



School of Humanities, Arts, and Public Engagement

ENG 3053-1 Diverse Voices of Women Writers

3 Units

Spring 2026

Meeting days/times – Tuesday and Thursday 3:00 pm- 4:15 pm

Meeting location -Taylor 106

Final Exam: TBD

INFORMATION	SPECIFICS FOR THE COURSE
Instructor title and name:	Dr. Carmen De Leon
Phone:	(915) 926-9463
Email:	cdeleon@pointloma.edu
Office location and hours:	BOND 108 Office Hours: MTWF 9:30 am- 11:30 am

PLNU Mission

To Teach ~ To Shape ~ To Send

Point Loma Nazarene University exists to provide higher education in a vital Christian community where minds are engaged and challenged, character is modeled and formed, and service is an expression of faith. Being of Wesleyan heritage, we strive to be a learning community where grace is foundational, truth is pursued, and holiness is a way of life.

General Education Mission

PLNU provides a foundational course of study in the liberal arts informed by the life, death, and resurrection of Jesus Christ. In keeping with the Wesleyan tradition, the curriculum equips students with a broad range of knowledge and skills within and across disciplines to enrich major study, lifelong learning, and vocational service as Christ-like participants in the world's diverse societies and culture.

Course Description:

LIT 3053 *Women Writers* is an advanced study of selected works written by women; themes and genres studied may vary. The course focuses on questions related to gender, class, and race. *Prerequisite(s)*: Fulfillment of the College Composition requirement, LIT 2000, and Junior or Senior standing. **3 Units**

This course is part of PLNU's *Foundational Explorations Program - IV. Exploring Arts and Culture* “a survey of human endeavors from a historical, cultural, linguistic, and philosophical perspective, including developing critical appreciation of human expression—both artistic and literary” (Catalog: [Foundational Explorations](#)).

Program and Course Learning Outcomes:

1. *1d, 2b*, Students will closely read and critically analyze texts. (*FELO 1d, 2b, 2c*)
2. Students will recall, identify, and use fundamental concepts of literary study to read texts: terms, modes/genres, element, periods (dates, writers, characteristics, developments). (*FELO 1d, 2b*)
3. Students will connect the literary works with their own lives and with the social, cultural, religious, and historical contexts of the works and their authors. (*FELO 2c*)

General Education Learning Outcomes:

This signature assignment is a formal essay due at the beginning of the final examination period. Complete instructions will be distributed in the closing weeks of the semester.

COURSE LEARNING OUTCOMES (Aligned to GELOs addressed in the course)

1. Students will closely read and critically analyze texts. (GELO 1d, 2b, 2c)
2. Students will recall, identify, and use fundamental concepts of literary study to read texts: terms, modes/genres, element, periods (dates, writers, characteristics, developments). (GELO 1d, 2b)
3. Students will connect the literary works with their own lives and with the social, cultural, and historical contexts of the works and their authors. (GELO 1d, 2b, 2c)

*GELOs 1d, 2b, 2c will be assessed in the Final Exam Essay in this course

Required Texts and Recommended Study Resources*

- Virginia Woolf, *A Room of One's Own* (excerpts)
- Louisa May Alcott, *Moods*
- Chimamanda Ngozi Adichie, *We Should All Be Feminists* and *Dear Ijeawele*
- Barbara Kingsolver, *The Bean Trees*
- Edwidge Danticat, *Breath, Eyes, Memory*
- Reyna Grande, *The Distance Between Us*
- Gloria Anzaldúa, *Borderlands/La Frontera*
- Valeria Luiselli, *Tell Me How It Ends: An Essay in Forty Questions*

Additional readings in the form of academic articles will be supplied by me or I will provide the link where you can read them.

Course Credit Hour Information:

In the interest of providing sufficient time to accomplish the stated Course Learning Outcomes, this class meets the PLNU credit hour policy for a 3-unit class delivered over 15 weeks. It is anticipated that students will spend a minimum of 37.5 participation hours per credit hour on their coursework. For this course, students will spend an estimated 113 total hours meeting the course learning outcomes. The time estimations are provided in the Canvas modules.

Assessment and Grading:

Weekly Reading Quizzes

Short reading quizzes will be given on Thursdays during group discussion weeks to check comprehension and engagement. No make-ups are allowed, but your two lowest quiz grades will be dropped.

Group Discussions

Students will work in groups of 4–5 to lead one discussion session after completing the assigned reading. Groups present key themes, author context, and a minimum of 3 questions per student. Discussion questions linking the text to broader course ideas such as feminism, identity, borders, and language. Discussion questions must be emailed by 9:00 p.m. the night before.

Major Assignments

Response Papers

Two short essays (2–3 pages each) focused on interpretive analysis of key texts.

- **Response Paper #1** – Feminist freedom across time and place. (Due Thu, Feb 19)
- **Response Paper #2** – Voice, memory, and belonging. (Due Thu, Mar 26)

Response Paper #1

Feminist Freedom Across Time and Place

Due: Thursday, February 19

This paper asks you to examine how feminist freedom is imagined, constrained, or negotiated in at least **two course texts** from different historical or cultural contexts.

Possible angles include (but are not limited to):

- Economic independence and intellectual freedom
- Emotional autonomy and gender expectations
- Marriage, motherhood, and social roles
- Education, voice, and authorship

You may draw from texts such as Woolf, Alcott, Adichie, or Kingsolver. Your task is to **analyze how freedom is defined and what limits are placed on it**, not simply to describe feminist ideas.

Requirements

- 2–3 pages
- Clear thesis statement
- Close reading of specific passages
- Comparative analysis across texts

Response Paper #2

Voice, Memory, and Belonging

Due: Thursday, March 26

This paper focuses on how voice and memory shape identity, particularly in contexts of migration, trauma, or cultural displacement.

You should analyze **one or two texts** that address questions such as:

- Who gets to speak, and who is silenced?
- How memory functions as survival, resistance, or healing
- The relationship between language and belonging
- Storytelling as a response to trauma or erasure

Likely texts include Danticat, Grande, Anzaldúa, and Luiselli, though others may be used with approval.

Requirements

- 2–3 pages
- Focused interpretive claim
- Strong textual support
- Attention to narrative voice and form

Evaluation Criteria (Both Papers)

- Strength and clarity of argument
- Depth of textual analysis
- Effective integration of quotations
- Organization and coherence
- Clarity and correctness of writing

Late papers will be penalized unless prior arrangements have been made.

Film Trailer Project – “Reimagining the Text” (10%)

Assigned: Week 9 (March 16) | **Due:** Week 14 and Week 15 (TBD)

Students will work in groups of 4–5 to create a **3-minute (minimum) video trailer** inspired by one of the course texts. Each group will adapt a different book (of your choosing with approval from your professor), focusing on tone, conflict, and key themes.

Objectives

- Interpret and visualize literary themes through film.
- Collaborate creatively and critically.
- Connect written and visual storytelling.

Steps

- **Project Proposal – Due Thursday, March 26**
A brief written proposal (1 page) identifying:
 - The selected text
 - The central interpretive claim or focus
 - Key themes or concepts from the course that will shape the adaptation
- **Storyboard / Shot List – Due Thursday, April 2**
A 6–8 frame storyboard or detailed shot list outlining:
 - Visual structure
 - Narrative flow
 - How cinematic choices convey literary meaning

- **Final Film Trailer – Presented During Final Exam Meetings**
The completed trailer will be **screened on the group’s assigned presentation day** during **Weeks 14–15 (April 21–May 1)**.
There is no separate early submission deadline; the trailer must be ready to present on that date.
- **Individual Reflection (250–300 words) – Due the Day of Presentation before class.**
Submitted to Canvas on the same day as the group’s presentation. This reflection explains each student’s analytical and creative contributions and connects the project to course themes.

Grading Rubric

- Creativity – 30%
- Thematic accuracy – 30%
- Collaboration & effort – 20%
- Reflection clarity – 20%

Group vs. Individual Grading

This project combines **shared and individual** evaluation.

- **70%** of the grade comes from the **group’s trailer**, assessing creativity, execution, and interpretation.
- **30%** comes from each student’s **individual written reflection**, graded for depth of analysis and contribution.
Each student receives their own final grade reflecting both collaboration and individual engagement.

GE Literature Signature Assignment (10%)

This assignment fulfills PLNU’s General Education Writing Requirement for Literature courses. Students will complete a **3–4 page analytical essay** demonstrating close reading, interpretation, and engagement with a literary text using textual evidence and literary terminology.

Guidelines

- Choose any text studied during the semester.
- MLA format required.
- **Due: Thursday, April 30 (last class day).**

Research Paper (15%)

An 8-page analytical essay synthesizing ideas from multiple course texts and at least two scholarly sources. Students will develop an argument addressing issues of voice, identity, or representation across authors or contexts.

- MLA format required.

- **Due: Thursday, May 8 (Finals Week).**

Final Exam (15%) – Film Trailer Presentations

The **Film Trailer Presentations** serve as the final exam for the course. During Week 15 (Apr 28 & 30), each group presents its trailer, explains interpretive and creative choices, and responds to class questions.

While this is a group presentation, **each student is graded individually** on:

- Clarity and insight of oral analysis,
- Engagement and preparation,
- Professionalism and participation during Q&A.

What Students Do on Presentation Day

On the scheduled final exam days, each group will present its film trailer and participate in a structured analytical discussion. This presentation evaluates individual understanding and synthesis of course concepts, not just the finished video.

Each presentation will follow this format:

1. Trailer Screening (2–3 minutes)

The group screens the completed film trailer for the class.

2. Analytical Explanation (6–8 minutes)

After the screening, each group member must speak. The group will explain:

- The interpretive claim guiding the trailer
- Which themes, concepts, or questions from the course shaped their adaptation
- How specific cinematic choices (imagery, sound, pacing, framing) translate literary meaning
- How the trailer reflects ideas from beyond the single text, drawing on course frameworks such as feminism, voice, memory, borders, or identity

This is not a behind-the-scenes explanation. It is an oral literary analysis.

3. Q&A and Discussion (4–5 minutes)

The class and instructor will ask questions about:

- Interpretive decisions
- The relationship between text and adaptation
- Connections to other course readings

Each student is expected to respond to at least one question.

Individual Grading (Important)

Although the trailer itself is a group project, the presentation is graded individually. Each student's grade is based on:

- Clarity and depth of oral analysis
- Ability to connect the project to course texts and themes
- Engagement during discussion and Q&A
- Professionalism and preparation

Grades will be based on the following:

Sample Standard Grade Scale Based on Percentages

A	B	C	D	F
A 93-100	B+ 87-89	C+ 77-79	D+ 67-69	F Less than 59
A- 90-92	B 83-86	C 73-76	D 63-66	
	B- 80-82	C- 70-72	D- 60-62	

Final Examination Policy

Successful completion of this class requires taking the final examination on its scheduled day. The final examination schedule is posted on the [Traditional Undergraduate Records: Final Exam Schedules](#) site. If you find yourself scheduled for three (3) or more final examinations on the same day, you are authorized to contact each professor to arrange a different time for one of those exams. However, unless you have three (3) or more exams on the same day, no requests for alternative final examinations will be granted.

Content Warning*

I acknowledge that each of you comes to PLNU with your own unique life experiences. This contributes to the way you perceive various types of information. In ENG 3053 Diverse Voices in Literature, all of the class content, including that which may be intellectually or emotionally challenging, has been intentionally curated to achieve the learning goals for this course. The decision to include such material is not taken lightly.

These topics include, but are not limited to:

- Gender inequality and patriarchal social structures
- Feminism and critiques of traditional gender roles
- Migration, borders, and displacement
- Race, ethnicity, and cultural marginalization
- Language, power, and identity formation
- Poverty, labor, and economic precarity
- Family conflict and intergenerational tension
- Colonial histories and their cultural aftermath
- Reproductive expectations and control of women's bodies
- Marriage pressure, divorce stigma, and social surveillance of women
- Mental health themes (anxiety, depression, emotional instability)
- Religion, morality norms, and cultural expectations around gender/sexuality
- Political violence and state power (policing, bureaucracy, institutional harm)
- Xenophobia, nationalism, and anti-immigrant rhetoric
- Assimilation pressure and cultural erasure
- Microaggressions and everyday discrimination
- Parenting under stress, adoption/foster care, and family separation
- Education access and class mobility barriers

If you encounter a topic that is intellectually challenging for you, it can manifest in feelings of discomfort and upset. In response, I encourage you to come talk to me or your friends or family about it. Class topics are discussed for the sole purpose of expanding your intellectual engagement in the area of literature and cultural analysis, and I will support you throughout your learning in this course.

Trigger Warning*

I acknowledge that each of you comes to PLNU with your own unique life experiences. This contributes to the way you perceive several types of information. In ENG 3053, we will cover a variety of topics, some of which you may find triggering. These topics include, but are not limited to:

- Sexual violence and sexual trauma.
- Domestic abuse and coercive family dynamics.
- Childhood trauma and neglect.
- Forced migration, detention, and asylum narratives.
- Psychological trauma related to displacement, cultural loss, and identity fracture.
- Child abuse and child endangerment
- Suicide and suicidal ideation (or self-harm themes)
- Substance abuse/addiction in family contexts
- Medical trauma and invasive medical procedures
- Pregnancy-related trauma (miscarriage, forced pregnancy, reproductive coercion)
- Kidnapping/abduction, confinement, or captivity
- Threats of violence, intimidation, and coercive control
- Detention/incarceration and carceral systems (including immigration detention)
- Family separation (including forced separation during migration)

- Graphic descriptions of trauma symptoms (panic, dissociation, flashbacks)
- Racist violence or threats (even if not explicit, the experience of targeted fear)

Each time this topic appears in a reading or unit, it is marked on the syllabus. The experience of being triggered versus intellectually challenged are different. The main difference is that an individual must have experienced trauma to experience being triggered, whereas an intellectual challenge has nothing to do with trauma. If you are a trauma survivor and encounter a topic in this class that is triggering for you, you may feel overwhelmed or panicked and find it difficult to concentrate. In response, I encourage you to take the necessary steps for your emotional safety. This may include leaving class while the topic is discussed or talking to a therapist at the Counseling Center. Should you choose to sit out on discussion of a certain topic, know that you are still responsible for the material; but we can discuss if there are other methods for accessing that material, and for assessing your learning on that material. Class topics are discussed for the sole purpose of expanding your intellectual engagement in the area of literature, and I will support you throughout your learning in this course.

Incompletes and Late Assignments

Unless discussed with the professor and previous arrangements made, all assignments are to be submitted/turned on the specified due date. Late assignments will not be accepted and if arrangements are made it will be for partial credit.

Incompletes will only be assigned in extremely unusual circumstances.

Spiritual Care

Please be aware PLNU strives to be a place where you grow as whole persons. To this end, we provide resources for our students to encounter God and grow in their Christian faith.

If you have questions, a desire to meet with the chaplain or have prayer requests you can contact your professor or the [Office of Spiritual Life and Formation](#).

State Authorization

State authorization is a formal determination by a state that Point Loma Nazarene University is approved to conduct activities regulated by that state. In certain states outside California, Point Loma Nazarene University is not authorized to enroll online (distance education) students. If a student moves to another state after admission to the program and/or enrollment in an online course, continuation within the program and/or course will depend on whether Point Loma Nazarene University is authorized to offer distance education courses in that state. It is the student's responsibility to notify the institution of any change in his or her physical location. Refer to the map on [State Authorization](#) to view which states allow distance education outside California.

PLNU Copyright Policy

Point Loma Nazarene University, as a non-profit educational institution, is entitled by law to use materials protected by the US Copyright Act for classroom education. Any use of those materials outside the class may violate the law.]

PLNU Recording Notification

In order to enhance the learning experience, please be advised that this course may be recorded by the professor for educational purposes, and access to these recordings will be limited to enrolled students and authorized personnel.

Note that all recordings are subject to copyright protection. Any unauthorized distribution or publication of these recordings without written approval from the University (refer to the Dean) is strictly prohibited.

PLNU Academic Honesty Policy

Students should demonstrate academic honesty by doing original work and by giving appropriate credit to the ideas of others. Academic dishonesty is the act of presenting information, ideas, and/or concepts as one's own when in reality they are the results of another person's creativity and effort. A faculty member who believes a situation involving academic dishonesty has been detected may assign a failing grade for that assignment or examination, or, depending on the seriousness of the offense, for the course. For all student appeals, faculty and students should follow the procedures outlined in the University Catalog. See [Academic Policies](#) for definitions of kinds of academic dishonesty and for further policy information.

Artificial Intelligence (AI) Policy

You are allowed to use Artificial Intelligence (AI) tools (e.g., ChatGPT, Gemini Pro 1.5, GrammarlyGo, Perplexity, etc) **to generate ideas**, but you are not allowed to use AI tools to generate content (text, video, audio, images) that will end up in any work submitted to be graded for this course. If you have any doubts about using AI, please gain permission from the instructor. If permission is granted after a discussion with your instructor, AI-based tools must be clearly identified as such, including the specific tool(s) used. Please use the following sources to guide your citations when using AI.

[MLA Style Center: Citing Generative AI](#)

[APA Style: How to Cite ChatGPT](#)

[Chicago Manual of Style: Citing Content Developed or Generated by AI](#)

PLNU Academic Accommodations Policy

PLNU is committed to providing equal opportunity for participation in all its programs, services, and activities in accordance with the Americans with Disabilities Act (ADA). Students with disabilities may request course-related accommodations by contacting the Educational Access Center (EAC), located in the Bond Academic Center (EAC@pointloma.edu or 619-849-2533). Once a student's eligibility for an accommodation has been determined, the EAC will work with the student to create an Accommodation Plan (AP) that outlines allowed accommodations. Professors are able to view a student's approved accommodations through Accommodate.

PLNU highly recommends that students speak with their professors during the first two weeks of each semester/term about the implementation of their AP in that particular course. Accommodations are not retroactive so clarifying with the professor at the outset is one of the best ways to promote positive academic outcomes.

Students who need accommodations for a disability should contact the EAC as early as possible (i.e., ideally before the beginning of the semester) to assure appropriate accommodations can be provided. It is the student's responsibility to make the first contact with the EAC. Students cannot assume that because they had accommodations in the past, their eligibility at PLNU is automatic. All determinations at PLNU must go through the EAC process. This is to protect the privacy of students with disabilities who may not want to disclose this information and are not asking for any accommodations.

Language and Belonging*

Point Loma Nazarene University faculty are committed to helping create a safe and hospitable learning environment for all students. As Christian scholars we are keenly aware of the power of language and believe in treating others with dignity. As such, it is important that our language be equitable, inclusive, and prejudice free. Inclusive/Bias-free language is the standard outlined by all major academic style guides, including MLA, APA, and Chicago, and it is the expected norm in university-level work. Good writing and speaking do not use unsubstantiated or irrelevant generalizations about personal qualities such as age, disability, economic class, ethnicity, marital status, parentage, political or religious beliefs, race, gender, sex, or sexual orientation. Inclusive language also avoids using stereotypes or terminology that demeans persons or groups based on age, disability, class, ethnicity, gender, race, language, or national origin. Respectful use of language is particularly important when referring to those outside of the religious and lifestyle commitments of those in the PLNU community. By working toward precision and clarity of language, we mark ourselves as serious and respectful scholars, and we model the Christ-like quality of hospitality.

If you (or someone you know) have experienced other forms of discrimination, you can find more information on reporting and resources at www.pointloma.edu/nondiscrimination.

Sexual Misconduct and Discrimination*

In support of a safe learning environment, if you (or someone you know) have experienced any form of sexual discrimination or misconduct, including sexual assault, dating or domestic violence, or stalking, know that accommodations and resources are available through the Title IX Office at pointloma.edu/Title-IX. Please be aware that under Title IX of the Education Amendments of 1972, faculty and staff are required to disclose information about such misconduct to the Title IX Office.

If you wish to speak to a confidential employee who does not have this reporting responsibility, you can contact Counseling Services at counselingservices@pointloma.edu or find a list of campus pastors at pointloma.edu/Title-IX.

If you (or someone you know) have experienced other forms of discrimination or bias, you can find more information on reporting and resources at www.pointloma.edu/bias

PLNU Attendance and Participation Policy

Regular and punctual attendance at all class sessions is considered essential to optimum academic achievement. If the student is absent for more than 10 percent of class sessions, the faculty member will issue a written warning of de-enrollment. If the absences exceed 20 percent, the student may be de-enrolled without notice until the university withdrawal date or, after that date, receive an “F” grade.

PLNU Course Modality Definitions*

1. Online Courses: These are courses with class meetings where all instruction and interaction is fully online.
 - a. Synchronous Courses: At least one class meeting takes place at a designated time.
 - b. Asynchronous Courses: All class meetings are asynchronous.
2. Hybrid Courses: These are courses with class meetings that take place both in the classroom and online synchronously and/or asynchronously.
3. In-Person Courses: These are courses that meet in person with the instructor and students in a physical classroom setting. With approval by the area dean, this may include up to 25% of qualified class interactions through a Learning Management System (such as Canvas).

In some courses, a portion of the credit hour content will be delivered asynchronously and attendance will be determined by submitting the assignments by the posted due dates. See [Academic Policies](#) in the Undergraduate Academic Catalog.

Asynchronous Attendance/Participation Definition

A day of attendance in asynchronous content is determined as contributing a substantive note, assignment, discussion, or submission by the posted due date. Failure to meet these standards will result in an absence for that day. Instructors will determine how many asynchronous attendance days are required each week.

Use of Technology

In order to be successful in the online or hybrid environment, you'll need to meet the minimum technology and system requirements; please refer to the [Technology and System Requirements](#) information. Additionally, students are required to have headphone speakers, microphone, or webcams compatible with their computer available to use. Please note that any course with

online proctored exams requires a computer with a camera (tablets are not compatible nor allowable) to complete exams online.

Problems with technology do not relieve you of the responsibility of participating, turning in your assignments, or completing your class work.

Loma Writing Center

The Loma Writing Center exists to help all members of the PLNU community cultivate transferable writing skills to engage their academic, professional, personal, and spiritual communities. We work toward this goal by conducting one-on-one consultation sessions, supporting writing education across the PLNU community, and participating in ongoing writing center research.

Getting feedback from the Loma Writing Center while you're in the process of working on an assignment is a great way to improve the quality of your writing and develop as a writer. You are encouraged to talk with a trained writing consultant about getting started on an assignment, organizing your ideas, finding and citing sources, revising, editing for grammar and polishing final drafts, and more. For information about how to make in-person or online appointments, see [Loma Writing Center webpage](#) or visit the Loma Writer Center on the first floor of the Ryan Library, room 221.

- [Appointment Calendar](#)
- [Website](#)
- Email: writingcenter@pointloma.edu

Lomabooks Instructions for Students:

*This course is part of our course material delivery program, **LomaBooks**. The bookstore will provide each student with a convenient package containing all required physical materials; all digitally delivered materials will be integrated into Canvas.*

You should have received an email from the bookstore confirming the list of materials that will be provided for each of your courses and asking you to select how you would like to receive any printed components (in-store pick up or home delivery). If you have not done so already, please confirm your fulfillment preference so the bookstore can prepare your materials.

*For more information about **LomaBooks**, please go: [HERE](#)*

Assignments At-A-Glance

Week 1 | Jan 12–15

Foundations: Women, Writing, and Exclusion

Reading

- Virginia Woolf, *A Room of One's Own*, Chapters 1–2 (approx. pp. 1–30)

Tuesday

- Course overview and expectations
- What do we mean by “diverse voices” in literature?
- Introduction to feminist literary criticism

Thursday

- Woolf: women and fiction
- Access to education and literary institutions

Activities

- Guided close reading
- Small-group discussion

Week 2 | Jan 19–22

Intellectual Freedom and Literary Inheritance

Reading

- Woolf, *A Room of One's Own*, Chapters 3–6 (complete text) (approx. pp. 31–120)

Tuesday

- Shakespeare's sister and literary history
- Women, money, and artistic freedom

Thursday

- Synthesis discussion: Woolf as a foundational text

- Connecting Woolf to the rest of the course

Activities

Text: *A Room of One's Own* (Chs. 3–6)

Student-Led Discussion – Group 1

Quiz

Week 3 | Jan 26–29

Gender, Emotion, and Social Constraint

Reading

- Louisa May Alcott, *Moods*, pp. 1–170

Tuesday

- Historical feminism and emotional life
- Gender expectations and social surveillance

Thursday

- Close reading and character analysis

Activities

Text: *Moods* (Part I)

Student-Led Discussion – Group 2

Quiz

Week 4 | Feb 2–5

Marriage, Autonomy, and Gender Norms

Reading

- *Moods*, pp. 171–end

Tuesday

- Marriage, independence, and choice

Thursday

Text: *Moods* (Part II)

Student-Led Discussion – Group 3

Quiz

Week 5 | Feb 9–12

Contemporary Feminism and Voice

Reading

- Chimamanda Ngozi Adichie, *We Should All Be Feminists* (entire)
- Chimamanda Ngozi Adichie, *Dear Ijeawele* (entire)

Tuesday

- Feminism across cultures and generations

Thursday

- Comparative discussion: Woolf, Alcott, Adichie

Activities

Text: **Adichie essays**

Student-Led Discussion – Group 4

Quiz

Week 6 | Feb 16–19

Comparative Feminist Freedom

Reading

- Review key passages from Woolf, Alcott, Adichie

Tuesday

- Writing workshop: thesis building and comparison

Thursday

- Discussion and peer review

Writing Due

- Response Paper #1 – Feminist Freedom Across Time and Place (Thu, Feb 19)

Week 7 | Feb 23–26

Migration and Chosen Family

Reading

- Barbara Kingsolver, *The Bean Trees*, pp. 1–180

Tuesday

- Migration, community, and responsibility

Thursday

Text: *The Bean Trees* (Part I)

Student-Led Discussion – Group 5

Quiz

Week 8 | Mar 2–5

Borders, Responsibility, and Solidarity

Reading

- *The Bean Trees*, pp. 181–end

Tuesday

- Ethical responsibility and environmental justice

Thursday

Text: *The Bean Trees* (Part II)

Student-Led Discussion – Group 6

Quiz

Spring Break | Mar 9–13

Week 9 | Mar 16–19

Trauma, Memory, and Silence

Reading

- Edwidge Danticat, *Breath, Eyes, Memory*, pp. 1–120

Tuesday

- Trauma, voice, and storytelling
(*Trigger content flagged*)

Thursday

- Guided discussion

Activities

- Analytical discussion with support framing

Quiz

Film Trailer Project Assigned

Week 10 | Mar 23–26

Healing, Voice, and Cultural Memory

Reading

- *Breath, Eyes, Memory*, pp. 121–end

Tuesday

- Healing, silence, and narrative form

Thursday

- Writing focus

Writing Due

- Response Paper #2 – Voice, Memory, and Belonging (Thu, Mar 26)

Film Trailer Milestone

- Project Proposal Due (Thu, Mar 26)

Week 11 | Mar 30–Apr 2

Language, Identity, and Borders

Reading

- Gloria Anzaldúa, *Borderlands/La Frontera*
 - Preface
 - Chapters 1–2
 - Selected sections of Chapter 5 (language)

Tuesday

- Language, hybridity, and identity

Thursday

Text: *Borderlands / La Frontera*

Student-Led Discussion – Group 7

Quiz

Film Trailer Milestone

- Storyboard / Shot List Due (Thu, Apr 2)

Easter Break | Apr 3–6

Week 12 | Apr 7–9

Asylum, Bureaucracy, and Narrative Form

Reading

- Valeria Luiselli, *Tell Me How It Ends* (entire)

Tuesday

- Bureaucracy, testimony, and storytelling

Thursday

Text: *Tell Me How It Ends*

Student-Led Discussion – Group 8

Quiz

Week 13 | Apr 14–16

Memory, Family, and Belonging

Reading

- Reyna Grande, *The Distance Between Us* (selected chapters, approx. pp. 1–200)

Tuesday

- Family separation and migration

Thursday

Text: *The Distance Between Us*

Student-Led Discussion – Group 9

Film Trailer

- Final in-class preparation and check-ins

Week 14 | Apr 21–23

Final Exam Component: Film Trailer Presentations

Tuesday & Thursday

- Trailer screenings
- Analytical explanations
- Q&A discussion

Film Trailer Due

- Presented on assigned day

Individual Reflection

- Due in Canvas on presentation day

Week 15 | Apr 28–May 1

Synthesis and Writing Support

Tuesday

- Course synthesis
- Research paper workshop

Thursday (May 1)

- Course wrap-up
- GE Literature Signature Assignment support

Writing Due

- GE Literature Signature Assignment – Thu, April 30

Final Writing Deadline (After Classes End)

- **Research Paper (8 pages):
Due Thursday, May 8 (Finals Week)**