



Universidad
de Alcalá

UNIVERSIDAD DE ALCALÁ

ASIGNATURA

Multiculturalism: US Ethnic Cultural Expressions

**Máster Universitario en Estudios
Norteamericanos**

Universidad de Alcalá

Curso Académico 2022/23

GUÍA DOCENTE

Nombre de la asignatura:	Multiculturalism
Código:	
Titulación en la que se imparte:	MA en Estudios Norteamericanos
Departamento y Área de Conocimiento:	Filología Inglesa
Carácter:	Optativa
Créditos ECTS:	6
Curso y cuatrimestre:	2022-23 segundo cuatrimestre
Profesorado:	Luisa Juárez-Hervás
Horario de Tutoría: To be determined at the beginning of the course.	
Idioma en el que se imparte:	English

1. PRESENTACIÓN

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, racism and violence. The lessons will be divided into sessions dedicated to the theory on multiculturalism and to the artistic traditions of several ethnic groups, as well as to the analysis in 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 ethnic/gender/class in individual identity and 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 three examples of current multicultural realities:

- The African American neo-slave narrative genre in film, music, photography, museums, the visual arts and literature;
- The second and third generation narratives of the Holocaust and the discourse of Holocaust commemoration in the arts, film, literature, monuments and museums;
- The experience of immigration in recent Chicano poetry, auto-fiction, documentaries, and visual arts.

Should there be a forced confinement due to pandemic, classes will be adapted to continue virtually.

Prerrequisitos y Recomendaciones

Students must have an excellent command of the English language at Proficiency level (C1-2). All readings, activities and classes will be conducted in English.

2. COMPETENCIAS

Competencias genéricas:

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 autonomous learning.

Competencias específicas:

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.
3. To be able to examine the connections between the artists' and writers' purpose, themes, and audience expectations.
4. To develop personal and critical opinions related to the different 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 multiculturalism.
6. To acquire the specific terminology associated to the literary, cultural and visual analysis of the given texts.
7. To analyze, understand and discuss the selected art works, readings, photographs, etc. in detail.
8. To be able to develop consistent arguments and defend them through the writing of short essays in English at C1 level.

3. CONTENIDOS

Bloques de contenido (se pueden especificar los temas si se considera necesario)	Total de clases, créditos u horas
Introduction to the course	• 1 week
What is multiculturalism? American literature and multicultural artists/writers.	• 1 week
Reading and discussion of a selection of cultural artifacts and texts by representative American authors of various multicultural backgrounds. Selection of Afro-American, Jewish-American and Chicana/o/x artists	• 12 weeks
Conclusions /	• 1 week

Cronograma (Optativo)

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 knowledge and previous experience on these topics.

Week session	CONTENT
01 st	• Introduction to the course.

	<ul style="list-style-type: none"> • Theory: What is multiculturalism? • Selection of theoretical readings. • Class discussion: Multiculturalism and intersectionality • Ted talk on “Intersectionality”
02 nd	<ul style="list-style-type: none"> • Theory: Multiculturalism and the neo-slave narrative. • Overview of the institution of slavery and slave narratives • Selection of chapters from Harriet Ann Jacobs, <i>Incidents</i> and Frederick Douglass, <i>Narrative</i>. • “This is America” (2018) by Childish Gambino
03 rd	<ul style="list-style-type: none"> • Theory: The neo slave narrative: films, fiction, visual art. • Nona Faustine (photography) • Dread Scott (performance, installations) • “Everyday Use” (1973) by Alice Walker (short story) • <i>12 Years a Slave</i> (2013) by Steve McQueen (film)
04 th	<ul style="list-style-type: none"> • BLM, Black Lives Matter# • <i>Dutchman</i> (1964) by LeRoi Jones (play) • Marcus Wicker (poetry) • Individual oral presentations of neo-slavery films • Hand in personal response on an African American text / artwork
05 th	<ul style="list-style-type: none"> • Theory: Slavery, memory, remembrance & its representation (museums, archives, monuments, memorials, etc.) • Lucille Clifton, selection of poems • <i>Between the World and Me</i> (2015) by Ta Neishi Coates (personal narrative-essay, selection of texts)
06 th	<ul style="list-style-type: none"> • Selection of African American visual arts and daily objects • <i>An American Marriage</i> (2018) by Tayari Jones (novel) • Individual oral presentations of an Afro-American artist's work
07 th	<ul style="list-style-type: none"> • Theory: The Jewish-American literary tradition and the Holocaust.

	<ul style="list-style-type: none"> • <i>The Complete Maus</i> (1991) by Art Spiegelman (graphic novel) / <i>Landscapes of Memory. A Holocaust Girlhood Remembered</i> (2003) by Ruth Klüger (memoir) • USHMM, United States Holocaust Memorial Museum. https://www.ushmm.org/ • <i>After Such Knowledge</i> (2004) by Eva Hoffman (personal narrative)
08 th	<ul style="list-style-type: none"> • Theory: The Americanization of the Holocaust: films, monuments, museums, commemoration. • <i>Denial</i> (2016) by Mick Jackson (American-Brit film) • <i>Everything Is Illuminated</i> (2003) by Jonathan Safran Foer (novel) + film version (2006) • Individual oral presentations of Holocaust monuments in the US / Holocaust film
09 th	<ul style="list-style-type: none"> • Theory: Chicanx, Latinx and immigration politics. Terminology. • <i>El Norte</i> (1983) by Gregory Nava (film) <p>Work on this website https://libguides.ollusa.edu/c.php?g=296664&p=1979535</p>
10 th	<ul style="list-style-type: none"> • Theory: Chicana feminisms. • <i>Dolores</i> (2018) by Peter Bratt and Carlos Santana (film) • Discussion of <i>Borderlands/La Frontera</i> (1987) by Gloria Anzaldúa <p>Hand in personal response</p>
11 th	<ul style="list-style-type: none"> • Theory: Chicano art/ivism. A reflection on murals and border art. • Chicano poetry and <i>librotraficantes</i>: Juan Felipe Herrera and Lorna Dee Cervantes. • Chicana muralists: Judithe Hernandez • Selection of poems for class discussion. <p>Hand in personal response</p>
12 th	<ul style="list-style-type: none"> • Conclusions for a multicultural literary canon in the class <p>Oral presentations of a piece of Chicanx art, museum, website, literature, or film</p>

4. METODOLOGÍAS DE ENSEÑANZA-APRENDIZAJE. ACTIVIDADES FORMATIVAS

4.1. Distribución de créditos (especificar en horas)

Número de horas presenciales:	36 hours class lectures, seminars, individual tutoring
Número de horas del trabajo propio del estudiante:	<p>114 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 text/artifact.</p> <p>Team or individual work towards several short class presentations and short response papers on specific course primary sources.</p>
Total horas	150 hours

4.2. Estrategias metodológicas, materiales y recursos didácticos

Theoretical presentations in lectures.	<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>
Seminars: Reading questions and activities on each compulsory artifact/text in the reading list.	<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 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>

	Students are expected to view/examine/read materials thoroughly in advance and to actively and meaningfully participate in classroom discussions and related activities.
Thorough reading/ viewing/ analysis of primary and secondary sources.	Students will be assigned a specific text / film / artifact to lead the discussion (based on the assignments provided) and analysis of that text/artifact in order to develop their competency practice in critical literary/cultural/visual analysis. Also, students will make individual oral presentations to the whole class on texts/artifacts of their choice.
Independent study	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.

Classes will be held online if there is a Covid-19 outbreak in the classroom following the protocol established by the University of Alcalá.

If the Spanish authorities establish a general lockdown due to Covid-19, classes will also be held online until said lockdown is no longer applicable.

5. EVALUACIÓN: Procedimientos, criterios de evaluación y de calificación¹

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

- Written assignments and quizzes 40 % final grade
- Oral presentations 40 % final grade
- Active and meaningful class participation, 20 % final grade

Final evaluation is reserved for students who are unable to attend lessons and are given permission by the academic authority. It will consist of a written and 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 sent via e-mail on the exam day.

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

6. BIBLIOGRAFÍA

Bibliografía Básica

Please, 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.

Doneson, Judith E. (2002) *The Holocaust in American Film*. Syracuse: Syracuse UP.

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.

Rosenfeld, Alvin H. (2011) *The End of the Holocaust*. Bloomington: Indiana UP.

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

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.

Bibliografía Complementaria

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 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.

7. ORGANIZACIÓN DOCENTE ANTE UN ESCENARIO CON RESTRICCIONES DE MOVILIDAD O DE PRESENCIALIDAD

Classes will be held online if there is a Covid-19 outbreak in the classroom following the protocol established by the University of Alcalá.

If the Spanish authorities establish a general lockdown due to Covid-19, classes will also be held online until said lockdown is no longer applicable.