UNIVERSIDADE DA CORUÑA

Teaching Guide				
Identifying Data				2021/22
Subject (*)	Literature and Gender Perspectives in the Anglophone World		Code	613505117
Study programme	Mestrado Universitario en Estudos Ingleses Avanzados e as súas Aplicacións (2019)			
Descriptors				
Cycle	Period	Year	Type	Credits
Official Master's Degree	2nd four-month period	First	Optional	3
Language	English			
Teaching method	Face-to-face			
Prerequisites				
Department	Letras			
Coordinador	Frias Rudolphi, Maria	E-mail	maria.frias@udc.es	
Lecturers	Frias Rudolphi, Maria	E-mail	maria.frias@udc.es	
Web	www.imaes.eu/?page_id=31			
General description	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? 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.			
Contingency plan	1. Modificacións nos contidos Se revisarán las lecturas obligatorias pendientes y se hará una selección para eliminar, acortar o sustituir los textos de lectura. 2. Metodoloxías *Metodoloxías docentes que se manteñen Discusión dirixida, Análisis fontes documentais, Proba mixta, Proba ensayo. Presentación oral alumnado. *Metodoloxías docentes que se modifican Sesión maxistral: 1. se sustituiría por una presentación power point explicativa e informativa. 2. Se sustituiría por una charla/coloquio via TEAMS (en caso de que todo el alumnado tuviera acceso al mismo). 3. Se sustituiría por material audiovisual a disposición del alumnado (entrevistas con autores, películas, documentales, etc) 3. Mecanismos de atención personalizada ao alumnado Vía moodle, correo electrónico, TEAMS, conversación telefónica. 4. Modificacións na avaliación Variedad de ejercicios que combinan: análisis de textos; preguntas comparativas sobre temas, discursos narrativos, caracterización, etc. Ejercicios audiovisulales. *Observacións de avaliación: 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 pertinentenes por parte del alumnado. 5. Modificacións da bibliografía ou webgrafía La bibligrafía se mantiene. Dependiendo de las pruebas audiovisuales, el alumnado recibirá las oportunas sugerencias en cuanto a webgrafía, etc.			

Study programme competences

Code	Study programme competences
A7	E07 ? Ability to analyse different types of discourse and discursive genres, both oral and written, in the English language
A9	E09 ? Familiarity with the main models and resources in literary/cultural research in the English-speaking domain.
A10	E10 ?Ability to use appropriate techniques for the analysis of artistic and cultural texts in the English-speaking domain.
A11	E11 ? Ability to identify and analyse the most relevant characteristics of culture and institutions in the English-speaking world through the study of different types of texts belonging to different historical periods.
A12	E12 ? Understanding of different theoretical and critical approaches, as well as their application to the analysis of literary and cultural texts in the English-speaking domain.
A13	E13 ? Familiarity with the relationship between the main artistic and literary manifestations in the English-speaking domain.
B1	CB6 ? Students should have the knowledge and understanding necessary to provide a basis or opportunity for originality in the development and/or application of ideas, often in a research context.
B5	CB10 ? Students should have the necessary learning skills to allow them to continue studying in a largely autonomous manner.
B6	G01 ?The capacity to delve into those concepts, principles, theories or models related with the different fields of English Studies is a necessary skill, as is the ability to solve specific problems in a particular field of study via appropriate methodology.
B7	G02 ? Students must be capable of applying the knowledge acquired in the multidisciplinary and multifaceted area of English Studies
B9	G04 ? Students must be able to publicly present their ideas, reports or experiences, as well as give informed opinions based on criteria, external norms or personal reflection. All of this implies having sufficient command of both oral and written academic and scientific language
B10	G05 ? Skills related to research and the handling of new knowledge and information in the context of English Studies are to be acquired by students
B11	G06 ? Students should be able to develop a critical sense in order to assess the relevance of both existing research in the fields of English Studies, and their own research.
B14	G09 ? Students are expected to be able to carry out research projects of an academic nature in the different fields of English Studies
B15	G10 ? The ability to present and defend a research project using adequate terminology and resources appropriate to the field of study is a skill which should be acquired.

Learning outcomes			
Learning outcomes	Study programme competences		
Students wil learn about the literary discourse of critical scholars and writers of the African Diaspora. Students will learn about the diversity and complexity of the different multi-ethnic cultures these writers of African descent belong to (or reject). 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. 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. 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. 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.	AR7 AR9 AR10 AR11 AR12 AR13	BR1 BR5 BR6 BR7 BR9 BR10 BR11 BR14 BR15	

Contents	
Topic	Sub-topic

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

Planning				
Methodologies / tests	Competencies	Ordinary class hours	Student?s personal work hours	Total hours
Workbook	A9 A11 B6 B7 B9 B10 B11	10	29	39
Oral presentation	A9 B6 B9 B10	1	10	11
Guest lecture / keynote speech	A9 A11 B6 B7	7	0	7
Supervised projects	A9 A11 B7 B9 B10	1	12	13
Personalized attention		5	0	5
(*)The information in the planning table is for guidance only and does not take into account the heterogeneity of the students.				

Methodologies	
Methodologies	Description
Workbook	Students are expected to read assigned required readings BEFORE class starts. Students are also expected to read the feminist criticism and theory material thoroughly, and to participate freely and regularly in classroom discussions. Students are provided with two different types of readings: 1) Reguired readings: Here we include different genres (from short stories to poems or essays and novels) by representative writers of the African Diaspora. 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.

Oral presentation	ALL students are expected to prepare a class presentation (15 to 20 minutes max.) on one or more critical articles included in the Syllabus. They will have to summarize main relevant ideas and provide examples and quotations from article. They will have to evaluate that reading and present their own critical opinions (pros and cons). They will point at a particular required reading/author that can be read in view of the article/s chosen. Students should come prepare with comments and or questions for their class-mates. 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).
Guest lecture / keynote speech	This teaching method is practice-oriented, and it puts the emphasis on how to learn. 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. Students are introduced to the socio-historical context of Africans in the Diaspora and to key concepts in Black Feminist criticism and theory. For each particular writer included in the required reading list, students wil get familiar with general information about the author and her/his time. Information on critical reception, controversial readings, and new approaches will be provided. This introductory "lectures" will be followed by a discussion (where students are the protagonists), as well as by a sesion on comments and questions. If possible, we might have a guest who would complement our goals.
Supervised projects	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. 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 litst of "ALTERNATIVE MATERIAL" that includes both fiction and audio visual material (films, documentaries, speeches, etc).

Personalized attention	
Methodologies	**Description**
Oral presentation Supervised projects	ORAL PRESENTATION. Before students choose topic for his/her oral presentation they should contact me to discuss different possibilities and approaches. 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). Students should contact instructor in case they might need any extra advice. Instructor should approve oral presentation once the work is done. After class presentation and discussion are over, instructor will meet with the student to comment on the student's strenghts and overall performance. COMPARATIVE ESSAYS Students should inform instructor choice of topic, authors, texts chosen and critical approach for the comparative essay. There will be a tutorial to make it clear basic needs as far as form and content are concerned. Instructor would suggest relevant theory to be used by student and recommend revisions of first draft. Students should have tha approval of instructor to start working on comparative essay. Instructor and students will meet periodically when and if necessary for tutorials.

Assessment			
Methodologies	**Competencies**	**Description**	**Qualification**

Workbook	A9 A11 B6 B7 B9 B10 B11	Since students are expected to read assigned required readings BEFORE class, we will start by commenting on specific assigned text. Students should come prepared to class with comments and or questions on the specific text. Students's own voice, originality, creativity and challenging readings would be taken into account	15
Oral presentation	A9 B6 B9 B10	For class presentation, students should provide a close reading as well as an indepth analysis of one or two theory essays (included in the bibliiography list). 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. This is a power point presentation. Students are encouraged to include audio-visual material such as documentaries, video clips or film trailers. Students should highlight most interesting/innovative /controversial/ difficult points and provide quotations from the article. They should come prepare to ask questions to the audience and respond accordingly.	30
Supervised projects	A9 A11 B7 B9 B10	ALL students should write a comparative essay and provide a Black Feminist/s reading. Texts for comparaison should be chosen from the Required List readings. Students are encouraged to use the theoretical articles included in bibliography as well as any other material.	50
Guest lecture / keynote speech	A9 A11 B6 B7	The lectures that introduce each particular section on black feminist thoughts and black feminist writers/orators matter. 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. 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. Introductory lectures are, thus, part and parcel of the whole course.	5

Assessment comments

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 exeption 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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Sources of information

Basic	- 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 THOUGTHBobo, Jacqueline (ed). Black Feminist Cultural Criticism.[L2A-1076]Braxton, Joanne (ed). Wild Women in the Whirlwind: Afra-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. NewYork: 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-1498Schockley, 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 THOUGTHBobo, Jacqueline (ed). Black Feminist Cultural Criticism.[L2A-1076]Braxton, Joanne (ed). Wild Women in the Whirlwind: Afra-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. NewYork: 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-1498Schockley, 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]WESTERN FEMINISMSBraidotti, Rosi. Sujetos Nómadas: Corporización y diferencia sexual en la Teoría Feminista Contemporánea (2000)[Dereito ? 340.1-3752/6--- Nomadic Subjects. [CC Edu S1-4848]The Cambridge Companion to Feminist Literary Theory [L1- 2598]Friedan, Betty. The Feminine Mystique (1997) [L2A-129]Eagleton, Mary. Feminist Literary Theory. Oxford: Blackwell, 1986.Gilbert and Gubar (eds). The Madwoman in the Attic [after thirty years] (2009). [L2-4486]---, Feminist Literary Theory and Criticism. A Norton Reader.[L2t-feminist]Kaplan, Carla. The Erotics of Talk. Women?s Writing and Feminist Paradigms. New York: Oxford University P, 1996. [L2 ? 1754] Showalter, Elaine. The New Feminist Criticism. New York: Pantheon Books, 1985. [L2-1241a]Spelman, Elizabeth V. Inessential Woman. Problems of Exclusion in Feminist Thought. Boston: Beacon P, 1988.WHITE / WESTERN FEMINIST CRITICISM/REQUIRED READINGS [Excerpts]: Mary Eagleton?s Feminist Literary Theory (1986)?Women and Literary Production? (40-46).?Gender and Genre. (Introd: Women and the Novel)? (88-92).Ellman, Mary. ?Thinking About Women? (86-87).Gilbert, Sandra M. and Susan Gubar. ?The Madwoman in the Attic? (63-70).Lovell, Terry. ?Writing Like a Woman: A Question of Politics? (83-85).Moers, Ellen. ?Literary Women? (8-11).Olsen, Tillie. ?Silences? (53-57).Ozick, Cynthia. ?Women and Creativity: The Demise of the Dancing Dog? (85-86).Smith, Barbara. ?Toward a Black Feminist Criticism? (77-82). Woolf, Virginia. ?A Room of One?s Own? (7-8).---. ?A Room of One?s Own? (47-51).----. ?Professions for Women? (51-53).Carla Kaplan?s The Erotics of Talk (1996). [OPTIONAL]? ?Somebody I Can Talk to?: Teaching Feminism Through The Color Purple? (123-138).? ?That Oldest Human Longing?: The Erotics of Talk in Their Eyes Were Watching God? (99-122).Joy James? The Black Feminist Reader (2000).?Combahee River Collective. A Black Feminist Statement? (261-170).Awkward, Michael. ?A Black Man?s Place in Black Feminist Criticism? (88-108).Patricia Hill-Collins?s Black Feminist Thought (1990).?Defining Black Feminist Thought? (9-39).?Toward an Afrocentric Feminist Epistemology? (201-219). ?Black Women: Shaping Feminist Theory? (1-17).?Feminism: A Movement to End Sexist Oppression? (18-33).?The Significance of Feminist Movement? (34-42).bell hooks?s Black Looks, Race and Representation (1992).?Reconstructing Black Masculinity? (87-113). Angela Davis?s Women, Race, and Class (1981).?Class and Race in the Early Women?s Rights Campaign? (46-69).Gloria T. Hull et als?s All the Women Are White. . . (1982)Wallace, Michele. ?A Black Feminist?s Search for Sisterhood? (5-12).Elaine Showalter?s The New Feminist Criticism (1985).Zimmerman, Bonnie. ?What Has Never Been. An Overview of Lesbian Feminist Literary Criticism? (200-224).Elizabeth Spelman?s Inessential Woman. . .(1988)?Gender and Race: The Ampersand Problem in Feminist Thought? (114-142).Barbara Smith?s Home Girls. . . (1983)

Complementary	- (). . - 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 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, analize 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, analize 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.

Recommendations
Subjects that it is recommended to have taken before
Models of Literary and Cultural interpretation in English-Speaking Countries/613505008 Literature and Cultural Diversity in the Anglophone World/613505015
Subjects that are recommended to be taken simultaneously
Models of Literary and Cultural interpretation in English-Speaking Countries/613505008
Subjects that continue the syllabus
Other comments

(*)The teaching guide is the document in which the URV publishes the information about all its courses. It is a public document and cannot be modified. Only in exceptional cases can it be revised by the competent agent or duly revised so that it is in line with current legislation.