



## *Cultural History of Spain: From Dictatorship to the Digital Era*

### **SECTION I: Course Overview**

**Course Code:** HIS336BCN / CUL336BCN

**Subject Area(s):** History, Cultural Studies

**Prerequisites:** None

**Language of Instruction:** English

**Total Contact Hours:** 45

**Recommended Credits:** 3

### **COURSE DESCRIPTION**

This course will examine the impact that various issues such as gender, identity, body, tradition, tourism, violence, media, and new technologies have on Spanish society and democracy. The interdisciplinary focus of this course will examine the intersection of historic and cultural materials (films, music, paintings, art exhibits, and TV) to understand the latest digital shifts in Spanish culture. Students will use an intercultural lens to compare Spanish culture and the culture of the United States. A combination of in-class lectures and discussions are complemented by out-of-classroom learning as students explore the historical and contemporary aspects of Spanish culture.

### **LEARNING OBJECTIVES**

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

- Apply knowledge about the history and culture of Spain from 1940-2000s.
- Critically analyze cultural and artistic products.
- Explain current events, issues, and culture in Spain in relation to its historical past.
- Demonstrate intercultural skills through cultural comparisons between Spain and the United States.

### **SECTION II: Instructor & Course Details**

#### **INSTRUCTOR DETAILS**

<b>Name:</b>	TBA
<b>Contact Information:</b>	TBA
<b>Term:</b>	SEMESTER

## ATTENDANCE POLICY

This class will meet once weekly for 150 minutes each session. All students are expected to arrive on time and 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 – SEMESTER		
Courses Meeting X day(s) Per Week	Allowed Absence(s)	Automatic Failing Grade at X <sup>th</sup> absence
Courses meeting 1 day(s) per week	1 Absence	4 <sup>th</sup> 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 <sup>st</sup>	2 <sup>nd</sup>	3 <sup>rd</sup>	4 <sup>th</sup>
Penalty	No Penalty	0.5 Grade Docked	1 Grade Docked	Automatic Failure
HIGHEST POSSIBLE GRADE AFTER ATTENDANCE PENALTIES				
Grade	A+	A	A-	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.

## 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:

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**Guest lectures:**

- Guest lecture on gender gap and equality in Spain
- Guest lecture on political polarization in Spain

**Field Studies:**

- Field Study 1: The Law of Historical Memory, Montjuïc's Cemetery
- Field Study 2: Cities and Cultures on the edge: Tourism in Barcelona and its 1992 transformation

**GRADING & ASSESSMENT**

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.

<b>Class Participation</b>	<b>15%</b>
<b>Quiz I</b>	<b>10%</b>
<b>Quiz II</b>	<b>10%</b>
<b>Oral Presentation I</b>	<b>20%</b>
<b>Oral Presentation II</b>	<b>20%</b>
<b>Final Essay</b>	<b>25%</b>

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

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## 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 (15%):** 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.

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.	<b>A+</b> (10.0 – 9.70)
You make significant contributions that demonstrate insight as well as knowledge of required readings & independent research.	<b>A/A-</b> (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+/B</b> (8.99 – 8.40)
You make voluntary but infrequent comments that generally reiterate the basic points of the required readings.	<b>B-/C+</b> (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.	<b>C/C-</b> (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.	<b>D</b> (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.	<b>F</b> (5.99 – 0.00)

**Oral Presentation I & II (20% each):** This is a group research project that will include two group presentations in which you will present orally and then lead a critical class discussion with your peers. The general approach to this assignment is a critical exploration of an issue discussed in class which you will study in greater depth as a small group. You should illustrate your presentation with a variety of Spanish cultural manifestations addressed in class. It must present an inter-cultural dialogue with a US cultural expression from the same time period. Your analysis must be grounded on the historical and political frame of the cultural expression, and your presentation must contain three bibliographical sources (quotes). Each member of the group will receive an individual grade. As a part of this project, you will also submit a 700-word written reflection about your personal contribution to the group oral presentation. Prompts will be provided.

**Quiz I (10%) & Quiz II (10%):** Multiple choice quiz about Franco's culture, politics as well as Spanish aesthetic expressions that challenged the official narrative of the dictatorship. Quiz II will be the same format and covers Spanish transition to democracy.

**Final Essay (25%):** The content of this essay will be related to a socio-cultural aspect that is covered in the second part of the course and that you have not addressed in your second oral presentation. Your essay must contain three bibliographical sources (quotes) and the length will range between 1500 and 2000 words. Prompts will be provided.

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## ATTENDANCE POLICY

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 – SPRING & FALL SEMESTERS		
Courses Meeting X day(s) Per Week	Allowed Absence(s)	Automatic Failing Grade at X <sup>th</sup> Absence
Courses meeting 2 day(s) per week	2 Absence	8 <sup>th</sup> 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 <sup>st</sup>	2 <sup>nd</sup>	3 <sup>rd</sup>	4 <sup>th</sup>	5 <sup>th</sup>	6 <sup>th</sup>	7 <sup>th</sup>	8 <sup>th</sup>
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.

## WORKLOAD EXPECTATIONS

In conformity with CEA policy, all students are expected to spend at least two hours of time on academic studies outside of, and in addition to, each hour of class time.

## SPECIAL ACCOMMODATIONS

If you require any special accommodations or have any special learning needs, please submit a request using CEA's *Special Accommodations Form* to the onsite CEA academic staff by the end of the first week of classes for full consideration. See Section III.B.CEA Policies below for additional details.

## REQUIRED READINGS

Reading assignments for this course will come from the selected reading(s) listed below. All required readings must be completed according to the due date assigned by the course instructor.

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**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).

Barker, Jesse. *Affect and Belonging in Contemporary Spanish Fiction and Film*. London: Palgrave MacMillan, 2017 pp. 1-27

Black, Stanely, *Spain since 1939*. London, Palgrave Macmillan, 2010.

Bourland, Catherine 'Bigas Luna's Cycle of Spanishness'. *Hispanic Journal*, Vol. 35. No 2 (Fall 2014). Pp 63-76

Cebrián, Inmaculada. 'The Effects of Gender Differences in Career Interruptions on the Gender Wage Gap in Spain'. *Feminist Economics*. Vol 21: 4, 2015. pp. 1-27

Fouce, Héctor: 'From the Unrest to La Movida: Cultural Politics and Pop Music in the Spanish Transition' in *Toward a Cultural Archive of la Movida. Back to the Future*. Pp. 37-51. 2013

Jimeno, Roldan. *Amnesties, Pardons and Transitional Justice*. London: Routledge, np. 2017

McIntyre, Lee. *Post-Truth*. Massachusetts: MIT Press, 2018 pp. 35-62

Morcillo, Aurora G. *The Seduction of Modern Spain: The Female Body and the Francoist Body Politic*. Bucknell University Press, Cranbury, 2010, pp. 24-60 & 61-90

Moreiras, Camila. 'Joan Fontcuberta: post-photography and the spectral image of saturation'. *Journal of Spanish Cultural Studies*. Dec 2017, pp. 1-21

Del Pino, Eloisa 'The Spanish Welfare State from Zapatero to Rajoy: Recalibration to Retrenchment' in *Politics and Society in Contemporary Spain. From Zapatero to Rajoy*. Bonnie N. Field and Alfonso Botti. London: Palgrave, 2013, pp.197-217.

Payne, Stanley. 'The Twilight of the Regime, 1969-1973', *The Frango Regime 1939-1975*. London:

University of Wisconsin Press, 2011, pp. 543-588.

Pinillos-Franco, Sara & Garcia-Priet, Carmen: 'The gender gap in self-rated health and education in Spain. A multilevel analysis', *PLOS ONE* 12 (12) March, 2017 pp. 1-11

Ray Loriga, *My Brother's Gun*. St. Martin's Press, NY. 1995, pp. 21-36, 48-56, 78-91

Richards, Michael: 'Civil War, Violence and the Construction of Francoism' in *The Republic Besieged. Civil War in Spain. 1936-1939*, 1986, pp. 197- 225.

Sanchez-Aguilera, Dolores. 'Geographies of Gentrification in Barcelona. Tourism as a Driver of Social Change' in *International Residential Mobilities*. Switzerland, Springer 2021. pp-243.268.

Snyder, Jonathan. *Poetics of Opposition in Contemporary Spain. Politics and the work of Urban Culture*. New York: Palgrave McMillan, 2015, pp. 28-39; 112-124; 127-144.

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

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Vara, Celia. 'Dona Arbre (Woman-Tree) by Fina Miralles. Gleaning Corporeal Knowledge'. *Arte y políticas de la identidad*. Vol. 21. Dec 2019, pp. 96-119.

Zuboff, Shoshana. *The Age of Surveillance Capitalism*. New York. Public Affairs, 2019. (n.p)

## RECOMMENDED READINGS

The recommended reading(s) and/or text(s) for this course are below. These recommended readings are not mandatory, but they will assist you with research and understanding course content.

Black, Stanely, *Spain since 1939*. London, Palgrave Macmillan, 2010.

Bonnie N. Field and Alfonso Botti *Politics and Society in Contemporary Spain. From Zapatero to Rajoy*. London: Palgrave, 2014.

Snyder, Jonathan. *Poetics of Opposition in Contemporary Spain. The Politics and work of Urban Culture*, London: Palgrave McMillan, 2016.

## RECOMMENDED FILMS

*Magical Girl* (Carlos Vermut, 2014)

*Viridiana* (Luis Buñuel, 1961).

*El Espíritu de la Colmena* (Victor Erice, 1973)

*Bienvenido Mr. Marshall* (Luis Garcia Berlanaga, 1953)

## RECOMMENDED DOCUMENTARIES

Carles Prats, *Joan Fontcuberta, el que queda de la fotografía* (2019)

Marta Jaenes, *¿Qué coño está pasando?* (2019)

Enric Hernández, *Examen de conciencia* (2019)

Jose Gámez, *11M* (2021)

## ADDITIONAL RESOURCES

In order to ensure student 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 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. The ceaClassroom website is located here: <https://www.ceaClassroom.com/>

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During the first week of class, CEA academic staff and/or faculty will provide you with your Moodle credentials. They will also 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.

- **Online Reference & Research Tools:** The course instructor has identified the resources below to assist you with understanding course topics. You are encouraged to explore these and other avenues of research including the databases available via the UNH online library.
  - La Central, the best bookshop in Barcelona: <http://www.lacentral.com/>
  - Universitat Pompeu Fabra Library: <http://www.upf.edu/bibtic/>
  - Universitat de Barcelona Library:  
<http://www.ub.edu/web/ub/en/universitat/serveis/biblioteca/biblioteca.html>
  - International Brigades Memorial Trust gives you direct testimony of the foreign British soldiers: <http://www.international-brigades.org.uk/>
  - Access to Orwell's complete works and biographical details: <http://www.george-orwell.org/>
  - Luís Buñuel Official Web Site: <http://www.luisbunuel.org/>
  - The Sense of Cinema, an academic journal devoted to cinema and produced by specialists: <http://www.sensesofcinema.com/>
  - Internet Movie Database: <http://www.imdb.com>
  - On-line Second Hand (Academic) Bookshop: <http://www.abebooks.co.uk/>
  - Maps, battles, figures, names of the Spanish Civil War: <http://www.guerracivil.org/>
  - Anarchist website dealing with Anarchism in Barcelona and during the Spanish Civil War: <http://struggle.ws/spaindx.html>
  - Barcelona's official website, maps, street names, historical sites: <http://www.bcn.cat/en/ihome.htm>
  - MACBA; Contemporary Art Museum of Barcelona: <http://www.macba.cat>
  - MNAC; National Museum of Catalan Art: <http://www.mnac.cat/index.jsp?lan=001>

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## COURSE CONTENT

### *The Cultural History of Spain: From Dictatorship to the Digital Era*

Session	Topics	Activity	Readings & Assignments
1	<p style="text-align: center;"><b>Course Introduction</b> Analysis of Syllabus Discussion of Learning Objectives</p>	What is Cultural History?	<p><b>Reading:</b></p> <ul style="list-style-type: none"> <li>• Richards, Michael: ‘Civil War, Violence and the Construction of Francoism’ in <i>The Republic Besieged. Civil War in Spain. 1936-1939</i>, pp. 197- 225. (1986).</li> <li>• Payne, Stanley. ‘The Twilight of the Regime, 1969-1973’, <i>The Fran Regime 1939-1975</i>. London: University of Wisconsin Press, 2011. pp. 384-397</li> </ul>
2	<p style="text-align: center;"><b>Block I (1940-1975):</b> Franco’s Dictatorship. Spain is defined as National Catholic State. From Autarky to Consumer Society; a transformative cultural shift (1939-1975)</p>	<p style="text-align: center;"><b>Film Discussion:</b> The representation of violence in Spanish Films. <i>El Espíritu de la Colmena</i> (Victor Erice, 1973)</p>	<p><b>Reading:</b></p> <ul style="list-style-type: none"> <li>• Payne, Stanley. ‘The Twilight of the Regime, 1969-1973’, <i>The Franco Regime 1939-1975</i>. London: University of Wisconsin Press, 2011. pp. 463-494</li> </ul>
3	<p style="text-align: center;"><b>Block I (1940-1975):</b> Selling Spanish Otherness during the 1960’s What type of culture emerges from a country that is both fascist and ‘capitalist’?</p>	<p style="text-align: center;"><b>Film Discussion:</b> <i>Bienvenido Mr. Marshall</i> (Luis Garcia Berlanga, 1953)  Analysis of the cultural myths and Spanish folkloric identity as shaped by Franco.</p>	<p><b>Reading:</b></p> <ul style="list-style-type: none"> <li>• Morcillo, Aurora G. <i>The Seduction of Modern Spain: The Female Body and the Francoist Body Politic</i>. Bucknell University Press, Cranbury, 2010 pp. 24-60 &amp; 61-90</li> <li>• Vara, Celia. ‘Dona Arbre (Woman-Tree) by Fina Miralles. Gleaning Corporeal Knowledge’. <i>Arte y políticas de la identidad</i>. Vol. 21. Dec 2019 pp. 96-119.</li> </ul> <p style="text-align: center;"><b>Prepare Quiz 1</b></p>

4	<p><b>Block I (1940-1975):</b> Catholic Womanhood Existential despair of women during Franco's Dictatorship and its impact on the broader culture</p>	<p><b>Film Discussion:</b> Gender Theories and the concept of the Body as a Text in Luis Buñuel <i>Viridiana</i> (Luis Buñuel, 1961)</p> <p>Art Discussion: Fina Miralles' Performances</p> <p><b>QUIZ 1</b></p>	<p><b>Reading:</b></p> <ul style="list-style-type: none"> <li>• Black, Stanley: <i>Spain since 1939</i>, pp. 76-108</li> <li>• Jimeno, Roldan. <i>Amnesties, Pardons and Transitional Justice</i>. London: Routledge, np. 2017</li> <li>• Fouce, Héctor: 'From the Unrest to La Movida: Cultural Politics and Pop Music in the Spanish Transition' in <i>Toward a Cultrual Archive of la Movida. Back to the Future</i>. Pp. 37-51. 2013</li> </ul> <p><b>Prepare Field Study. Instructions to be given by the instructor</b></p>
5	<p><b>Block II (1975-1992):</b> The Spanish Transition to Democracy through the Main Cultural Movements</p>	<p><b>Analysis:</b> The Political Nature of the Spanish Early Democracy: The Idea of Welfare State</p> <p><i>La Movida Madrileña</i>: Rock, Punk and Pop Music</p> <p><b>Field Study 1:</b> The Law of Historical Memory, Montjuïc's Cementery</p>	<p><b>Prepare Oral Presentations &amp; Quiz 2</b></p>
6	<p><b>Block II (1975-1992):</b> The Spanish Transition to Democracy through the Main Cultural Movements</p> <p><b>Review</b></p>	<p><b>Review</b></p> <p><b>ORAL PRESENTATION I</b></p> <p><b>QUIZ 2</b></p>	<p><b>Reading:</b></p> <ul style="list-style-type: none"> <li>• Barker, Jesse. <i>Affect and Belonging in Contemporary Spanish Fiction and Film</i>. London: Palgrave MacMillan, 2017 pp. 1-27</li> </ul>

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7	<p><b>Block II (1975-1992):</b> 1992: The symbolic peak of the Spanish Transition &amp; its presence in literature</p>	<p><b>Lecture &amp; Discussion:</b> Identifying the cultural values of capitalism and postmodernism &amp; Concept of Generation X</p> <p><b>In class reading &amp; Textual Discussion:</b> Ray Loriga, <i>My Brother's Gun</i> (1994)</p>	<p><b>Reading:</b></p> <ul style="list-style-type: none"> <li>• Bourland, Catherine 'Bigas Luna's Cycle of Spanishness'. <i>Hispanic Journal</i>, Vol. 35. No 2 (Fall 2014). Pp 63-86</li> </ul>
8	<p><b>Block II (1975-1992)</b> Interrogating Spanish myths: political corruption, machismo and bullfighting in Bigas Luna's <i>The Golden Balls &amp; Jamón Jamón</i></p>	<p><b>Lecture &amp; Discussion:</b> The value and meaning of long-established Spanish myths, such as <i>machismo</i> and bullfighting and presents an interpretation on how these were related with political corruption.</p>	<p><b>Reading:</b></p> <ul style="list-style-type: none"> <li>• Pinillos-Franco, Sara &amp; Garcia-Priet, Carmen: 'The gender gap in self-rated health and education in Spain. A multilevel analysis', <i>PLOS ONE</i> 12 (12) March, 2017 pp. 1-11</li> <li>• Cebrián, Inmaculada. 'The Effects of Gender Differences in Career Interruptions on the Gender Wage Gap in Spain'. <i>Feminist Economics</i>. Vol 21: 4, 2015. pp. 1-27</li> </ul>
9	<p><b>Block III (2000s):</b> <b>Guest Speaker:</b> Gender Gap in Spain</p>	<p><b>Guest Speaker:</b> Gender Inequalities and Gender Gap in Spain</p>	<p><b>Reading:</b></p> <ul style="list-style-type: none"> <li>• Moreiras, Camila. 'Joan Fontcuberta: post-photography and the spectral image of saturation'. <i>Journal of Spanish Cultural Studies</i>. Dec 2017. pp. 1-21</li> <li>• Zuboff, Shoshana. <i>The Age of Surveillance Capitalism</i>. New York. Public Affairs, 2019. (n.p)</li> </ul>
10	<p><b>Block III (2000s):</b> The Age of Surveillance Capitalism. Googlegrams &amp; Post Photography</p>	<p><b>Analysis &amp; Discussion:</b> Analysis and deconstruction of the Age of Surveillance Capitalism</p>	<p><b>Reading:</b></p> <ul style="list-style-type: none"> <li>• Black, Stanley: <i>Spain since 1939</i>, pp. 183-220</li> <li>• McIntyre, Lee. <i>Post-Truth</i>. Massachusetts: MIT Press, 2018 pp. 35-62</li> </ul>

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11	<p><b>Block III (2000s):</b> FAKE NEWS: How did Spanish Youth react after Prestige (2002) &amp; Atocha's Terrorist Attack (11M 2004)</p>	<p><b>Lecture &amp; Discussion:</b> Why should we care about the truth?</p> <p><b>Guest Speaker:</b> Spain and its Political Polarization</p>	<p><b>Reading:</b></p> <ul style="list-style-type: none"> <li>Snyder, Jonathan. <i>Poetics of Opposition in Contemporary Spain. The Politics and Work of Urban Culture</i>. New York: Palgrave McMillan, 2015, pp. 28-39; 112-124; 127-144.</li> </ul>
12	<p><b>Block III (2000s):</b> Politics of Resistance: 15M and Occupy Wall Street</p> <p>Spanish Case: neo-nihilism Vs. democratic regeneration</p>	<p><b>Lecture &amp; Discussion:</b> The Crises and Its Socio-Political Aftermath: 15m Movement</p> <p>Eduardo Sierra's art Exhibitions <i>250cm line tattooed on six paid people</i> (Havanna, 1999), <i>160cm Line Tatoed on 4 People</i> (Salamanca, 2000) &amp; Los Encargados</p>	<p><b>Reading:</b></p> <ul style="list-style-type: none"> <li>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</li> <li>Zuboff, Shoshana. <i>The Age of Surveillance Capitalism</i>. New York. Public Affairs, 2019. (n.p)</li> </ul>
13	<p><b>Block III (2000s):</b> Spanish Culture in the Age of Surveillance Capitalism</p> <p>From Selfies to Liberty: The Work of Ana Laura Láz</p>	<p><b>Lecture &amp; Discussion:</b> What is privacy?</p> <p>Karmelo Bermejo works on Spain's Bailout &amp; Vermut's possessive individualism in <i>Magical Girl</i> (2014)</p>	<p><b>Reading:</b></p> <ul style="list-style-type: none"> <li>Sanchez-Aguilera, Dolores. 'Geographies of Gentrification in Barcelona. Tourism as a Driver of Social Change' in <i>International Residential Mobilities</i>. Switzerland, Springer 2021. pp-243.268</li> </ul>
14	<p><b>Block III (2000s):</b> Tourism &amp; Gentrification and its impact on society &amp; culture</p>	<p><b>Field Study 2:</b> Bye-Bye Barcelona</p>	<ul style="list-style-type: none"> <li><b>PREPARE ORAL PRESENTATION</b></li> <li><b>SUBMIT FINAL ESSAY</b></li> </ul>
15	<p><b>ORAL PRESENTATION II</b></p>		

*Note: The instructor reserves the right to make changes or modification to this syllabus as needed*

### 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](#)

CEA Study Center Academic Internship Policy can be found [here](#)

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