



Universidad  
de Alcalá

# MULTICULTURALISM: ETHNIC AMERICAN CULTURAL EXPRESSIONS

**Master in American Studies**

**Academic Year 2024/2025**

**2nd Term**

## SYLLABUS

Course:	<b>Multiculturalism: US Ethnic Cultural Expressions</b>
Code:	
MA Degree:	<b>Master in American Studies</b>
Department and Area:	<b>Filología Moderna. Filología Inglesa</b>
Type of subject:	<b>Elective</b>
ECTS Credits:	<b>6</b>
Year and semester:	<b>2024-25, 2nd semester</b>
Instructors:	Luisa Juárez Hervás
Office hours:	To be determined at the beginning of the course
Language of instruction:	English

### 1.a PRESENTATION

Este curso ofrece una visión general de la producción artística, cultural y literaria reciente en inglés/español de autores estadounidenses de ascendencia étnica, cuyas comunidades se han visto históricamente afectadas por hechos traumáticos y conflictos relacionados con la esclavitud y la emigración, el racismo y la violencia. Las clases se dividirán en sesiones dedicadas a la teoría sobre el multiculturalismo y a las tradiciones artísticas y realidades culturales de varios grupos étnicos, así como al análisis de los artefactos culturales y/o textos literarios asignados (museos, películas, artes visuales, fotografía, quilts, activismo político, memoria y conmemoración, literatura, ensayos, música y otros). Entre los temas abordados en la selección de obras/lecturas de arte y realidades culturales se encuentran la experiencia de la inmigración y la esclavitud, la preservación y representación de la memoria, el concepto de «sueño americano», la intersección de categorías críticas de etnia/género/clase en la identidad individual y el sentido comunitario de pertenencia, las diversas formas de discriminación (basadas en categorías como la lengua, la raza, la clase, el género, la religión o la sexualidad), las exigencias estéticas e ideológicas de los cánones artísticos dominantes y la experimentación con nuevas formas estéticas y lenguajes, o la representación de la persecución o el genocidio sufridos por diferentes grupos étnicos en la actualidad o en el pasado.

Las tareas de este curso se centrarán en estas realidades multiculturales actuales:

- El género narrativo neoesclavista afroamericano en el cine, la música, la fotografía, los museos, las artes visuales y la literatura.
- La experiencia de la inmigración en la poesía latina, la autoficción, los documentales y las artes visuales.

## Recomendaciones

**Los estudiantes deben tener un excelente dominio del inglés a nivel de C1-2 en las cuatro destrezas lingüísticas (lectura, comprensión oral, comprensión escrita y expresión oral). Todas las lecturas, las actividades y las clases se realizarán e impartirán en inglés.**

### 1.b PRESENTATION

This course provides an overview of recent artistic, cultural, and literary production in English/Spanish by US authors of ethnic descent, whose communities have been historically affected by traumatic realities and conflicts related to migration and forced migration, racism, and violence. The lessons will be divided into sessions dedicated to the theory on multiculturalism and to the artistic traditions and cultural realities of several ethnic groups, as well as to the analysis of the assigned cultural artifacts, cultural practices and/or literary texts (museums, films, visual arts, photography, quilts, political activism, memory and commemoration, literature, essays, music, and others). Among the topics addressed in the selection of art works/readings and cultural realities are the experience of immigration and slavery, the preservation and representation of memory, the concept of “the American dream”, the intersection of critical categories of ethnicity/gender/class in the individual identity and the communal sense of belonging, various forms of discrimination (based on categories such as language, race, class, gender, religion or sexuality), the aesthetic and ideological demands of mainstream artistic canons and the achievements in experimentation with new forms, or the representation of the persecution or genocide suffered by different ethnic groups at present or in the past.

The assignments for this course will mostly focus on these current multicultural realities:

- The African American neo-slave narrative genre in film, music, photography, museums, the visual arts, and literature.
- The experience of immigration in Latinx poetry, auto-fiction, documentaries, and visual arts.

## Recommendations

**Students must have an excellent command of the English language at Proficiency level (C1-2) for the four linguistic skills (reading, listening, writing, and speaking). All readings, activities, and lessons will be conducted in English.**

## 2. SKILLS AND LEARNING OUTCOMES

### General and basic skills:

1. To show independent and critical attitudes towards the analysis of American literary texts, cultural institutions, and art works.
2. To appreciate the role literature and art plays in national identity building or as a site of resistance to the dominant social and political hegemony.
3. To develop critical skills and the capacity to synthesize and interpret information.
4. To be able to work with different bibliographical, both hard and electronic, sources effectively.
5. To be able to defend literary/cultural opinions in English, orally and in writing, through analysis and argumentation.
6. To display greater understanding and tolerance to individual and collective differences.
7. To enhance teamwork and the capacity of self-directed and autonomous learning.
8. To gain experience in various methodologies and critical tools for American Studies.
9. To acquire needed skills for research work (TFM).

### Transversal skills:

1. To develop the ability to critically analyze cultural artifacts related to contemporary North America.
2. To integrate the critical tools of various disciplines in the study of North America.
3. To enhance communicative skills in the presentation of ideas both orally and in academic writing in a cogent, eloquent way, and following the convention of academic discourse.
4. To appreciate cultural manifestations of diverse ethnic groups.
5. To assess how cultural differences spring from both diverse aesthetics, as from the socio-political dynamics that inform different creative process.
6. To contribute to intellectual conversation about multicultural realities in a creative, constructive, and tolerant way.

### Specific skills:

1. To be able to examine and comment on the development of literary writing and artistic works in America, from the first examples of multiculturalism to the present.
2. To be able to explore the social, cultural, and historical issues underlying the different literary /artistic movements and works, as well as cultural institutions present in multicultural America.

3. To be able to examine the connections between the artists' and writers' purpose, themes, and audiences' expectations.
4. To develop personal and critical opinions related to the different multicultural topics discussed in the course.
5. To be able to explore and analyze the technical, rhetorical, and linguistic as well as literary, cultural, aesthetic, and historical topics related to examples of American literary and artistic multiculturalism.
6. To acquire the specific terminology associated to the literary, cultural, and visual analysis of the given study cases.

### Learning outcomes:

1. Cultural research and analysis:  
Students will be able to conduct individual research and produce analyses of current artistic and cultural realities in contemporary America.
2. Debate and discussion:  
Students will be able to engage active and meaningfully in class debates and conversations on the various working definitions of multiculturalism; they will also be capable of identifying the differences across definitions according to the ideological discourses that inform them.
3. Case study:  
Students will be able to examine and interpret specific examples of contemporary ethnic cultural productions within the United States, identifying continuities and ruptures in the aesthetic patterns adopted, the ideological foundation and purpose, and the meaning of various types of artifacts and institutions.
4. Performative judgement:  
Students will be able to participate in the judgement of a cultural artifact applying the theoretical concepts presented in class, as well as in the assessment of the ethical and aesthetic import of specific ethnic cultural productions.  
Students will be capable of defending their views in a structured, coherent, and precise language.
5. Personal response paper:  
Students will be able to develop an informed personal response paper on an artifact or a cultural institution in a structured, meaningful, and original way.

## 3. CONTENTS

Topic contents	Hours
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Introduction to the course	• 1 session (3 hours)
What is multiculturalism? American literature and multicultural artists/writers	• 1 session (3 hours)
Reading and discussion of a selection of cultural artifacts and texts by representative American authors of various multicultural backgrounds. Selection of African American artists / writers and Chicana/o/x (Latinx) artists / writers.	• 8 sessions (24 hours)
Oral presentations of individual projects	• 1 session (3 hours)
Conclusions	• 1 session (3 hours)

### Working syllabus

**Important notice:** Please, notice that this is a tentative schedule that will be confirmed or revised attending to class enrolment and university calendar for the academic year. Students will receive the final version of the working syllabus with the chronogram of activities in the first week of the course. The selection of artists, texts, films, and theoretical content may also be tweaked to accommodate to the group's previous knowledge and experience on these topics.

Week session	CONTENT
01 <sup>st</sup>	<ul style="list-style-type: none"> <li>• <b>Introduction to the subject.</b></li> </ul>
02 <sup>nd</sup>	<p style="text-align: center;"><b>Multiculturalism. Theories and practice</b></p> <ul style="list-style-type: none"> <li>• What is multiculturalism? Selection of theoretical readings.</li> <li>• Class discussion: Multiculturalism and intersectionality.</li> <li>• Ted talk on "Intersectionality" by Kimberlé Crenshaw.</li> <li>• Case study: "This is America" (2018) by Childish Gambino</li> </ul>
03 <sup>rd</sup>	<p style="text-align: center;"><b>Multiculturalism and recent Afro-American artistic representations of slavery</b></p> <ul style="list-style-type: none"> <li>• <b>The institution of slavery and the genre of slave narratives.</b></li> <li>• Frederick Douglass, <i>Narrative of the Life of Frederick Douglass, an American Slave</i> (1845) and Harriet Ann Jacobs, <i>Incidents in the Life of a Slave Girl</i> (1861).</li> <li>• Case study: <i>12 Years a Slave</i> (2013) by Steve McQueen (film)</li> </ul>

04 <sup>th</sup>	<ul style="list-style-type: none"> <li>• <b>The neo slave narrative: short stories, novels, and plays</b></li> <li>• <i>Dutchman</i> (1964) by LeRoi Jones (play).</li> <li>• Analysis of Toni Morrison's <i>The Origin of Others</i> (2016) /The Tanner Lectures (1988) / Imany Perry's "Cultural Studies, Critical Race Theory and Some Reflections on Methods" (2005).</li> <li>• Case study: Marcus Wicker (poetry).</li> </ul>
05 <sup>th</sup>	<ul style="list-style-type: none"> <li>• <b>Politics and activism: BLM, Black Lives Matter#</b></li> <li>• Ta Neishi Coates, "The case for reparations" (2014),</li> <li>• Analysis of Dread Scott's performances and installations.</li> <li>• Case study: <i>An American Marriage</i> (2018) by Tayari Jones (novel).</li> </ul>
06 <sup>th</sup>	<ul style="list-style-type: none"> <li>• <b>Slavery: memory, remembrance &amp; its representation</b> (museums, archives, monuments, memorials, etc.)</li> <li>• Virtual visit to museums and monuments.</li> <li>• Lucille Clifton, selection of poems.</li> <li>• <i>Between the World and Me</i> (2015) by Ta Neishi Coates (personal narrative-essay, selection of texts)</li> <li>• Case study: Selection of African American visual arts and daily objects</li> </ul>
07 <sup>th</sup>	<ul style="list-style-type: none"> <li>• <b>The neo slave narrative in films</b></li> <li>• Afrofuturism, blaxploitation, gothic movies, and Hollywood.</li> <li>• Selection of movies to be decided.</li> <li>• Case study: <i>The Hate U Give</i> (2018) by George Tillman Jr. (film) / Excerpts of <i>How the Word Is Passed. A Reckoning with the History of Racism in America</i> (2021) by Clint Smith (non-fiction).</li> </ul>
08 <sup>th</sup>	<ul style="list-style-type: none"> <li>• <b>The institutionalisation of the African American artist: recent artists and their work</b></li> <li>• The African American tradition of quilts: Faith Ringgold.</li> <li>• Analysis of Kehinde Wiley's "Obama Presidential Portrait" (painting).</li> <li>• Analysis of Nona Faustine's "White Shoes" (photography).</li> <li>• Case study: "Everyday Use" (1973) by Alice Walker (short story).</li> </ul>
08 <sup>th</sup>	<p style="text-align: center;"><b>Multiculturalism and Chicana/Latinx cultural presence</b></p> <ul style="list-style-type: none"> <li>• <b>Theory: Chicanx, Latinx and immigration politics. Terminology</b></li> <li>• Discussion of Cherri Moraga's "La Güera" (1979).</li> </ul>

	<ul style="list-style-type: none"> <li>• Work on this website <a href="https://libguides.ollusa.edu/c.php?g=296664&amp;p=1979535">https://libguides.ollusa.edu/c.php?g=296664&amp;p=1979535</a></li> <li>• Case study: <i>El Norte</i> (1983) by Gregory Nava (film)</li> </ul>
09 <sup>th</sup>	<ul style="list-style-type: none"> <li>• <b>Theory: Chicana feminisms. Race (la Raza), class and gender</b></li> <li>• <i>Dolores</i> (2018) by Peter Bratt and Carlos Santana (film)</li> <li>• Discussion of <i>Borderlands/La Frontera</i> (1987) by Gloria Anzaldúa and recent views on this foundational work.</li> </ul>
10 <sup>th</sup>	<ul style="list-style-type: none"> <li>• <b>Theory: Representing political activism</b></li> <li>• “Sindicalistas” (union leaders) and their cultural portrayal: César Chávez and Dolores Huerta.</li> <li>• Examples of children’s books, sculpture, and biographical texts.</li> <li>• Comparative discussion (performative judgement) of Herbert Biberman’s film, <i>La Sal de la Tierra</i> (1954) and <i>Dolores</i> (2018) by Peter Bratt and Carlos Santana (film).</li> <li>• Case study: Play “The Waiting Game” at <a href="https://projects.propublica.org/asylu">https://projects.propublica.org/asylu</a></li> </ul>
11 <sup>th</sup>	<ul style="list-style-type: none"> <li>• <b>Theory: Chicana art/ivism. A reflection on murals and border art (rasquachismo, altars, and performance)</b></li> <li>• Selection of muralists and border art examples.</li> <li>• Institutionalization of the Chicana muralist: Judithe Hernandez</li> <li>• Chicana poetry and <i>librotraficantes</i>: Juan Felipe Herrera and Lorna Dee Cervantes.</li> <li>• Case study: Selection of murals and poems for class discussion.</li> </ul>
12 <sup>th</sup>	<ul style="list-style-type: none"> <li>• Conclusions for a multicultural literary and art canon in the class</li> </ul>

## 4. TEACHING AND LEARNING METHODS

### 4.1. Distribution of credits

Onsite hours:

42 hours class lectures, seminars, teamwork, individual tutoring. Each session will take three hours.



<p>Independent study:</p>	<p>108 hours. There is no substitute for viewing, reading and individual reflection in a humanities class, so students must be prepared to read / to watch extensively. The class will be based on the format of a participative seminar; therefore, students must prepare all readings/viewing/activities prior to the class and be ready to discuss them in depth in class. Each session will have a set of activities to encourage students' reflecting on the case study (text/cultural artifact/institution). Students are expected to cover all reading and materials, take individual notes, and be able to engage in active, informed participation in class debates. Team or individual work towards several short class presentations, as well as short response papers on specific course primary sources.</p> <p>These activities may be guided by the teacher as asynchronous working time.</p> <p>A final exam on the theoretical contents and case studies will be set at the end of the term.</p>
<p>Total:</p>	<p>150 hours.</p>

## 4.2. Methodologies, materials and teaching resources

<p>Theoretical presentations in lectures:</p>	<p>Each session will include a theoretical introduction to the topic.</p> <p>Readings on the theory and terminology related to the different concepts and criticism relevant for the interpretation of artifacts/ films/texts will be given out in advance. Students will become familiar with the content of the lecture beforehand and will be able to make the most of the teacher's explanations.</p>
<p>Seminars. Reading questions and activities on</p>	<p>Seminars will be conducted through class discussions and oral presentations. Students will be encouraged to participate actively in the analysis of artifacts/films/texts, examining their form and content, establishing connections with the historical</p>

<p>each weekly case study:</p>	<p>background and the author's biography, exploring the conversation across texts and ethnic groups, as well as assessing their adscription to an artistic/ cultural/ literary period.</p> <p>Students are expected to view/examine/read materials thoroughly in advance and to participate in classroom discussions and related activities actively and meaningfully.</p>
<p>Thorough reading/ viewing/ analysis of primary and secondary sources.</p>	<p>Students will be assigned a specific text / film / artifact to lead the discussion (based on the assignments provided for each session) and analysis of that text/artifact to develop their competency practice in critical literary/cultural/visual analysis.</p> <p>Also, students will make individual oral presentations to the whole class on texts/artifacts of their choice. Students will have a tutorial with the instructor prior to their presentation to discuss their project.</p>
<p>Independent study.</p>	<p>Completion of viewing, readings, activities in the study guides for each lesson; quizzes and preparation of projects for short oral presentations; short essays or response papers.</p>

## 5. ASSESSMENT: Procedure and grading criteria<sup>1</sup>

### Continuous assessment:

The entire assessment process will be based on the continuous assessment of the student, in such a way as to guarantee the acquisition of both the contents and the competences of the subject. The assessment is in accordance with the UAH learning assessment regulations.<sup>2</sup>

- **Ordinary call**

<sup>1</sup> Based on the regulations governing the evaluation of the academic performance of students at the University of Alcalá in all undergraduate and master's degree courses, approved by the Governing Council on July 22, 2021.

<sup>2</sup> UAH Learning Assessment Regulation (30 September 2021).

<https://www.uah.es/export/sites/uah/es/conoce-la-uah/organizacion-y-gobierno/.galleries/Galeria-Secretaria-General/Normativa-Evaluacion-Aprendizajes.pdf>

Students should have attained the desired level in each of the competencies specified in the assessment criteria:

1. To understand and examine the various working definitions of multiculturalism.
2. To assimilate the most important features of a selection of ethnic cultural expressions in the United States.
3. To identify the main ideological and aesthetic principles of the studied artifacts and texts.
4. To compare the literary, artistic, or cultural production of selected artists and writers of various ethnic milieus.
5. To produce oral and written presentations of high standard both in the content and in the use of English for all submitted coursework.

Students should have achieved the desired level in each of the competencies specified in the assessment criteria. Specific assessment criteria include the ability to differentiate between facts and abstract patterns emerging from them, which are elaborated on throughout the course. Also, the ability to memorize and utilize the most relevant facts and recognize these patterns in texts. Patterns encompass both specific cultural knowledge and meta-knowledge about their validity. Additionally, the term 'patterns' encompasses the acquisition and utilization of strategies for various text forms, such as statistics, maps, fictional texts, or informational texts. Another assessment criterion is the ability to write an essay in a methodologically and formally correct manner.

Students are cautioned against plagiarism, which will not be tolerated. Any ideas from external sources, whether quoted, summarized, or paraphrased, must be adequately documented. According to Article 34 of the University's evaluation regulations, any plagiarism discovered in the final version of a paper will be penalized and could result in module failure. The instructor will provide assessment cover sheets for written assignments, verifying that the submitted work is either entirely original or appropriately referenced.

Students should familiarize themselves with the document that governs academic integrity at UAH, "Código ético de buenas prácticas en la investigación (Approved by the Governing Council of the University of Alcalá, on October 31, 2019)".

### **Grading criteria**

The final grade of the students will depend on their active and meaningful participation in class (20%), two oral presentations (20%), two personal response papers (20%), and a written exam on the course contents and case studies (40%). Students are warmly encouraged to participate in class activities and debates, and they will be assessed accordingly.

Likewise, their final grade will be based on the following grading criteria:

- **Outstanding (MH):** Students display an outstanding grasp of the aims and contents of the module. All assessment criteria have been achieved at an exceptionally high level. Performance in all the tasks shows that students have read and thought at a level well beyond what is expected in the module. Students attend lectures and are always well-prepared for discussion in seminars. They obtain outstanding results in the exam.

- **Excellent (SB):** Students display an excellent grasp of the aims and contents of the module. All assessment criteria have been achieved at a very high standard and an exceptionally high level. Performance in all the tasks shows all or most of the appropriate characteristics expected for this type of work. Students attend lectures and are almost always well-prepared for discussion in seminars, with almost no absences. They obtain excellent results in the exam.

- **Very Good (N):** Students display a very good grasp of the aims and contents of the module. All assessment criteria have been met fully and many have been achieved at a good or very good standard. Performance in all the tasks shows a good knowledge of the syllabus contents. Students attend lectures and seminars, with few absences, and have completed most of the activities in preparation for them. They have a good foundation in the prescribed readings and build on ideas developed in lectures and seminars. They obtain a very good result in the exam.

- **Satisfactory (A):** Students show a satisfactory grasp of the aims and contents of the module. All assessment criteria have been met, but some barely exceed the threshold standard to pass the module. Performance in the submitted coursework and class activities is acceptable in terms of content and expression. Students attend lessons with few absences, yet only occasionally contribute to discussions. They obtain an acceptable result in the exam.

- **Fail (S):** Students show an unsatisfactory grasp of the aims and contents of the module. Some assessment criteria do not reach the threshold standard to pass the module. Performance in all the tasks shows a limited understanding of essential concepts and/or minimal research. Students have multiple absences and when they come, they are often not prepared, or they do not participate meaningfully. Their result in the exam is deficient and below the basic requirements of the course.

## **Assessment procedures**

### **Continuous Assessment:**

Please, notice that this is an onsite course and attendance is mandatory. Failure to comply with the 80% of attendance to the weekly sessions throughout the term will imply failing the subject and the student will have to take the resit examination in July.

This subject adopts **continuous assessment**, which will be conducted through the following three categories:

- Two written assignments and two oral presentation ..... 40 % final grade
- End of term exam ..... 40 % final grade
- Active and meaningful class participation ..... 20 % final grade
  
- **Extraordinary call**

The same as in the ordinary call.

### Final assessment:

Students may opt for the final evaluation, notwithstanding that their reasons must be assessed on a case-by-case basis, including the completion of in-person practices, work obligations, family obligations, health reasons, and disability. Part-time enrollment alone does not grant the right to choose the final evaluation.

Students who opt for the final evaluation must request it in writing from the Master's Director within the first two weeks of the subject's delivery, explaining the reasons preventing them from following the continuous assessment system. In the case of students who, for justified reasons, have not formalized their enrollment on the course start date or during the subject's delivery period, the period will begin upon their enrollment in the degree program. The Master's Director must assess the circumstances presented by the student and make a reasoned decision. If 15 business days pass without the student receiving a written response to their request, it will be deemed approved.

The final evaluation will consist of a written and an oral exam (to be recorded) on the subject content, as well as the submission of all the exercises (presentations, short response papers, reading questions) set for each week in the term. These written activities will be submitted via e-mail on the exam day.

Students who fail their final exam will have an opportunity for a resit exam at the end of the second semester. The resit exam will follow the same format and requirements as the final evaluation described above.

Exceptionally, if the characteristics of the subject advise against a final evaluation mode, it must be explicitly indicated, and the reason explained. During the development of evaluation tests, the guidelines set out in the Regulations establishing the Coexistence Rules of the University of Alcalá must be followed, as well as the possible implications of irregularities committed during such tests, including the consequences for committing academic fraud as per the Student Disciplinary Regulations of the University of Alcalá.

Students should become acquainted with the document that regulates academic integrity at the UAH, "Código ético de buenas prácticas en la investigación (Aprobado por el Consejo de Gobierno de la Universidad de Alcalá, el 31 de octubre de 2019)".

**Important notice:** All the students' exams and continuous evaluation activities will follow the directions marked by the Regulations established in the "Normas de Convivencia de la Universidad de Alcalá". Any possible infringement of said norms during the exams, as well as any incursion in academic fraud will be submitted to the Reglamento de Régimen Disciplinario del Estudiantado de la Universidad de Alcalá.

## 6. BIBLIOGRAPHY

### General bibliography

Please, kindly notice that some of the texts in this bibliography are intended to provide a very general introduction to American literature for students who have never studied or read it before at university level. A more detailed and specific bibliography on the authors and primary sources listed for class discussion will be provided at the beginning of the course and before each session.

Cantú, Norma ed. (2023) *Chicana Portraits. Critical Biographies of Twelve Chicana Writers*. The University of Arizona Press.

Eagleton, Terry (2013) *How to Read Literature*. New Haven: Yale University Press.

English, Darby (2007) *How to See a Work of Art in Total Darkness*. MIT

Elliot, Emory ed. (1991) *The Columbia History of the American Novel*. New York: Columbia University Press.

Hurtado, Aída (2020) *Intersectional Chicana Feminisms: Sitios y Lenguas*. University of Arizona Press.

Gibb, Alan (2014) *Contemporary American Trauma Narratives*. Edinburgh: Edinburgh University Press.

González, Jennifer A. et al. eds. (2019) *Chicano and Chicana Art: A Critical Anthology*. Duke UP.

Godfrey, Mark and Zoé Whitley, eds. (2017) *Soul of a Nation. Art in the Age of Black Power*. London: Tate.

Graham, Maryemma and Jerry W. Ward Jr., eds. (2011) *The Cambridge History of African American Literature*. Cambridge University Press.

Hart, James D. (1995) *The Oxford Companion to American Literature*. Oxford: O.U.P.

Kurin, Richard (2013) *The Smithsonian's History of America in 101 Objects*. New York: The Penguin Press.

Lauter, Paul, ed. (2002) *The Heath Anthology of American Literature*. Boston and New York: Houghton Mifflin.

Olick, Jeffrey K. and Daniel Levy, eds. (2011) *The Collective Memory Reader*. Oxford: Oxford University Press.

Onega, Susana and Jean-Michel Ganteau, eds. (2014) *Contemporary Trauma Narratives: Liminality and the Ethics of Form*. Abingdon: Routledge

Powers, Thomas F. (2023) *American Multiculturalism and the Anti-Discrimination Regime: The Challenge to Liberal Pluralism*. St. Augustine's Press.

Rothberg, Michael (2009) *Multidirectional Memory. Remembering the Holocaust in the Age of Decolonization*. Stanford University Press.

Rogers, Melvin L. and Jack Turner, eds. (2020) *African American Political Thought. A Collected History*. The University of Chicago Press.

Sollors, Werner and Greil Marcus, eds. (2012) *A New Literary History of America*. Harvard University Press Reference Library.

### Specific bibliography

To be provided in class for each topic in the syllabus.

Each session will have compulsory primary sources (these assignments may include, among other pieces, artifacts, films, literary texts, virtual museums / exhibitions / online archives, music / songs / video clips, photographs / posters, video interviews, newspaper, and academic journal articles, etc.) that will be discussed in detail during class discussion.

Students will also be given advice on further reading both of secondary sources and relevant primary texts.