – 83.9%	2.70
C+	7.70 – 7.99	77.0 – 79.9%	2.30
C	7.40 – 7.69	74.0 – 76.9%	2.00
C-	7.00 – 7.39	70.0 – 73.9%	1.70
D	6.00 – 6.99	60.0 – 69.9%	1.00
F	0.00 – 5.99	0.00 – 59.9%	0.00
W	Withdrawal	N/A	0.00
INC	Incomplete	N/A	0.00

ASSESSMENT OVERVIEW

This section provides a brief description of each form of assessment listed above. Your course instructor will provide further details and instructions during class time.

Class Participation (10%): Student participation is mandatory for all courses taken at a CEA Study Center. The instructor will use the rubric below when determining your participation grade. All students should understand that attendance and punctuality are expected and will not count positively toward the participation grade.

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CLASS PARTICIPATION GRADING RUBRIC	
Student Participation Level	Grade
You make major & original contributions that spark discussion, offering critical comments clearly based on readings, research, & theoretical course topics.	A+ (10.0 – 9.70)
You make significant contributions that demonstrate insight as well as knowledge of required readings & independent research.	A/A- (9.69 – 9.00)
You participate voluntarily and make useful contributions that are usually based upon some reflection and familiarity with required readings.	B+/B (8.99 – 8.40)
You make voluntary but infrequent comments that generally reiterate the basic points of the required readings.	B-/C+ (8.39 – 7.70)
You make limited comments only when prompted and do not initiate debate or show a clear awareness of the importance of the readings.	C/C- (7.69 – 7.00)
You very rarely make comments and resist engagement with the subject. You are not prepared for class and/or discussion of course readings.	D (6.99 – 6.00)
You make irrelevant and tangential comments disruptive to class discussion. You are consistently unprepared for class and/or discussion of the course readings.	F (5.99 – 0.00)

Interviews (10%): Each student needs to interview a young person (under age 40) from Spain at 5 different points throughout the term. You may approach someone you already know or someone you meet at the university. You can also try interviewing a language exchange partner. Many young Spaniards are trying to learn English and will appreciate the opportunity to practice. The interview should contain questions that are pertinent to class. You should also feel free to use these contacts as opportunities to establish friendships with young people in Spain. For each contact you need to turn in a summary of your conversation including answers to specific questions. The instructor will hand out specific questions near each due date.

Group Presentation (25%): This oral presentation deals with the first part of the course: Spanish Youth during 1990's. Prompts will be provided. It is important to bear in mind that your oral presentation has to offer a critical analysis of the films discussed at class in order to interpret the youth culture of Spain during the so-called post-Olympic Spain. Your grade will be also evaluated for your ability to present three reflective questions at the end of your presentations as well as generating a class debate.

Quiz (15%): Multiple choice quiz about Spanish Youth during the beginning of the 21st Century. This Quiz also includes questions that require written short answers about the impact of new technologies and the current digital transformation in the Spanish Youth

Video-Debate (20%): You will have to choose one topic from a given list and record a video debate. This discussion will be about the different perspectives or opinions that can be held in relation to the given controversial sociological topic. Groups of 2. A prompt will be provided. Video Debate has to

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last 15 minutes. You must incorporate the information you have gathered while interviewing young Spaniards in Barcelona. Details and Prompts will be provided. Three bibliographical sources.

Final Take Home Exam (20%): Your final exam will consist in one essay question that will be extracted from a list of topics dealing with the digital transformation as presented in works of art or films. You will read one article or book chapters dealing with you exam question. This Take Home Exam has to be written in the form of an essay. 1500 Words. Prompts will be provided.

EXPERIENTIAL LEARNING ACTIVITIES

CEA courses are designed to include a variety of experiential learning activities that will take you out of the classroom and allow you to explore your local, host city. These activities may include field studies, guest lectures and/or activities offered through our Academically Integrated Cultural Activities Program (AICAP). The following experiential learning activities are recommended for this course:

Guest lectures:

- Analysis and discussion on how the real estate boom affects Spanish Youth
- Gender Gap and Equality in Spain. How does the future look like for the Spanish Youth?

Field Studies:

- **Field Study 1:** The Law of Historical Memory, Montjuïc's Cementery
- **Field Study 2:** Spanish Youth's attitudes towards Tourism & Gentrification
- **Field Study 3:** The Rise of LGBTQ+ Community in Barcelona

REQUIRED READINGS

Reading assignments for this course will come from the required text(s) and/or the selected reading(s) listed below. All required readings—whether assigned from the text or assigned as a selected reading—must be completed according to the due date assigned by the course instructor.

- Instructor will select 1-2 readings from the selected reading list at their discretion.

SELECTED READING(S):

The selected readings for this course are listed below. You will not need to purchase these readings; the instructor will provide these selected readings to you in class (either in paper or electronic format).

- Adagio, Carmelo, 'Youth Protests and the End of Zapatero Government' in Politics and Society in Contemporary Spain. From Zapatero to Rajoy. Bonnie N. Field and Alfonso Botti (Eds). London: Palgrave, 2014 pp 143-161
- Amago, Samuel, 'Reflexivity as Media Critique in Tesis' in Spanish Cinema in the Global

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Context., New York: Routledge, 2013. pp. 57-79

- Allison, Mark. "The Construction of Youth in Spain 1980 and 1990s" in Jordan, B. and R. Morgan (eds.) *Contemporary Spanish Cultural Studies*. Manchester: Manchester UP 1998. pp. 265-273.
- Black, Stanley: *Spain since 1939*. New Hampshire: Palgrave MacMillan, 2010.
- Davies, Madeleine: 'Is Spain Recovering its Memory, Breaking el Pacto del Olvido' *Human Rights Quarterly*. Vol. 27. N 3 (August, 2005) pp. 858-880
- Deleyto, Celestino. "Motherland: Space, Femininity and Spanishness in *Jamón, Jamón* (Bigas Luna, 1992)." Ed. Peter William Evans. *Spanish Cinema: The Auteurist Tradition*. Oxford: Oxford University Press, 1999. Pp. 270-285.
- Del Pino, Eloisa *From Zapatero to Rajoy*. Bonnie N. Field and Alfonso Botti. London: Palgrave, 2013. pp. 197-216
- Douglass, C. B. (2005). '“We're fine at home”: Young people, family and low fertility in Spain' in C. B. Douglass (Ed.), *Barren states: The population “implosion” in Europe* New York. Routledge, 2020. pp. 183-207.
- Everly, Kathryn. "Television and the Power of Image in *Caídos del cielo* and *La pistola de mi hermano* by Ray Loriga' in *Generation X Rocks: Contemporary Peninsular Fiction, Film and Rock Culture*. Ed. Christine Hensler and Randolph Pope. 2011 pp. 170-181
- Hensler, Christine, *Spanish Fiction in Digital Age. Generation X Remixed*. London: Palgrave MacMillan. 2011
- Hooper, John. *The New Spaniards*. London: Penguin Books, 2008.
- Martín, Annabel 'And When Time Stood Still: Building a Road for Peace, Reconciliation, and Forgiveness in Euskadi (The End of ETA Armed Conflict)' *Dissidences: Vol. 4 : Iss. 8 , Article 16*. (2012) Pp.1-12
- McIntyre, Lee. *Post-Truth*. Massachusetts: MIT Press, 2018 pp. 35-62
- Micó, Josep Lluís: "Political activism online: organization and media relations in the case of 15M Spain". *Information, Communication and Society*, 2012. pp. 1-14.
- Moreiras-Menor, Cristina: "Spectacle, Trauma and Violence in Contemporary Spain", in *Contemporary Spanish Cultural Studies*. Jordian & T. Morgan (Eds). London: Routledge. 2002. pp. 134-141.
- Morgan, Tony: "1992: memories and modernities" in *Contemporary Spanish Cultural Studies* . Barry Jordian & T. Morgan (Eds). London: Routledge, 2000. pp.58-68.
- Perrian, Christopher *Stars and Masculinities in Spanish Cinema: From Banderas to Bardem*. Oxford University Press, 2003.
- Snyder, Jonathan. *Poetics of Opposition in Contemporary Spain. The Politics and work of Urban Culture*, London: Palgrave MacMillan, 2016. pp. 28-39 & 112-125
- Tenhaaf, Rachel 'Capitalist Magic and the Sacred Antidote in Carlos Vermut's *Magical Girl* (2014)'. *Bulletin of Hispanic Studies*. Vol 97, No. 6. 2020 pp. 635-648
- Tudela, E., Cattaneo, C. 'Beyond Desencanto: The Slow Emergence of New Social Youth Movements in Spain During the Early 1980s' in Andresen, K., van der Steen, B. (eds). *A European Youth Revolt. Palgrave Studies in the History of Social Movements*. Palgrave Macmillan, London. 2016. 127-141.
- Varona, Gema 'Victims of terrorism in Basque Country: Paradoxes of their expectations and demands in the end of ETA'. *Journal of Victimology*. N.3 (2016). Pp. 65-84

- Valiente, Celia 'Gender Equality Policymaking in Spain. Losing Momentum in *Politics and Society in Contemporary Spain. From Zapatero to Rajoy*. Bonnie N. Field and Alfonso Botti (Eds). London: Palgrave, 2014 pp.179-197
- Zuboff, Shoshana. *The Age of Surveillance Capitalism*. New York. Public Affairs, 2019.

RECOMMENDED DOCUMENTARIES

- Xiana do Teixeiro, *Todas las mujeres que conozco* (2018)
- Laura Álvarez, *City for Sale* (2018)
- Carles Prats, *Joan Fontcuberta, el que queda de la fotografía* (2019)
- Fernando Olmeda, *El viaje de Carla* (2014)
- Marta Jaenes, *¿Qué coño está pasando?* (2019)
- Enric Hernández, *Examen de conciencia* (2019)
- Jose Gámez, 11M (2021)

RECOMMENDED FILMS

- Alejandro Amenábar *Abre los Ojos* (1997)
- Benito Zambrano, *Solas* (1999)
- Achero Mañas, *El Bola* (2000)
- Julio Medem *Los amantes del círculo polar* (1998) & *Lucía y el sexo* (2001)
- Icíar Bollaín, *Te doy mis ojos* (2005)
- Victor Garcia Leon, *Selfie* (2015)
- Isabel Coixet, *Nieva en Benidorm* (2020)

REQUIRED FILMS

- Bigas Luna, *Jamón Jamón* (1992)
- Alejandro Amenábar *Tesis* (1996)
- Fernando León de Aranoa, *Princesas* (2005)
- Pedro Almodóvar, *La Mala Educación* (2003)
- Juana Macías, *Planes para Mañana* (2010)
- Icíar Bollaín, & *Maixabel* (2021)
- Carlos Vermut, *Magical Girl* (2014)
- Juan Miguel del Castillo, *Techo y Comida* (2015)
- Juanjo Jimenez Peña, *Tres* (2021)

ADDITIONAL RESOURCES

In order to ensure your success abroad, CEA has provided the academic resources listed below. In addition to these resources, each CEA Study Center provides students with a physical library and study areas for group work. The Academic Affairs Office at each CEA Study Center also compiles a bank

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of detailed information regarding libraries, documentation centers, research institutes, and archival materials located in the host city.

- **UNH Online Library:** As a CEA student, you will be given access to the online library of CEA's School of Record, the University of New Haven (UNH). You can use this online library to access databases and additional resources while performing research abroad. You may access the UNH online library [here](#) or through your MyCEA Account. You must comply with UNH Policies regarding library usage.
- **CEAClassroom – Moodle:** CEA instructors use Moodle, an interactive virtual learning environment. This web-based platform provides you with constant and direct access to the course syllabus, daily schedule of class lectures and assignments, non-textbook required readings, and additional resources. Moodle includes the normal array of forums, up-loadable and downloadable databases, wikis, and related academic support designed for helping you achieve the learning objectives listed in this syllabus.

During the first week of class, CEA academic staff and/or faculty will help you navigate through the many functions and resources Moodle provides. While you may print a hard copy version of the syllabus, you should always check Moodle for the most up-to-date information regarding this course. The instructor will use Moodle to make announcements and updates to the course and/or syllabus. It is your responsibility to ensure that you have access to all Moodle materials and that you monitor Moodle on a daily basis in case there are any changes made to course assignments or scheduling. To access Moodle: Please log-in to your MyCEA account using your normal username and password. Click on the “While You’re Abroad Tab” and make sure you are under the “Academics” sub-menu. There you will see a link above your schedule that says “View Online Courses” select this link to be taken to your Moodle environment.

COURSE CALENDAR			
Introduction to Intercultural Communication Abroad			
SESSION	TOPICS	ACTIVITY	READINGS & ASSIGNMENTS
1	<p>Course Introduction Analysis of Syllabus Discussion of Learning Objectives</p>	<p>Introduction & general overview of the course What does it mean to be young?</p>	<p>Reading:</p> <ul style="list-style-type: none"> • Black, Stanley: <i>Spain since 1939</i>, 2010 pp. 109-146. • Tudela, E., Cattaneo, C. 'Beyond Desencanto: The Slow Emergence of New Social Youth Movements in Spain During the Early 1980s' in Andresen, K., van der Steen, B. (eds). <i>A European Youth Revolt. Palgrave Studies in the History of Social Movements.</i> Palgrave Macmillan, London. 2016. 127-141.
2	<p>PSOE during the 1980's & 1992: The symbolic peak of the Spanish Transition</p>	<p>Analysis of the construction of the Spanish Welfare State and the Celebration of the 1992 Olympic Games</p>	<p>Reading:</p> <ul style="list-style-type: none"> • Allison, Mark. "The Construction of Youth in Spain 1980 and 1990s" in Jordan, B. and R. Morgan (eds.) <i>Contemporary Spanish Cultural Studies.</i> Manchester: Manchester UP, 1998. pp. 265-273. • Morgan, Tony: '1992: memories and modernities' in <i>Contemporary Spanish Cultural Studies</i> . Barry Jordian & T. Morgan (Eds). London: Routledge, 2000. pp.58-68.

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3	<p style="text-align: center;">Spanish Youth is Globalized: Sociological Perspectives</p>	<p style="text-align: center;">Analysis and Discussion of the 1990's</p>	<p>Reading:</p> <ul style="list-style-type: none"> • Everly, Kathryn. "Television and the Power of Image in <i>Caídos del cielo</i> and <i>La pistola de mi hermano</i> by Ray Loriga" in <i>Generation X Rocks: Contemporary Peninsular Fiction, Film and Rock Culture</i>. Ed. Christine Hensler and Randolph Pope, 2007 pp. 170-181 • Moreiras-Menor, Cristina: 'Spectacle, Trauma and Violence in Contemporary Spain', in <i>Contemporary Spanish Cultural Studies</i>. Jordian & T. Morgan (Eds). London: Routledge. 2002. pp. 134-141.
4	<p style="text-align: center;">Ray Loriga, <i>My Brother's Gun</i></p>	<p style="text-align: center;">READING & DISCUSSION OF LORIGA'S NOVEL: THE AGE OF SIMULACRA</p>	<p>Reading:</p> <ul style="list-style-type: none"> • Deleyto, Celestino. "Motherland: Space, Femininity and Spanishness in <i>Jamón, Jamón</i> (Bigas Luna, 1992)." Ed. Peter William Evans. <i>Spanish Cinema: The Auteurist Tradition</i>. Oxford: Oxford University Press, 1999. 270-285. • Perrian, Christopher <i>Stars and Masculinities in Spanish Cinema: From Banderas to Bardem</i>. Oxford University Press, 2003. 93-121 <p>Watch:</p> <p>Bigas Luna, <i>Jamón Jamón</i> (1994)</p>

5	<p>Spanish Youth & Gender Roles Hegemonic Masculinities</p> <p>FIELD STUDY: LGTBQ+ Community in Barcelona</p>	<p>How does the Spanish Youth faces inherited Spanish Stereotypes?</p> <p>Film Discussion: Bigas Luna, <i>Jamón Jamón</i> (1994)</p>	<p>Reading:</p> <ul style="list-style-type: none"> Amago, Samuel, 'Reflexivity as Media Critique in Tesis' in <i>Spanish Cinema in the Global Context.</i>, New York: Routledge 2013. pp.57-79 <p>Watch:</p> <p>Alejandro Amenabar, <i>Tesis</i> (1994)</p>
6	<p>Violence & Simulacra</p> <p>QUIZ</p>	<p>How does Spanish Youth represent and deal with media violence?</p> <p>Film Discussion: Alejandro Amenabar, <i>Tesis</i> (1994)</p>	<p>Reading:</p> <ul style="list-style-type: none"> Davies, Madeleine: 'Is Spain Recovering its Memory, Breaking el Pacto del Olvido' <i>Human Rights Quarterly</i>. Vol. 27. N 3 (August 2005) pp.858.880 <p>Watch:</p> <p>Pedro Almdóvar, <i>La Mala Educación</i> (2003)</p>
7	<p>FIELD STUDY HISTORICAL MEMORY</p> <p>The Role of History and Memory in shaping Spanish Youth Turn of the Century</p>	<p>FIELD STUDY: HISTORICAL MEMORY</p> <p>Should younger Generations take responsibility for the wrongdoings of the Dictatorship?</p>	<p>Assignments:</p> <p>Prepare Midterm Quiz & Oral Presentation Outline</p>
8	<p>Oral Presentation Workshop</p>	<p>Oral Presentation Workshop</p>	<p>Reading:</p> <ul style="list-style-type: none"> Black, Stanley: <i>Spain since 1939</i>, pp. 183-220. McIntyre, Lee. <i>Post-Truth</i>. Massachusetts: MIT Press, 2018 pp. 35-62
<p>GROUP ORAL PRESENTATION & SUBMIT FIRST INTERVIEWS</p>			

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9	<p>FAKE NEWS: How did Spanish Youth react after Prestige (2002) & Atocha's Terrorist Attack (11M 2004)</p>	<p>Class Debate: The consequences of the post-truth era</p>	<p>Reading:</p> <ul style="list-style-type: none"> • Douglass, C. B. "We're fine at home": Young people, family and low fertility in Spain. In C. B. Douglass (Ed.), <i>Barren states: The population "implosion" in Europe</i> New York,. Routledge, 2020, pp. 183-207 • Adagio, Carmelo, 'Youth Protests and the End of Zapatero Government' in in <i>Politics and Society in Contemporary Spain. From Zapatero to Rajoy</i>. Bonnie N. Field and Alfonso Botti (Eds). London: Palgrave, 2014 pp 143-161 <p>Watch:</p> <p>Juan Miguel del Castillo, <i>Techo y Comida</i> (2015)</p>
10	<p>Guest Speaker: Jordi Bosch Meda Housing (Economic) Boom</p> <p>Field Study. Spanish Youth Attitudes towards Tourism and Gentrification</p>	<p>Analysis and discussion on how the real estate boom affects Spanish Youth</p> <p>Film Discussion: Juan Miguel del Castillo, <i>Techo y Comida</i> (2015)</p>	<p>Reading:</p> <ul style="list-style-type: none"> • Valiente, Celia 'Gender Equality Polycymaking in Spain. Losing Momentum in <i>Politics and Society in Contemporary Spain. From Zapatero to Rajoy</i>. Bonnie N. Field and Alfonso Botti (Eds). London: Palgrave, 2014 pp.179-197 <p>Watch:</p> <p>Fernando León de Aranoa, <i>Princesas</i> (2005) & Juana Macías, <i>Planes para Mañana</i> (2010)</p>

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11	<p align="center">Gender Gap & Inequality in Spanish Youth</p> <p align="center">Guest Speaker</p>	<p align="center">Analysis and discussion of Spanish Gender Gap among Spanish Youth</p> <p align="center">Film Discussion: Fernando León de Aranoa, <i>Princesas</i> (2005) & Juana Macías, <i>Planes para Mañana</i> (2010)</p>	<p>Reading:</p> <p>Varona, Gema ,‘Victims of terrorism in Basque Country: Paradoxes of their expectations and demands in the end of ETA’. <i>Journal of Victimology</i>. N.3 (2016). Pp. 65-84</p> <p>Martín, Annabel ‘And When Time Stood Still: Building a Road for Peace, Reconciliation, and Forgiveness in Euskadi (The End of ETA Armed Conflict)’ <i>Dissidences: Vol. 4 : Iss. 8 , Article 16.</i> (2012) Pp.1-12</p> <p>Watch: Iciar Bollain, <i>Maixabel</i> (2021)</p>
12	<p align="center">Politics of Peace and Reconciliation among Basque Youth</p> <p align="center">Quiz</p>	<p align="center">How does the Basque youth deal with the politics of reconciliation with ETA’s terrorism?</p> <p align="center">Film Discussion: Iciar Bollain <i>Maixabel</i> (2021)</p>	<p>Reading:</p> <ul style="list-style-type: none"> • Micó, Josep Lluís: ‘Political activism online: organization and media relations in the case of 15M Spain’. <i>Information, Communication and Society</i>, 2012. pp. 1-14. • Adagio, Carmelo, ‘Youth Protests and the End of Zapatero Government’ in in <i>Politics and Society in Contemporary Spain. From Zapatero to Rajoy</i>. Bonnie N. Field and Alfonso Botti (Eds). London: Palgrave, 2014 pp 143-161 • <p>Watch:</p>

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			Pedro Almodóvar, <i>La Mala Educación</i> (2003)
13	<p>15 INDIGNADOS MOVEMENT</p> <p>Spanish Youth and the narrative of the Democratic Transition & The Royal House</p>	<p>What was the 15M?</p> <p>How does the current Spanish Youth deal with the official narrative of the democratic transition?</p> <p>Santiago Sierra's artworks</p>	<p>Reading:</p> <ul style="list-style-type: none"> Zuboff, Shoshana. <i>The Age of Surveillance Capitalism</i>. New York. Public Affairs, 2019. (n.p) Tenhaaf, Rachel 'Capitalist Magic and the Sacred Antidote in Carlos Vermut's <i>Magical Girl</i> (2014)'. <i>Bulletin of Hispanic Studies</i>. Vol 97, No. 6. 2020 pp. 635-648 <p>Watch:</p> <p>Carlos Vermut: <i>Magical Girl</i> (2015)</p> <p>Juanjo Jimenez Peña, <i>Tres</i> (2021)</p>
14	<p>Spanish Youth in the Age of Surveillance Capitalism</p> <p>From Selfies to Liberty: The Work of Ana Laura Láz</p>	<p>Is there any chance for liberty in the Age of Surveillance Capitalism?</p> <p>Film Discussion:</p> <p>Carlos Vermut: <i>Magical Girl</i> (2015)</p> <p>Juanjo Jimenez Peña, <i>Tres</i> (2021)</p>	<p>Assignments:</p> <p>Prepare Interviews to Spanish College Students based on your video-debate topic</p>
15	<p>FIELD STUDY: UNIVERSITAT DE BARCELONA</p> <p>WORKSHOP VIDEO DEBATE</p>	<p>Interviews with Spanish college students at the University of Barcelona</p>	<p>Reading:</p> <p>Review all readings</p> <p>Assignments:</p> <p>Review all notes and assignments</p>
	FINAL EXAM & VIDEO DEBATE DEADLINE		

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SECTION III: CEA Academic Policies

The policies listed in this section outline general expectations for CEA students. You should carefully review these policies to ensure success in your courses and during your time abroad. Furthermore, as a participant in the CEA program, you are expected to review and understand all CEA Student Policies, including the academic policies outlined on our website. CEA reserves the right to change, update, revise, or amend existing policies and/or procedures at any time. For the most up to date policies, please review the policies on our website.

Class & Instructor Policies can be found [here](#)

General Academic Policies can be found [here](#)