



University of  
New Haven

## *Heroes in the 21<sup>st</sup> Century: Understanding the World through TV Shows*

### SECTION I: Course Overview

**Course Code:** CUL363BCN

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

**Prerequisites:** See Below

**Additional Fees:** See Below

**Language of Instruction:** English

**Total Contact Hours:** 45

**Recommended Credits:** 3

### COURSE DESCRIPTION

Television shows are the main storytellers of the 21<sup>st</sup> century, serving as visual vehicles to communicate cultural, social, political, philosophical, and economic ideas that are currently at issue in public debates. Since television shows' heroes and protagonists represent abstract and complex philosophical concepts in the real world, an analysis of these concepts and their role in the shows can help us understand and question our reality, our culture, and the reasons behind our own actions and opinions.

This course will provide you with analytical tools to examine popular contemporary and classic television shows from the US and Spain. As a result, you will be exposed to a number of topical issues including environmental ethics, animal welfare, abortion, attitudes towards same-sex marriage, capital punishment, privacy and public domain in the digital age, and the role of technology. You will revisit your own ideas on these topics in order to understand the extent to which your personal beliefs and actions in your daily life align with cultural and political institutions. Moreover, you will reflect on how culture may shape different worldviews by analyzing US vs. Spanish TV shows and comparing your own perspectives with those of local people in your study abroad location.

Throughout the course you will be required to watch selected TV show episodes and complete readings that will guide you in the cross-cultural analysis of different concepts. Prior knowledge of specific TV shows is not required.

### LEARNING OBJECTIVES

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

- Apply ethical frameworks to contemporary dilemmas represented by heroes and main characters in the TV shows.

- Evaluate TV shows as cultural products that reveal the answers given to controversial current issues and the reasons behind people’s actions and opinions in a given culture.
- Reflect on your own culture and on how your interpretation of TV shows may be determined by your cultural background and your system of values.
- Critically compare US and Spanish perspectives on controversial current issues related to culture, society, politics, or economics.
- Develop writing and speaking skills that will allow you to approach key questions in a logical way and express your opinion while considering different points of view.

**PREREQUISITES**

Students should have completed an introductory course in Cultural Studies, Sociology, Philosophy, or other related Social Sciences.

**ADDITIONAL FEES**

Faculty will address access to films and shows during first day of class. Based on availability of streaming services, additional fees may apply.

**SECTION II: Instructor & Course Details**

**INSTRUCTOR DETAILS**

**Name:** TBA  
**Contact Information:** TBA  
**Term:** 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.

<b>ALLOWED ABSENCES – SPRING &amp; FALL SEMESTERS</b>		
<b>Courses Meeting X day(s) Per Week</b>	<b>Allowed Absence(s)</b>	<b>Automatic Failing Grade at X<sup>th</sup> Absence</b>
Courses meeting <b>1</b> day(s) per week	<b>1</b> Absence	<b>4<sup>th</sup></b> 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.

## 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>10%</b>
<b>Independent Learning Activity</b>	<b>10%</b>
<b>Oral Presentation I</b>	<b>15%</b>
<b>Oral Presentation II</b>	<b>15%</b>
<b>Midterm Essay Exam</b>	<b>25%</b>
<b>Final Essay Exam</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

## 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.

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)

### **Independent Learning Activity (10%):**

You will choose one of the topics covered in one of the following activities: recommended AICAP activity, the field study, or the guest speaker session. Then, you will design a survey to collect data from both local and US students on their opinions regarding the selected topic and complete a cross-cultural analysis using the tools provided in the first part of the course. Specific guidelines on how to present the results will be provided by the instructor.

**Oral Presentations I & II (15% & 15%):** In small groups, you will choose one topic from a list of topics discussed in class. The instructor will provide you with a list of US & Spanish TV show episodes and case studies related to each topic and you will have to analyze the topic in relation to the heroes or main characters in the TV show and the case study articles. Each group will then present their analysis to the class and will lead a class discussion. You will have to submit an outline (5% of the grade) on the day of the oral presentation

workshop. During this workshop your instructor will give you feedback on the outline and will make suggestions to stimulate class discussion.

- In the Oral Presentation I the instructor will evaluate (a) the application of ethical frameworks in the analysis of contemporary dilemmas represented by heroes and main characters in the TV show and addressed in the article related to your topic, and (b) your reflection on how your analysis may reveal your cultural background.
- In the Oral Presentation II the instructor will evaluate the aspects previously examined in Oral Presentation I as well as your cross-cultural analysis of US vs. Spanish approaches to controversial current issues related to culture, society, politics, or economics.

**Midterm Essay Exam (25%):** The midterm exam will cover all concepts from the first half of the term. This exam will consist of an essay-response question based on an academic article and TV show episode provided by the instructor. In this essay-exam you will analyze the topics in these cultural products and the values illustrated by the heroes or main characters in the TV show. Finally, you will explain to what extent this analysis has led you to change (or not) your previous beliefs.

**Final Essay Exam (25%):** The final exam will consist of an essay-response question. In this essay you will analyze current issues addressed in the first season of a TV show selected from a list of shows provided by the instructor and the TV show's main characters as symbols of a worldview. You will also compare US and Spanish perspectives in their approach to the current issues discussed.

## 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, as well as bring the local community into the classroom. These activities may include field studies, guest lectures and/or activities offered through our Academically Integrated Cultural Activities Program (AICAP).

### Field Study

- Visit to Montjuïc Democratic Memorial

### Guest Lectures

- Guest lecture on attitudes towards nature in the US & Spain

### AICAP Activities

The AICAP activities selected for this course were chosen for their relevance to the course's learning objectives. While these activities may not be mandatory, you are highly encouraged to attend. Please check the Forms of Assessment section to find out if AICAP activities are related to any specific form of assessment.

- **Cultural Activity:** Reshaping the city: Urban transformations 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.

- I. **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).

Antani, Ravi. 'The Resistance of Memory: Could be the right to be forgotten exist in the United States?' *University Technology Law Journal*, Vol.30, No. 4, 2015 pp. 1173-1210

Aronson, Jay D: 'Science and the Death Penalty: DNA, Innocence, and the Debate over Capital Punishment in the United States'. *Law & Social Inquiry*. Vo. 34, No 3. pp. 603-633

Cambronero-Saiz, Belén; Ruiz, María Teresa, Vives-Cases, Carmen. 'Abortion in Democratic Spain: The Parliamentary Political Agenda 1979-2004' in *Reproductive Health Matters*. Vol 15. 2007 pp. 85-96.

Davis, Madeleine: 'Is Spain Recovering its Memory?' *Human Rights Quarterly*; Volume 27, Number 3, August 2005, pp. 858-880

'Google Spain v. González: Did the Court Forget about Freedom of Expression?' *European Journal of Risk Regulation*, Vol 3 (2014) pp. 389-398

Guillén, Ana. 'The Emergence of the Spanish Welfare State'. *International Journal of Political Economy*. 20:2, pp. 82-96

Hirovonen, Onni. 'Westworld: From Androids to Persons' in *Westworld and Philosophy. If you go looking for the truth, get the whole thing*. Eds: South, James B. & Engels, Kimberly S. Oxford: Wiley-Blackwell, 2018. pp. 61-71

Katarzyna, Olga. 'Bullfighting and the War on Terror. Debates on culture and torture in Spain, 2004-11', *International Journal of Iberian Studies*, Vol 24, N1 pp. 61-72

Kim, A & Jennings Jr, E. 'Effects of U.S. States' Social Welfare Systems on Population Health' in 'The Policy Studies Journal, Vol. 37, No. 4, 2009. pp 745-767

Lyons, Siobhan. 'Crossing the Uncanny Valley. What it means to be Human in Westworld?' in *Westworld and Philosophy. If you go looking for the truth, get the whole thing*. Eds: South, James B. & Engels, Kimberly S. Oxford: Wiley-Blackwell, 2018. pp. 41-50

MacIntyre, Alasdair. *After Virtue*. Indiana: University of Notre Dame Press, 2007. pp. 204-225

McAleer, Sean. 'When a Lie Ain't a just a lie'. *The Wire and Philosophy*. Eds: Bzdak, Crosby & Vannatta. Chicago: Open Court, 2013. pp 59-69

Panka, Daniel. 'Transparent Subjects: Digital Identity in Mary Shelley's Frankenstein and Charlie Brooker's Be Right Back', *Science Fiction Studies*, Vol. 45, No 2, July 2019 pp. 308-324.

Platero, Raquel. 'Love and the State: Gay Marriage in Spain' in *Feminist Legal Studies*. Vol 15, 2007. pp. 329-340

Rawls, John. *A Theory of Justice. Revisited Edition*. Cambridge: Hayward University Press. 1999. pp. 65-78; 87-101

Salomon, L.M: 'The Marketization of Welfare: Changing Nonprofit and For-Profit Roles in the American Welfare State' in *Social Science Review*, Vol 67 No 1 pp. 16-39

Sandel, Michael J. *The Case Against Perfection. Ethics in the Age of Genetic Engineering*. Massachusetts: Harvard University Press, 2007

--- 'What do we owe one another. Dilemmas of Loyalty' in *Justice, What's the right thing to do?* Farrar, Strauss and Giroux, New York, 2009. pp. 208-244

Singer, Peter. *Practical Ethics*. New York: Cambridge University Press, 2011. pp. 216-238

Stevens, John Paul, 'Freedom of Speech' in *Yale Law Journal*. Vol 102 (6), 1993. Pp. 1293-1313

Watson, Jaime & Arp, Robert. *What's good on TV? Understanding Ethics Through Television*. Oxford: Wiley-Blackwell, 2011

## 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.

- Fraser, Nancy. *Redistribution or Recognition? A Political-Philosophical Exchange*. Verso: London, 2003.
- Graham, Gordon. *Eight Theories of Ethics*. London: Routledge, 2004
- MacIntyre, Alasdair, *A Short History of Ethics. A History of Moral Philosophy from the Homeric Age to the Twentieth Century*. London: Routledge, 1998.
- Zuboff, Shoshana. *The Age of Surveillance Capitalism. The Fight for the Future the New Frontier Power*. London: Profile Books Ltd, 2019.

## REQUIRED TV SHOWS/FILMS

Faculty will address access to films and shows during first day of class. Based on availability of streaming services, additional fees may apply.

### TV shows to be watched before class

- 24, 'Torture: 9PM-10PM' (S5 E15)
- Black Mirror*, 'The Entire History of You' (S1 E3)
- Family Guy*, 'It Takes a Village Idiot, and I Married One' (S5 E17)
- Game of Thrones*, 'Kissed by Fire' (S3 E5), 'Laws of God and Men' (S4 E10)
- Оз, 'Capital P' (S1 E4)
- South Park*, 'Fun with Veal' (S6 E4)
- The Simpsons*, 'Lisa the Iconoclast' (S7 E17), 'Apocalypse Cow' (S9 E17)
- The Good Fight*, 'The Schtup List' (S1 E3)

### Films to be watched before class

- Alejandro Amenábar, *Abre los ojos* (1997)

### TV Shows used as examples shown in class

- Battlestar Galactica*, 'You Can't Go Home Again' (S1 E5)
- Better Call Saul*, 'Klick' (S2 E10), 'Bingo' (S1 E7), 'Piñata' (S4 E6)
- Black Mirror*, 'Be Right Back' (S2 E1), 'Hated in the Nation' (S3 E6)
- Deadwood*, 'Childish Things' (S2 E5)
- Friday Night Lights*, 'In the Skin of a Lion' (S4 E3), 'I Can't' (S4 E10), 'Kingdom' (S5 E5)
- House, M.D.*, 'Babies and Bathwater' (S1 E18)
- La Zona*, 'Loss of Coolant Accident' (S1 E7)
- Matar el padre*, 'I Know Who You Are' (S1 E3)
- Ministerio del Tiempo*, 'How to rewrite time' (S1 E3)
- The Twilight Zone*, 'The Lonely' (S1 E7)
- The Young Pope*, 'This Pope Does Not Negotiate', 'Behind Blue Eyes' (S1 E5, E6)
- The Wire*, 'The Refugees' (S4 E4), 'Corner Boys' (S1 E8), 'React Quotes' (S5 E5)
- Westworld*, 'Well Tempered Clavier' (S1 E9)

### Films used as examples shown in class

- Carlos Vermut's *Magical Girl* (2014)

## ADDITIONAL RESOURCES

In order to ensure you 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.

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**

*Heroes in the 21<sup>st</sup> Century: Understanding the World through TV Shows*

SESSION	TOPICS	ACTIVITY	READINGS & ASSIGNMENTS
1	<p><b>Course Introduction:</b> Review Syllabus, Classroom Policies</p> <p><b>Accessing Films &amp; Shows</b></p>	<p><b>Course Overview</b></p> <p><b>Lecture &amp; Discussion</b></p>	<p><b>Reading:</b></p> <ul style="list-style-type: none"> <li>Watson, Jaime &amp; Arp, Robert. <i>What's good on TV?</i>, 'Moral Relativism' pp. 79-96</li> </ul> <p><b>TV shows:</b></p> <ul style="list-style-type: none"> <li><i>The Good Fight</i>, 'The Schtup List' (S1 E3)</li> </ul>
2	<p><b>Heroes &amp; Main Characters</b></p> <p><b>Moral Relativism in the Context of Study Abroad &amp; Intercultural Environments</b></p>	<p><b>Lecture &amp; Discussion</b></p> <p><b>Working Definitions</b></p> <p><b>Debate</b></p> <p><b>Case Study:</b> <i>Deadwood</i>, 'Childish Things' (S2 E5); <i>The Good Fight</i>, 'The Schtup List' (S1 E3)</p>	<p><b>Reading:</b></p> <ul style="list-style-type: none"> <li>Watson, Jaime &amp; Arp, Robert. <i>What's good on TV?</i>, 'Consequentialism' pp.114-132</li> </ul> <p><b>TV shows:</b></p> <ul style="list-style-type: none"> <li>24, 'Torture: 9PM-10PM' (S5 E15)</li> <li><i>Game of Thrones</i>, 'Kissed by Fire' (S3 E5)</li> </ul>
<p><b>BLOCK I: How to Analyze a TV show: Applying Ethical Frameworks</b></p>			
3	<p><b>Utilitarianism and Libertarianism in the Context of the War Against Terrorism: Spain &amp; US</b></p> <p><b>On What Grounds Would You Sacrifice One Life in Order to Save Five?</b></p>	<p><b>Lecture &amp; Discussion:</b> The Greatest Good for the Greatest Number Greatest Happiness Principle</p> <p><b>Case study:</b> <i>Battlestar Galactica</i>, 'You Can't Go Home Again' (S1 E5); <i>Game of Thrones</i>, 'Kissed by Fire' (S3 E5); 24, 'Torture: 9PM-10PM' (S5 E15); <i>Ministerio del Tiempo</i>, 'How to rewrite time' (S1 E3); &amp; GAL Spanish War against Terrorism</p>	<p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>McAleer, Sean. 'When a Lie Ain't a just a lie'. pp 59-69</li> <li>Stevens, John Paul, 'Freedom of Speech' (1993) Pp. 1293-1313</li> <li>Watson, Jaime &amp; Arp, Robert. <i>What's good on TV?</i>, 'Deontology' pp. 97-113</li> </ul> <p><b>TV shows:</b></p> <ul style="list-style-type: none"> <li><i>The Simpsons</i>, 'Lisa the Iconoclast' (S7 E17)</li> </ul>
4	<p><b>Freedom of Speech</b></p> <p><b>The Categorical Imperative</b></p> <p><b>Is There Any Moral Limit to Freedom of Expression?</b></p>	<p><b>Lecture &amp; Discussion:</b> How to determine my duties?</p> <p><b>Case Study:</b> <i>The Wire</i>, 'React Quotes' (S5 E5) &amp; <i>The Simpsons</i>, 'Lisa the Iconoclast' (S7 E17)</p> <p><b>Spanish Case:</b> Hate Laws and the Homophobic Bus vs. The First Amendment in</p>	<p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>Guillén, Ana. 'The Emergence of the Spanish Welfare State'. pp. 82-96</li> <li>Kim, A &amp; Jennings Jr, E. 'Effects of U.S. States' Social Welfare Systems on Population Health' (2009). pp 745-767</li> <li>Press (1999). pp. 65-78; 87-101</li> </ul>

		the US Constitution	<ul style="list-style-type: none"> <li>Rawls, John. <i>A Theory of Justice. Revised Edition.</i></li> <li>Salomon, L.M. 'The Marketization of Welfare...': pp. 16-39</li> <li>Watson, Jaime &amp; Arp, Robert. <i>What's good on TV?</i>, 'Virtue Ethics' pp. 133-146</li> </ul>
5	<p><b>State Intervention</b></p> <p><b>Welfare State vs. US Privatized Model</b></p> <p><b>Oral Presentation I Workshop</b></p>	<p><b>Lecture &amp; Discussion:</b> Is it fair to redistribute wealth through taxes?</p> <p><b>Case Study:</b> <i>Better Call Saul</i>. Who is more virtuous: Jimmy McGill or Kim Wexler? 'Klick' (S2 E10), 'Bingo' (S1 E7), 'Piñata' (S4 E6) <i>Friday Night Lights</i>, 'In the Skin of a Lion' (S4 E3); <i>The Wire</i>, 'The Refugees' (S4 E4), 'Corner Boys' (S1 E8); &amp; <i>Vs Spanish Welfare State</i></p>	<b>Prepare Oral Presentation I</b>
6	<p><b>Oral Presentation I</b></p> <p><b>Field Study: Montjuïc Democratic Memorial</b></p>	<p><b>Oral Presentation I &amp; Discussion</b></p> <p><b>Field Study</b></p> <p><b>Guidelines for Independent Learning Activity</b></p>	<p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>Davis, Madelaine: 'Is Spain Recovering its Memory?' (2005), pp. 858-880</li> <li>MacIntyre, Alasdair. <i>After Virtue</i>. pp. 204-225</li> <li>Sandel, Micheal. J. 'What do we owe one another. Dilemmas of Loyalty' pp. 208-244</li> </ul> <p><b>TV shows:</b></p> <ul style="list-style-type: none"> <li><i>Game of Thrones</i>, 'Laws of God and Men' (S4 E10)</li> </ul>
7	<p><b>Collective Responsibility, Human Dignity, &amp; Sense of Guilt</b></p>	<p><b>Lecture &amp; Discussion</b> Should I take responsibility for the sins of past generations?</p> <p><b>Case Study:</b> <i>The Young Pope</i>, 'This Pope Does Not Negotiate', 'Behind Blue Eyes' (S1 E5, E6); <i>Game of Thrones</i>, 'Laws of God and Men' (S4 E10); &amp; <i>Matar el padre</i>, (S1 E3)</p>	<p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>Katarzyna, Olga. 'Bullfighting and the War on Terror...'. pp. 61-72</li> <li>Watson, Jaime &amp; Arp, Robert. <i>What's good on TV?</i>, 'Animal Welfare' pp. 170-188</li> </ul> <p><b>TV shows:</b></p> <ul style="list-style-type: none"> <li><i>The Simpsons</i>, 'Apocalypse Cow' (S9 E17) &amp; <i>South Park</i>, 'Fun with Veal' (S6 E4)</li> </ul>
<p><b>MIDTERM ESSAY EXAM</b> <b>Submit Midterm Essay Exam</b></p>			

**BLOCK II: Understanding American & Spanish Worldviews through TV Shows**

8	<b>Animal Welfare &amp; Eco-Activism in the US &amp; Spain</b>	<p align="center"><b>Lecture &amp; Discussion</b> Are animals morally valuable?</p> <p align="center"><b>Case Study:</b> <i>The Simpsons</i>, 'Apocalypse Cow' (S9 E17) &amp; <i>South Park</i>, 'Fun with Veal' (S6 E4) Carlos Vermut's <i>Magical Girl</i> (2014)</p>	<p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>Singer, Peter. <i>Practical Ethics</i>. pp. 216-238.</li> <li>Watson, Jaime &amp; Arp, Robert. <i>What's good on TV?</i>, 'Environmental Ethics' pp. 156-169</li> </ul> <p><b>TV shows:</b></p> <ul style="list-style-type: none"> <li><i>Family Guy</i>, 'It Takes a Village Idiot, and I Married One' (S5 E17)</li> </ul>
9	<b>Attitudes Towards Nature in the US &amp; Spain</b>	<p align="center"><b>Guest Lecture &amp; Discussion</b> Who should pay for climate change?</p> <p align="center"><b>Case Study:</b> <i>Family Guy</i>, 'It Takes a Village Idiot, and I Married One' (S5 E17); <i>La Zona</i>, 'Loss of Coolant Accident' (S1 E7)</p>	<p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>Cambronero-Saiz, Belén; Ruiz, María Teresa, Vives-Cases, Carmen. 'Abortion in Democratic Spain...'. (2007) pp. 85-96</li> <li>Platero, Raquel. 'Love and the State: Gay Marriage in Spain' (2007) pp. 329-340</li> <li>Watson, Jaime &amp; Arp, Robert. <i>What's good on TV?</i>, 'Abortion' pp. 189-209'</li> </ul>
10	<b>Same-sex Marriage &amp; Abortion:</b> US & Spanish perspectives	<p align="center"><b>Lecture &amp; Discussion</b> Does justice have to be tied to shared understanding of what is good?</p> <p align="center"><b>Case Study:</b> <i>House, M.D.</i>, 'Babies and Bathwater' (S1 E18) &amp; <i>Friday Night Lights</i>, 'I Can't' (S4 E10), 'Kingdom' (S5 E5)</p>	<p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>Aronson, Jay D. 'Science and the Death Penalty: DNA, Innocence, and the Debate over Capital Punishment in the United States'. pp. 603-633</li> <li>Watson, Jaime &amp; Arp, Robert. <i>What's good on TV?</i> 'Punishment and Capital Punishment' pp 232-253</li> </ul> <p><b>TV shows:</b></p> <ul style="list-style-type: none"> <li><i>Oz</i>, 'Capital P' (S1 E4)</li> </ul> <p><b>**Submit Independent Learning Activity</b></p>
11	<b>Capital Punishment:</b> Utilitarian & Retributivist approaches	<p align="center"><b>Lecture &amp; Discussion</b> Making the Punishment Fit the Crime</p> <p align="center"><b>Case Study:</b> <i>Oz</i>, 'Capital P' (S1 E4) &amp; <i>The Twilight Zone</i>, 'The Lonely' (S1 E7)</p>	<p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>Antani, Ravi. 'The Resistance of Memory: Could be the right to be forgotten exist in the United States?' (2015) pp. 1173-1210</li> </ul>

			<ul style="list-style-type: none"> <li>• ‘Google Spain v. González: Did the Court Forget about Freedom of Expression?’ (2014) pp. 389-398</li> <li>• Panka, Daniel. ‘Transparent Subjects: Digital Identity in Mary Shelley’s Frankenstein and Charlie Brooker’s Be Right Back’. (2019) pp. 308-324</li> </ul> <p><b>TV shows:</b></p> <ul style="list-style-type: none"> <li>• <i>Black Mirror</i>, ‘The Entire History of You’ (S1 E3)</li> </ul>
12	<p><b>Privacy &amp; Public Domain in the Digital Age:</b> Spain’s lawsuit against Google</p>	<p><b>Lecture &amp; Discussion</b> Could the European right to be forgotten exist in the United States?</p> <p><b>Case Study:</b> Spain’s lawsuit against Google; <i>Black Mirror</i>, ‘The Entire History of You’ (S1 E3), ‘Hated in the Nation’ (S3 E6), ‘Be Right Back’ (S2 E1)</p>	<p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>• Hirovonen, Onni. ‘Westworld: From Androids to Persons’ pp. 61-71</li> <li>• Lyons, Siobhan. ‘Crossing the Uncanny Valley. What it means to be Human in Westworld?’ in pp. 41-50</li> <li>• Sandel, Micheal. J. <i>The Case Against Perfection. Ethics in the Age of Genetic Engineering</i>. (2007)</li> </ul> <p><b>Film:</b></p> <ul style="list-style-type: none"> <li>• Alejandro Amenábar, <i>Abre los ojos</i> (1997)</li> </ul>
13	<p><b>Towards a Technological Civilization: US &amp; Spain perspectives</b></p>	<p><b>Lecture &amp; Discussion</b> Should we try to live forever or does death give meaning to life?</p> <p><b>Case Study:</b> <i>Westworld</i>, ‘Well Tempered Clavier’ (S1 E9); Alejandro Amenábar, <i>Abre los ojos</i> (1997)</p>	<p><b>Prepare Oral Presentation II</b></p>
14	<p><b>Course Review</b> <b>Oral Presentation II Workshop</b></p>	<p><b>Course Review</b> <b>Oral Presentations Workshop</b></p>	<p><b>Prepare Oral Presentation II &amp; Final Essay Exam</b></p>
15	<p><b>ORAL PRESENTATION II</b> <b>FINAL ESSAY EXAM</b></p>		

## 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](#)