

Making Face Soul Haciendo Caras Creative And Critical Perspectives By Feminists Of Color Gloria E Anzaldua

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The Racial Crisis in American Higher Education Penn State Press

Pursuing Intersectionality, Unsettling Dominant Imaginaries offers a sustained, interdisciplinary exploration of intersectional ideas, histories, and practices that no other text does. Deftly synthesizing much of the existing literatures on intersectionality, one of the most significant theoretical and political precepts of our time, May invites us to confront a disconcerting problem: though intersectionality is widely known, acclaimed, and applied, it is often construed in ways that depoliticize, undercut, or even violate its most basic premises. May cogently demonstrates how intersectionality has been repeatedly resisted, misunderstood, and misapplied: provocatively, she shows the degree to which intersectionality is often undone or undermined by supporters and critics alike. A clarion call to engage intersectionality's radical ideas, histories, and justice orientations more meaningfully, Pursuing Intersectionality answers the basic questions surrounding intersectionality, attends to its historical roots in Black feminist theory and politics, and offers insights and strategies from across the disciplines for bracketing dominant logics and for orienting toward intersectional dispositions and practices.

International Theory Springer

Literary Nonfiction. Fiction. Latino/Latina Studies. African American Studies. Asian American Studies. Native American Studies. A bold collection of creative pieces and theoretical essays by women of color. New thought and new dialogue: a book that will teach in the most multiple sense of that word: a book that will be of lasting value to many diverse communities of women as well as to students from those communities. The authors explore a full spectrum of present concerns in over seventy pieces that vary from writing by new talents to published pieces by Audre Lorde, Joy Harjo, Norma Alarcón and Trinh T. Minh-ha. "At one level or another, all the work in the collection seeks to find ways to understand and articulate our multiple identities and senses of place.... MAKING FACE/MAKING SOUL is an exciting collection of dynamic, important writings that all women of color and white feminists will learn from, enjoy, and return to again and again and again."--Sojourner "...the pieces are stunning in what they risk and reveal..."--The San Francisco Chronicle

Making Face, Making Soul State University of New York Press

"Queer theory," asserts Linda Garber, "alternately buries and vilifies lesbian feminism, missing its valuable insights and ignoring its rich contributions." Rejecting the either/or choice between lesbianism and queer theory, she favors an inclusive approach that defies current factionalism. In an eloquent challenge to the privileging of queer theory in the academy, Garber calls for recognition of the historical—and intellectually significant—role of lesbian poets as theorists of lesbian identity and activism. The connections, Garber shows, are most clearly seen when looking at the pivotal work of working-class lesbians/lesbians of color whose articulations of multiple, simultaneous identity positions and activist politics both belong to lesbian feminism and presage queer theory. Identity Poetics includes a critical overview of recent historical writing about the women's and lesbian-feminist movements of the 1970s; discussions of the works of Judy Grahn, Pat Parker, Audre Lorde, Adrienne Rich, and Gloria Anzaldúa; and, finally, a chapter on the rise and hegemony of queer theory within lesbigay studies.

Women, America, and Movement Oxford University Press, USA

By engaging current approaches to the genre, Autobiographical Inscriptions breaks new ground in the field of autobiography studies. The book is centered in a discussion of the ways that innovations of form and structure contain and bolster arguments for personhood articulated by Harriet Jacobs, Zora Neale Hurston, Hisaye Yamamoto, Maxine Hong Kingston, Leslie Marmon Silko, Adrienne Kennedy, and Cecile Pineda. Organized thematically, with each chapter focusing on central questions of form, this work pairs canonized texts with less well-known works, reading autobiographical works across cultural contexts, historical periods, and artistic media, and illustrating the stunning range of formal strategies available to and adopted by the American woman writer of color.

EntreMundos/AmongWorlds BRILL

Two-Faced Racism examines and explains the racial attitudes and behaviours exhibited by whites in private settings. While there are many books that deal with public attitudes, behaviours, and incidences concerning race and racism (frontstage), there are few studies on the attitudes whites display among friends, family, and other whites in private settings (backstage). The core of this book draws upon 626 journals of racial events kept by white college students at twenty-eight colleges in the United States. The book seeks to comprehend how whites think in racial terms by analyzing their reported racial events.

Identity Poetics Duke University Press

In this lively, thought-provoking study, AnaLouise Keating writes in the traditions of radical U.S. women-of-color feminist/womanist thought and queer studies, inviting us to transform how we think about identity, difference, social justice and social change, metaphysics, reading, and teaching. Through detailed investigations of women of color theories and writings, indigenous thought, and her own personal and pedagogical experiences, Keating develops transformative modes of engagement that move through oppositional approaches to embrace interconnectivity as a framework for identity formation, theorizing, social change, and the possibility of planetary citizenship. Speaking to many dimensions of contemporary scholarship, activism, and social justice work, Transformation Now! calls for and enacts innovative,

radically inclusionary ways of reading, teaching, and communicating.

Interviews/Entrevistas Routledge

Explores the theme of aesthetic agency and its potential for social and political progress.

Anna Julia Cooper, Visionary Black Feminist State University of New York Press

Acts of remembering offer a path to decolonization for Indigenous peoples forcibly dislocated from their culture, knowledge, and land. Susy J. Zepeda highlights the often overlooked yet intertwined legacies of Chicana feminisms and queer decolonial theory through the work of select queer Indígena cultural producers and thinkers. By tracing the ancestries and silences of gender-nonconforming people of color, she addresses colonial forms of epistemic violence and methods of transformation, in particular spirit research. Zepeda also uses archival materials, raised ceremonial altars, and analysis of decolonial artwork in conjunction with oral histories to explore the matriarchal roots of Chicana/x and Latina/x feminisms. As she shows, these feminisms are forms of knowledge that people can remember through Indigenous-centered visual narratives, cultural wisdom, and spirit practices. A fascinating exploration of hidden Indígena histories and silences, Queering Mesoamerican Diasporas blends scholarship with spirit practices to reimagine the root work, dis/connection to land, and the political decolonization of Xicana/x peoples.

Transformation Now! Routledge

Winner of the 2006 Critics' Choice Awards presented by the American Educational Studies Association This groundbreaking volume explores both Chicana/Latina feminist definitions of teaching and learning, and ways of knowing in education. The book's contributors—Chicana/Latina feminist scholars—reinterpret the field of education as inter- and transdisciplinary and connected to ethnic, racial, and womanist scholarship. They examine mujer- (women-) centered definitions of pedagogy and epistemology rooted in Chicana/Latina theories and visions of life, family, community, and world. Armed with the tools of Chicana/Latina feminist thought, the contributors link cultural studies theories to critical/feminist pedagogies by re-envisioning the sites of pedagogy to include women's brown bodies and their agency.

Autobiographical Inscriptions Routledge

Printbegrænsninger: Der kan printes 10 sider ad gangen og max. 40 sider pr. session

Sonic Agency University of Missouri Press

Literary Nonfiction. Poetry. Latinx Studies. LGBTQIA Studies. Edited by Ricardo F. Vivancos-Pérez and Norma Cantú. Rooted in Gloria Anzaldúa's experiences growing up near the U.S./Mexico border, BORDERLANDS/LA FRONTERA remaps our understanding of borders as psychic, social, and cultural terrains that we inhabit and that inhabit us all. Drawing heavily on archival research and a comprehensive literature review while contextualizing the book within her theories and writings before and after its 1987 publication, this critical edition elucidates Anzaldúa's complex composition process and its centrality in the development of her philosophy. It opens with two introductory studies; offers a corrected text, explanatory footnotes, translations, and four archival appendices; and closes with an updated bibliography of Anzaldúa's works, an extensive scholarly bibliography on Borderlands, a brief biography, and a short discussion of the Gloria E. Anzaldúa Papers. "Ricardo F. Vivancos-Pérez's meticulous archival work and Norma Elia Cantú's life experience and expertise converge to offer a stunning resource for Anzaldúa scholars; for writers, artists, and activists inspired by her work; and for everyone. Hereafter, no study of Borderlands will be complete without this beautiful, essential reference."--Paola Bacchetta

The Politics of Silence, Voice and the In-Between Ahead Publishing House (imprint: Okcir Press)

Mora's insights on bilingualism, education, women, and family are sometimes barbed and always exact.

Women without Class Routledge

Reading Chinese Transnationalisms responds to the growing interest in transnational cultural studies by examining Chinese transnationalism from a variety of perspectives. In interrogating social practices and literary and filmic texts which frequently cross national borders in imagining Chineseness, the contributors to this volume also challenge received notions of Chinese transnationalism, opening up new perspectives on the topic. The structure of the book is clearly subdivided into sections on society, literature, and films for quick reference, and each essay is written in accessible language without sacrificing intellectual rigor and critical relevance. The international list of contributors and the wide-ranging subjects they address make Reading Chinese Transnationalisms a unique work in its field. This volume will appeal to all with an interest in Chinese transnationalism, and in particular those who come from a variety of disciplinary backgrounds in the humanities and social science.

Women Survivors, Psychological Trauma, and the Politics of Resistance State University of New York Press

A timely exploration of whether sound and listening can be the basis of political change. In a world dominated by the visual, could contemporary resistances be auditory? This timely and important book from Goldsmiths Press highlights sound's invisible, disruptive, and affective qualities and asks whether the unseen nature of sound can support a political transformation. In Sonic Agency, Brandon LaBelle sets out to engage contemporary social and political crises by way of sonic thought and imagination. He divides sound's functions into four figures of resistance—the invisible, the overheard, the itinerant, and the weak—and argues for their role in creating alternative “unlikely publics” in which to foster mutuality and dissent. He highlights existing sonic cultures and social initiatives that utilize or deploy sound and listening to address conflict, and points to their work as models for a wider movement. He considers issues of disappearance and hidden culture, nonviolence and noise, creole poetics, and networked life, aiming to unsettle traditional notions of the “space of appearance” as the condition for political action and survival. By examining the experience of listening and being heard, LaBelle illuminates a path from the fringes toward hope, citizenship, and vibrancy. In a current climate that has left many feeling they have lost their voices, it may be sound itself that restores it to them.

English Literature and the Other Languages Springer

Drawing on indigenous belief systems and recent work in critical 'race' studies and multicultural-feminist theory, Keating provides detailed step-by-step suggestions, based on her own teaching experiences, designed to anticipate and change students' resistance to social-justice issues. It offers a holistic approach to theory and practice.

Reading Chinese Transnationalisms University of Illinois Press

While the genre of testimonio has deep roots in oral cultures and in Latin American human rights struggles, the publication and subsequent exploration of how commemorations of Selena reflected and changed Latinidad.

adoption of *This Bridge Called My Back* (Moraga & Anzaldúa, 1983) and, more recently, *Telling to Live: Latina Feminist Testimonios* (Latina Feminist Group, 2001), have demonstrated the power of testimonio as a genre that exposes brutality, disrupts silencing, and builds solidarity among women of colour. Within the field of education, scholars are increasingly taking up testimonio as a pedagogical, methodological, and activist approach to social justice, which transgresses traditional paradigms in academia. Unlike the more usual approach of researchers producing unbiased knowledge, the testimonio challenges objectivity by situating the individual in communion with a collective experience marked by marginalization, oppression, or resistance. This approach has resulted in new understandings about how marginalized communities build solidarity, and respond to and resist dominant culture, laws, and policies that perpetuate inequity. This book contributes to our understanding of testimonio as it relates to methodology, pedagogy, research, and reflection in pursuit of social justice. A common thread among the chapters is a sense of political urgency to address inequities within Chicana/o and Latina/o communities. This book was originally published as a special issue of *Equity & Excellence in Education*.

Re-Membering Anzaldúa: Human Rights, Borderlands, and the Poetics of Applied Social Theory: Engaging with Gloria Anzaldúa in Self and Global Transformations (Proceedings of the Third Annual Social Theory Forum April 5-6, 2006, UMass Boston)

Lexington Books

Gloria E. Anzaldúa, best known for her books *Borderlands/La Frontera* and *This Bridge Called My Back*, is one of the foremost feminist thinkers and activists of our time. As one of the first openly lesbian Chicana writers, Anzaldúa has played a major role in redefining queer, female, and Chicano/a identities, and in developing inclusionary movements for social justice. In this memoir-like collection, Anzaldúa's powerful voice speaks clearly and passionately. She recounts her life, explains many aspects of her thought, and explores the intersections between her writings and postcolonial theory. Each selection deepens our understanding of an important cultural theorist's lifework. The interviews contain clear explanations of Anzaldúa's original concept of the Borderlands and *mestizaje* and her subsequent revisions of these ideas; her use of the term *New Tribalism* as a disruptive category that redefines previous ethnocentric forms of nationalism; and what Anzaldúa calls *conocimientos*-- alternate ways of knowing that synthesize reflection with action to create knowledge systems that challenge the status quo. Highly personal and always rich in insight, these interviews, arranged and introduced by AnaLouise Keating, will not only serve as an accessible introduction to Anzaldúa's groundbreaking body of work, but will also be of significant interest to those already well-versed in her thinking. For readers engaged in postcoloniality, feminist theory, ethnic studies, or queer identity, *Interviews/Entrevistas* will be a key contemporary document.

Selenidad University of Illinois Press

A bold collection of creative pieces and theoretical essays by women of color. New thought and new dialogue: a book that will teach in the most multiple sense of that word: a book that will be of lasting value to many diverse communities of women as well as to students from those communities. The authors explore a full spectrum of present concerns in over seventy pieces that vary from writing by new talents to published pieces by Audre Lorde, Joy Harjo, Norma Alarcon and Trinh T. Minh-ha. "At one level or another, all the work in the collection seeks to find ways to understand and articulate our multiple identities and senses of place." "Making Face/Making Soul" is an exciting collection of dynamic, important writings that all women of color and white feminists will learn from, enjoy, and return to again and again and again." "Sojourner" .."the pieces are stunning in what they risk and reveal..." "The San Francisco Chronicle"

Nepantla University of Arizona Press

Born in the Río Grande Valley of south Texas, independent scholar and creative writer Gloria Anzaldúa was an internationally acclaimed cultural theorist. As the author of *Borderlands / La Frontera: The New Mestiza*, Anzaldúa played a major role in shaping contemporary Chicano/a and lesbian/queer theories and identities. As an editor of three anthologies, including the groundbreaking *This Bridge Called My Back: Writings by Radical Women of Color*, she played an equally vital role in developing an inclusionary, multicultural feminist movement. A versatile author, Anzaldúa published poetry, theoretical essays, short stories, autobiographical narratives, interviews, and children's books. Her work, which has been included in more than 100 anthologies to date, has helped to transform academic fields including American, Chicano/a, composition, ethnic, literary, and women's studies. This reader—which provides a representative sample of the poetry, prose, fiction, and experimental autobiographical writing that Anzaldúa produced during her thirty-year career—demonstrates the breadth and philosophical depth of her work. While the reader contains much of Anzaldúa's published writing (including several pieces now out of print), more than half the material has never before been published. This newly available work offers fresh insights into crucial aspects of Anzaldúa's life and career, including her upbringing, education, teaching experiences, writing practice and aesthetics, lifelong health struggles, and interest in visual art, as well as her theories of disability, multiculturalism, pedagogy, and spiritual activism. The pieces are arranged chronologically; each one is preceded by a brief introduction. The collection includes a glossary of Anzaldúa's key terms and concepts, a timeline of her life, primary and secondary bibliographies, and a detailed index.

Teaching Transformation MIT Press

An outpouring of memorial tributes and public expressions of grief followed the death of the Tejana recording artist Selena Quintanilla Pérez in 1995. The Latina superstar was remembered and mourned in documentaries, magazines, websites, monuments, biographies, murals, look-alike contests, musicals, drag shows, and more. Deborah Paredez explores the significance and broader meanings of this posthumous celebration of Selena, which she labels "Selenidad." She considers the performer's career and emergence as an icon within the political and cultural transformations in the United States during the 1990s, a decade that witnessed a "Latin explosion" in culture and commerce alongside a resurgence of anti-immigrant discourse and policy. Paredez argues that Selena's death galvanized Latina/o efforts to publicly mourn collective tragedies (such as the murders of young women along the U.S.-Mexico border) and to envision a brighter future. At the same time, reactions to the star's death catalyzed political jockeying for the Latino vote and corporate attempts to corner the Latino market. Foregrounding the role of performance in the politics of remembering, Paredez unravels the cultural, political, and economic dynamics at work in specific commemorations of Selena. She analyzes Selena's final concert, the controversy surrounding the memorial erected in the star's hometown of Corpus Christi, and the political climate that served as the backdrop to the touring musicals *Selena Forever* and *Selena: A Musical Celebration of Life*. Paredez considers what "becoming" Selena meant to the young Latinas who auditioned for the biopic *Selena*, released in 1997, and she surveys a range of Latina/o queer engagements with Selena, including Latina lesbian readings of the star's death scene and queer Selena drag. *Selenidad* is a provocative