



Guía docente

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Datos Identificativos				2021/22	
Asignatura (*)	Literatura y perspectivas de género en el ámbito anglófono		Código	613505117	
Titulación	Mestrado Universitario en Estudos Ingleses Avanzados e as súas Aplicacións (2019)				
Descritores					
Ciclo	Periodo	Curso	Tipo	Créditos	
Máster Oficial	2º cuatrimestre	Primero	Optativa	3	
Idioma	Inglés				
Modalidad docente	Presencial				
Prerrequisitos					
Departamento	Letras				
Coordinador/a	Frias Rudolphi, Maria	Correo electrónico	maria.frias@udc.es		
Profesorado	Frias Rudolphi, Maria	Correo electrónico	maria.frias@udc.es		
Web	www.imaes.eu/?page_id=31				
Descripción general	<p>Both historically and theoretically African American feminist critics have angrily argued and furiously defended that White feminist thought has little?if any?to do with Black feminist literary criticism. Instead of ?feminism? (meaning Western and white feminism), African American writer Alice Walker has come up with a different (and more inclusive) term: ?womanism?</p> <p>The purpose of this course is to concentrate on and explore Black feminist thought, and to examine representative African American feminist theories to later analyze some works by canonized and emerging new female voices in African/Caribbean/African American literature. Although this is not a course in comparative feminist theories?White vs. Black feminist thought?we will start by reading brief excerpts from specific essays where white feminists break?as Tillie Olsen puts it?white women?s silences. We will basically deal with African and African American women?s silences, and their angry, subversive, and loud voices.</p>				
Plan de contingencia	<p>1. Modificacións nos contidos</p> <p>Se revisarán las lecturas obligatorias pendientes y se hará una selección para eliminar, acortar o sustituir los textos de lectura.</p> <p>2. Metodoloxías</p> <p>*Metodoloxías docentes que se manteñen</p> <p>Discusión dirixida, Análisis fontes documentais, Proba mixta, Proba ensayo. Presentación oral alumnado.</p> <p>*Metodoloxías docentes que se modifican</p> <p>Sesión maxistral: 1. se substituiría por una presentación power point explicativa e informativa. 2. Se substituiría por una charla/coloquio via TEAMS (en caso de que todo el alumnado tuviera acceso al mismo). 3. Se substituiría por material audiovisual a disposición del alumnado (entrevistas con autores, películas, documentales, etc)</p> <p>3. Mecanismos de atención personalizada ao alumnado</p> <p>Vía moodle, correo electrónico, TEAMS, conversación telefónica.</p> <p>4. Modificacións na avaliación</p> <p>Variedad de ejercicios que combinan: análisis de textos; preguntas comparativas sobre temas, discursos narrativos, caracterización, etc. Ejercicios audiovisuales.</p> <p>*Observacións de avaliación:</p> <p>El alumnado recibirá las pruebas, textos, preguntas, etc con suficiente antelación y se fijará una fecha de entrega via e-mail. Se atenderán las revisiones y consultas pertinentes por parte del alumnado.</p> <p>5. Modificacións da bibliografía ou webgrafía</p> <p>La bibligrafía se mantiene.</p> <p>Dependiendo de las pruebas audiovisuales, el alumnado recibirá las oportunas sugerencias en cuanto a webgrafía, etc.</p>				

Competencias del título



Código	Competencias del título
A7	E07 - Capacidad para analizar distintos tipos de discursos y géneros discursivos orales y/o escritos en lengua inglesa.
A9	E09 - Conocimiento de los principios modelos y recursos de investigación literaria/cultural en el ámbito anglófono
A10	E10 - Capacidad de utilizar las técnicas empleadas para el análisis de textos artísticos y culturales en el ámbito anglófono.
A11	E11 - Capacidad para identificar y analizar las características más relevantes de la cultura y de las instituciones del ámbito anglófono a través de diversos tipos de textos pertenecientes a diferentes épocas históricas
A12	E12 - Capacidad para comprender diferentes aproximaciones teóricas y críticas así como su aplicación al análisis de textos literarios y culturales en el ámbito anglófono.
A13	E13 - Conocimiento de las relaciones entre las principales manifestaciones artísticas y literarias en el ámbito anglófono.
B1	CB6 - Poseer y comprender conocimientos que aporten una base u oportunidad de ser originales en el desarrollo y/o aplicación de ideas, a menudo en un contexto de investigación.
B5	CB10 - Que los estudiantes posean las habilidades de aprendizaje que les permitan continuar estudiando de un modo que habrá de ser en gran medida autodirigido o autónomo.
B6	G01 - Capacidad para profundizar en aquellos conceptos, principios, teorías o modelos relacionados con los distintos campos de los Estudios Ingleses, así como para conocer la metodología necesaria para la resolución de problemas propios de dicha área de estudio.
B7	G02 - Capacidad para aplicar los conocimientos adquiridos en el entorno multidisciplinar y multifacético de los Estudios Ingleses
B9	G04 - Capacidad para presentar en público experiencias, ideas o informes, así como emitir juicios en función de criterios, de normas externas o de reflexiones personales para lo que será necesario alcanzar un dominio suficiente del lenguaje académico y científico tanto en su vertiente escrita como oral.
B10	G05 - Habilidades para investigar y manejar nuevos conocimientos e información en el contexto de los Estudios Ingleses.
B11	G06 - Capacidad para adquirir un espíritu crítico que lleve a los estudiantes a considerar la pertinencia de las investigaciones existentes en las áreas de estudio que conforman los Estudios Ingleses, así como de las suyas propias.
B14	G09 - Capacidad para realizar trabajos de investigación de carácter académico en los distintos ámbitos de los Estudios Ingleses.
B15	G10 - Capacidad para presentar y defender un trabajo de investigación utilizando la terminología y los recursos adecuados y apropiados dentro del campo objeto de estudio.

Resultados de aprendizaje			
Resultados de aprendizaje		Competencias del título	
Students will learn about the literary discourse of critical scholars and writers of the African Diaspora.		AI7	BI1
Students will learn about the diversity and complexity of the different multi-ethnic cultures these writers of African descent belong to (or reject).		AI9	BI5
Students will take advantage of the criticism and theory available on the subject (Black Feminist Thought) and will be encouraged to compare and contrast it with Western feminists schools and/or approaches.		AI10	BI6
After the reading and analysis of criticism, fiction and/or autobiographies on the various ways women of African descent have historically perceived them (or being perceived by others), students might better understand the social and political struggles that are still going on (and failing) worldwide to defend that the lives of black girls and women do matter.		AI11	BI7
By reading both works of fiction and theory written by writers of the African Diaspora, students will get access to first-hand information about the reality of the so-called Other.		AI12	BI9
By reading writers of African descent who belong in the Diaspora, students will get a better grasp of women (together with men and children) as migrating subjects AND objects. This knowledge will allow them to look at current migration stories and policies all around the world (but, this time, the so-called Middle Passage finds an echo in the Mediterranean Sea).		AI13	BI10
			BI11
			BI14
			BI15

Contenidos	
Tema	Subtema



<p>1.- INTRODUCTION TO BLACK FEMINIST THOUGHTS.</p> <p>In this first section we provide an Introduction to the Course.</p> <p>Why Black Feminist Thought?</p> <p>In which ways is it ideologically different from Western feminisms?</p> <p>When do we hear the first (black) feminist voices?</p> <p>What kind of message do they send?</p> <p>Are there any differences and/or similarities?</p> <p>Is there an &quot;informed&quot; audience?</p>	<p>1.1. Pioneer Feminists (Sojourner Truth and Maria Stewart)</p> <p>1.2. Western Feminist Voices (Woolf, Olsen, Friedan, Eagleton).</p> <p>1.3. Examples of Black Women's resistance/rejection of the term &quot;feminist.&quot;</p>
2.- BLACK FEMINIST SISTERHOOD AND WOMANISM.	<p>2.1. Civil Rights Movement and Black Women's marginal position.</p> <p>2.2. Mixed Relations.</p> <p>2.3 Crossing the (color) line.</p>
3.- BLACK BLUES WOMEN AND FEMINISMS	3.1. Black Feminists from Margins to Center.
4.- SEXUAL OPTIONS and BLACK HOMOPHOBIA.	<p>4.1. LGBTI Discourses.</p> <p>4.2. African American Lesbians, Gays, and Transexuals in Literature, Media and Film.</p>
5.- AFROPOLITANS AND FEMINISMS IN THE DIASPORA.	<p>5.1. New Cosmopolitan Voices.</p> <p>5.2. Modernity versus Tradition.</p> <p>5.3. Women/Mothers as Victims and Victimizeres.</p>

Planificación				
Metodologías / pruebas	Competencias	Horas presenciales	Horas no presenciales / trabajo autónomo	Horas totales
Lecturas	A9 A11 B6 B7 B9 B10 B11	10	29	39
Presentación oral	A9 B6 B9 B10	1	10	11
Sesión magistral	A9 A11 B6 B7	7	0	7
Trabajos tutelados	A9 A11 B7 B9 B10	1	12	13
Atención personalizada		5	0	5
(*)Los datos que aparecen en la tabla de planificación són de carácter orientativo, considerando la heterogeneidad de los alumnos				

Metodologías	
Metodologías	Descripción
Lecturas	<p>Students are expected to read assigned required readings BEFORE class starts.</p> <p>Students are also expected to read the feminist criticism and theory material thoroughly, and to participate freely and regularly in classroom discussions.</p> <p>Students are provided with two different types of readings:</p> <p>1) Required readings: Here we include different genres (from short stories to poems or essays and novels) by representative writers of the African Diaspora.</p> <p>2) Critical readings: Here we include a number of scholarly articles and essays written by outstanding critics on the field of Feminisms, Black Feminist Thought, or Feminisms of the African Diaspora.</p>
Presentación oral	<p>ALL students are expected to prepare a class presentation (15 to 20 minutes max.) on one or more critical articles included in the Syllabus.</p> <p>They will have to summarize main relevant ideas and provide examples and quotations from article.</p> <p>They will have to evaluate that reading and present their own critical opinions (pros and cons).</p> <p>They will point at a particular required reading/author that can be read in view of the article/s chosen.</p> <p>Students should come prepare with comments and or questions for their class-mates.</p> <p>This is a power-point presentation. Students should include audio-visual material related to the topic (an interview with author, if available; a documentary; illustrations, and the like).</p>



Sesión magistral	<p>This teaching method is practice-oriented, and it puts the emphasis on how to learn.</p> <p>The lecture (practice-oriented) goes two ways. Basically, it should work more as a dialogue (between lecturer and students) than a monologue. Lecture, thus, should help to start different dialogues.</p> <p>Students are introduced to the socio-historical context of Africans in the Diaspora and to key concepts in Black Feminist criticism and theory.</p> <p>For each particular writer included in the required reading list, students will get familiar with general information about the author and her/his time. Information on critical reception, controversial readings, and new approaches will be provided.</p> <p>This introductory &quot;lectures&quot; will be followed by a discussion (where students are the protagonists), as well as by a session on comments and questions.</p> <p>If possible, we might have a guest who would complement our goals.</p>
Trabajos tutelados	<p>ALL students are expected to write an original comparative essay with a critical framework that highlights a Black Feminist approach. Students can, of course, compare and contrast different critical theories (Western Feminisms versus Black Feminisms) within the paper.</p> <p>For this comparative essay students can choose to compare a text from the required readings list with a film or a documentary since students will be provided with a list of &quot;ALTERNATIVE MATERIAL&quot; that includes both fiction and audio visual material (films, documentaries, speeches, etc).</p>

Atención personalizada	
Metodologías	Descripción
<p>Presentación oral</p> <p>Trabajos tutelados</p>	<p>ORAL PRESENTATION.</p> <p>Before students choose topic for his/her oral presentation they should contact me to discuss different possibilities and approaches.</p> <p>Teacher will provide students with the necessary information to organize and prepare for their class presentation (number of slides, selection of quotations, choice of audio-visual material, etc).</p> <p>Students should contact instructor in case they might need any extra advice.</p> <p>Instructor should approve oral presentation once the work is done.</p> <p>After class presentation and discussion are over, instructor will meet with the student to comment on the student's strengths and overall performance.</p> <p>COMPARATIVE ESSAYS</p> <p>Students should inform instructor choice of topic, authors, texts chosen and critical approach for the comparative essay.</p> <p>There will be a tutorial to make it clear basic needs as far as form and content are concerned.</p> <p>Instructor would suggest relevant theory to be used by student and recommend revisions of first draft.</p> <p>Students should have the approval of instructor to start working on comparative essay.</p> <p>Instructor and students will meet periodically when and if necessary for tutorials.</p>

Evaluación			
Metodologías	Competencias	Descripción	Calificación
Lecturas	A9 A11 B6 B7 B9 B10 B11	<p>Since students are expected to read assigned required readings BEFORE class, we will start by commenting on specific assigned text.</p> <p>Students should come prepared to class with comments and or questions on the specific text.</p> <p>Students's own voice, originality, creativity and challenging readings would be taken into account</p>	15



Presentación oral	A9 B6 B9 B10	<p>For class presentation, students should provide a close reading as well as an indepth analysis of one or two theory essays (included in the bibliography list).</p> <p>The purpose is for each student to critically introduce one/two particular articles/essays to the rest of the class, and engage in a dialogue with the other students.</p> <p>This is a power point presentation.</p> <p>Students are encouraged to include audio-visual material such as documentaries, video clips or film trailers.</p> <p>Students should highlight most interesting/innovative /controversial/ difficult points and provide quotations from the article.</p> <p>They should come prepare to ask questions to the audience and respond accordingly.</p>	30
Trabajos tutelados	A9 A11 B7 B9 B10	<p>ALL students should write a comparative essay and provide a Black Feminist/s reading.</p> <p>Texts for comparaisn should be chosen from the Required List readings.</p> <p>Students are encouraged to use the theoretical articles included in bibliography as well as any other material.</p>	50
Sesión magistral	A9 A11 B6 B7	<p>The lectures that introduce each particular section on black feminist thoughts and black feminist writers/orators matter.</p> <p>Students are expected to use some of that general or more specific information on the subject when working on their class presentations and/or comparative essays.</p> <p>As it could not be otherwise, the general content of the lectures dialogue with the more specific information students learn about (contradictory/controversial) critical approaches and their authors.</p> <p>Introductory lectures are, thus, part and parcel of the whole course.</p>	5

Observaciones evaluación



EXEMPTION. Given that this degree programme is part distance learning, part actual attendance, students are required to attend the compulsory sessions, unless they have applied for exemption within the time period specified by the Academic Commission of the degree, and this exemption has been granted. This exemption will be valid provided students comply with the rules on attendance in force in the three universities participating in the programme, and provided they comply with the assessment systems that are specified in the teaching guides for each module. Students should be aware, however, that not attending two or more classroom sessions may affect their final grades. Students who have been granted exemption, as specified in the university regulations, will be assessed according to the criteria applied to the July opportunity. Students who do not submit a supervised project, or who fail to submit at least 50% of the other tasks for assessment, will be graded as absent from assessment (NO: no presentado). Students who do not pass in the first opportunity will be able to re-sit in July, when they will be required to demonstrate that they have acquired the skills for each module via two types of assessment: a supervised project with the same percentage value and characteristics as in the first opportunity, plus the exercises agreed upon with the lecturer(s) as a substitute for the other activities of the module. Students with special needs should contact lecturer. For more information they can also contact ADI office (Ext. 5622) or adi@udc.es.

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Básica

- Wawrzinek, Jennifer (2011). *Negotiating Afropolitanism*. New York: Rodopi
 - Bobo, Jacqueline (2001). *Black Feminist Cultural Criticism*. Blackwell
 - Christian, Barbara (1980). *Black Women Novelists: The Development of a Tradition*. Praeger
 - Braxton, Joanne (1989). *Black Women in the Whirlwind*. Rutgers
 - Christian, Barbara (2007). *New Black Feminist Criticism*. University of Illinois
 - Hill Collins, Patricia (1991). *Black Feminist Thought*. Rutgers
 - Hill Collins, Patricia (2005). *Black Sexual Politics: African Americans, Gender, and the New Racism*. Routledge
 - Hill Collins, Patricia (2012). *On Intellectual Activism*. Temple University P
 - Mohanty, Chandra Talpade (2003). *Feminism without Borders: Decolonizing Theory*. Duke University
 - hooks, bell (1999). *Ain't I a Woman? Black Women and Feminism*. South End P.
 - hooks, bell (1999). *Feminist Theory: From Margin to Center*. London: Pluto
 - Lorde, Audre (2007). *Sister Outsider: Essays and Speeches*. Crossing Press
 - Smith, Barbara (1983). *Home Girls: A Black Feminist Anthology*. Kitchen Table
 - Adichie, Chimamanda Ngozi (2014). *We Should All Be Feminists*. HarperCollins
- THEORY AND CRITICISM This is a basic bibliography as far as theory and criticism is concerned. These are relevant texts by canonized critics and scholars in the specific field of Black Feminist Thought or Cultural Studies or Literatures of the African Diaspora. In the long run, these readings are a must for any student interested in and eager to be familiarized with the topic of Black Feminist Thought. There is a diversity of voices, but they are many more who could be included in this list. It is up to the students to go ahead and get involved in a more indepth research. For practical reasons and due to the (short) length of this course, your lecturer will provide students with a Course Pack that include a selection of readings from most of the critical texts mentioned above. This Course Pack will be available both in Reprografía and, whenever possible in your Moodle set (PDF format). It is from these selection of critical and theoretical articles that students will prepare for their class presentation. Students are also encouraged to use some of these sources, among others, when preparing to write their Comparative Essay.
- GENERAL BIBLIOGRAPHY BLACK FEMINIST THOUGHT
- Bobo, Jacqueline (ed). *Black Feminist Cultural Criticism*. [L2A-1076] Braxton, Joanne (ed). *Wild Women in the Whirlwind: Afro-American Culture and the Contemporary Literary Renaissance*. [L2-1584] Christian, Barbara. *Black Women's Novelists: The Development of a Tradition (1892-1976)*. [Filoloxía Bib Rec L2-1613]---. *New Black Feminist Criticism 1985-2000* [Fil Bib Rec L2-3478] Collins, Patricia Hill. *Black Feminist Thought (1991)* [Socioloxía DSOC 7854] Davis, Angela. *Women, Race, and Class*. New York: Vintage, 1981. Hill Collins, Patricia. *Black Feminist Thought: Knowledge, Consciousness, and the Politics of Empowerment*. New York: Routledge, 1990.---. *Black Sexual Politics*. [L2A-802]---. *On Intellectual Activism* [CC Educación P2-1501] hooks, bell. *Ain't I a Woman?: Black Women and Feminism*. [CC Edu S1-5175] *Black Looks Race and Representation*. Boston: South End P, 1992. [L2A 429]---. *Feminist Theory. From Margin to Center*. London: Pluto P, 2000. [L2A 474]---. *Talking Back: Thinking Feminist, Thinking Black*. [Socioloxía S7-B-11] Hull, Gloria T., Patricia Bell Scott, and Barbara Smith (eds). *All the Women Are White, All the Blacks Are Men, But Some of Us Are Brave*. New York: The Feminist P, 1982. James, Joy and T. Denean Sharpley-Whiting. *The Black Feminist Reader*. Oxford: Blackwell, 2000. Lorde, Audre. *Sister Outsider: Essays and Speeches*. Mohanty, Chandra Talpade. *Feminism Without Borders: Decolonizing Theory, Practising Solidarity (2003)* [HF-1498] Schockley, Ann Allen. *Loving Her (1997)* [L2t-SHOCKLEY-lov]---. *The Black Lesbian in American Literature: An Overview?* in *Home Girls*. Ed. Barbara Smith [83-93] Smith, Barbara (ed). *All the Women Are White, All the Blacks Are Men, But Some Of Us Are Brave*. [L2A-105]---. *Home Girls. A Black Feminist Anthology*. New York: Kitchen Table P, 1983. [Socioloxía S7-B-1] Smith, Valerie. *Not Just Race, Not Just Gender (Black Feminist Reader)*. [FILDEP- 19577] 6.- GENERAL BIBLIOGRAPHY BLACK FEMINIST THOUGHT
- Bobo, Jacqueline (ed). *Black Feminist Cultural Criticism*. [L2A-1076] Braxton, Joanne (ed). *Wild Women in the Whirlwind: Afro-American Culture and the Contemporary Literary Renaissance*. [L2-1584] Christian, Barbara. *Black Women's Novelists: The Development of a Tradition (1892-1976)*. [Filoloxía Bib Rec L2-1613]---. *New Black Feminist Criticism 1985-2000* [Fil Bib Rec L2-3478] Collins, Patricia Hill. *Black Feminist Thought (1991)* [Socioloxía DSOC 7854] Davis, Angela. *Women, Race, and Class*. New York: Vintage, 1981. Hill Collins, Patricia. *Black Feminist Thought: Knowledge, Consciousness, and the Politics of Empowerment*. New York: Routledge, 1990.---. *Black Sexual Politics*. [L2A-802]---. *On Intellectual Activism* [CC Educación P2-1501] hooks, bell. *Ain't I a Woman?: Black Women and Feminism*. [CC Edu S1-5175] *Black Looks Race and Representation*. Boston: South End P, 1992.



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Complementária	<ul style="list-style-type: none"> - (). . - Phillis Wheatley (1773). On Being Brought from Africa to America (poem). - Sojourner Truth (1845). Ain't I a Woman? (Speech). - Maria Stewart (1832). Why Sit Ye Here and Die? (essay). - Alice Walker (1976). Advancing Luna and Ida B. Wells (short story). New York: Anchor - Toni Cade Bambara (1990). Witchbird (short story). New York: Anchor - Paule Marshall (1990). Reena (short story). New York: Anchor - Z.Z. Parker (2003). Drinking Coffee Elsewhere (short story) . New York: Riverhead - Taiye Selasi (2011). The Sex Lives of African Girls (short story). GRANTA 2011 - Toni Morrison (1983). Recitatif (short story). - Edwidge Danticat (2015). Breath, Eyes, Memory (novel). London: Soho <p>This is a list of Required Readings (tentative).
For practical reasons, we just concentrate on short pieces: Speeches, poems, essays or short stories. However, we highly recommend the students to start reading Danticat's novel Breath, Eyes, Memory before the course starts. These fiction and non-fiction readings are discussed in class in view of Black Feminists scholars and theories (as well as Western key names, such as Woolf, Olsen, Eagleton, to name just a few).
Students should read critically, analyze these texts and come up with their own suggestions and conclusions (if any).
Students should do the readings BEFORE they come to class and come prepared with comments and/or questions.
For their Comparative Essay, students should choose among the writers included in this list.
Since some of the texts are difficult to find, students will find copies in their Moodle set (PDF format).
Once the students have chosen texts, authors and topic for Comparative Essay, I would recommend them to start doing extra research as soon as possible. This is a list of Required Readings (tentative). For practical reasons, we just concentrate on short pieces: Speeches, poems, essays or short stories. However, we highly recommend the students to start reading Danticat's novel Breath, Eyes, Memory before the course starts. These fiction and non-fiction readings are discussed in class in view of Black Feminists scholars and theories (as well as Western key names, such as Woolf, Olsen, Eagleton, to name just a few). Students should read critically, analyze these texts and come up with their own suggestions and conclusions (if any). Students should do the readings BEFORE they come to class and come prepared with comments and/or questions. For their Comparative Essay, students should choose among the writers included in this list. Since some of the texts are difficult to find, students will find copies in their Moodle set (PDF format). Once the students have chosen texts, authors and topic for Comparative Essay, I would recommend them to start doing extra research as soon as possible.</p>
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Recomendaciones

Asignaturas que se recomienda haber cursado previamente

Modelos de interpretación literario-cultural nos países de fala inglesa /613505008

Literatura e diversidade cultural no ámbito anglófono /613505015

Asignaturas que se recomienda cursar simultáneamente

Modelos de interpretación literario-cultural nos países de fala inglesa /613505008

Asignaturas que continúan el temario

Otros comentarios

(*) La Guía Docente es el documento donde se visualiza la propuesta académica de la UDC. Este documento es público y no se puede modificar, salvo cosas excepcionales bajo la revisión del órgano competente de acuerdo a la normativa vigente que establece el proceso de elaboración de guías