

# Literature, Journalism, Writing, and Languages

## Point Loma Nazarene University

### Course Syllabus, Spring 2026

**Professor (Profesor):** Dr. Scott Bennett

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**Email:** ScottBennett@pointloma.edu

**Office (Oficina):** Bond Academic Center, Room 115

**Office Hours (Horas de consulta):** Posted, and by appointment

**Class Meeting Days and Time (Días y horas de clase):** T, R 1:30pm-2:45pm, BAC 105A

**Course (Curso):** SPA 3063 (Line in the Sand: Understanding the U.S.-Mexico Border through Literature and Art, in English) (3 units) (4 units for SPA 4063, in Spanish)

**Final Exam:** Tuesday, May 5, 2026, 1:30pm – 4:00pm (no exceptions).

### Course Description (Descripción del curso):

The U.S.-Mexico Border is a rich and fascinating cultural space, but often misunderstood because of negative perceptions that predominate in the mainstream media and because of a general lack of knowledge and misconceptions in U.S. society. In this class we will learn about the cultural production from the Borderlands—mainly through literature and art—to break down stereotypes by reading captivating texts (novels, short stories, essays, and poetry) and reflecting on visual art (painting, street art, activist art) to learn about an area that is very close to home. We will read challenging texts by authors such as Luis Alberto Urrea, Sandra Cisneros, and Gloria Anzaldúa, and we will delve deeper into the Northern Mexican perspective with texts by Luis Humberto Crosthwaite, Roberto Castillo Udiarte, Rosina Conde, and José Javier Villarreal, among others. We will reflect on and engage with visual art from the region as we explore theoretical implications concerning both immigration and the urban space, highlighting unique perspectives and connections. As a bonus, we will have the chance to interact with authors and artists through experiential excursions (in both San Diego and Tijuana) to help make the texts and art come to life in a way that will leave students with a true, new perspective of what the U.S.-Mexico border represents.

### Required Texts (Textos requeridos):

1. Anzaldúa, Gloria. *Borderlands / La Frontera: The New Mestiza*. 5<sup>th</sup> ed. Aunt Lute Books, 2022. ISBN: 978-1951874025
2. Cisneros, Sandra. *Woman Hollering Creek and Other Stories*. Vintage, 1992. ISBN: 978-0679738565
3. Udiarte, Roberto Castillo. *Smooth-Talking Dog*. Phoneme Media, 2016. ISBN: 978-1944700089
4. Luis Alberto Urrea. *The Devil's Highway: A True Story*. Little Brown, 2004. ISBN: 978-0316010801
5. Villarreal, José Javier. *North Sea*. Laredo: Broken Bowl Books, 2025. (Will be available in January) This is a brand new publication. I will update the bookstore once I hear more.

### Course Learning Outcomes (CLOs):

By the end of the course, the student will be able to:

1. Identify key authors, movements, ideas, and values of U.S.-Mexico border reality in literature, art, and other cultural forms.
2. Demonstrate an understanding of the historical perspective, social structures and social conflicts of U.S.-Mexico border reality.
3. Demonstrate a reasonable ability to analyze literature, art and other artistic modes.
4. Recognize basic lexical variations and linguistic phenomena present in Southwest Spanish.
5. Show continued improvement of language skills as evidenced in written and oral assignments. (SPA 4063)

### 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.

**Grading (Calificación):** The final grade is based on the following point scale. (La nota final se basa en la siguiente escala de puntos):

|                                                                                                |     |
|------------------------------------------------------------------------------------------------|-----|
| Midterm Exam (Examen de medio semestre).....                                                   | 100 |
| Final Exam (Examen final).....                                                                 | 200 |
| Film Critique (Análisis de película).....                                                      | 50  |
| Research Paper (Trabajo de Investigación).....                                                 | 100 |
| Creative Art Project (Proyecto creativo de arte).....                                          | 100 |
| Oral Presentation (Presentación oral).....                                                     | 50  |
| Vocabulary Notebook (Cuaderno de vocabulario).....                                             | 50  |
| Cultural Engagement Activities (Actividades de involucramiento cultural) (2) (50 pts. each)... | 100 |
| Attendance (Asistencia), Participation (Participación), Group Work (Trabajo en grupo).....     | 250 |

### Grading Scale (Escala de calificaciones):

|          |    |         |    |         |    |
|----------|----|---------|----|---------|----|
| 930-1000 | A  | 780-799 | C+ | 600-629 | D- |
| 900-929  | A- | 730-779 | C  | 0-599   | F  |
| 880-899  | B+ | 700-729 | C- |         |    |
| 830-879  | B  | 680-699 | D+ |         |    |
| 800-829  | B- | 630-679 | D  |         |    |

## Course Policies:

### Student Responsibilities (Responsabilidades del/ de la estudiante):

**La preparación de los materiales, las lecturas y las tareas (Preparation of course materials, readings and homework):** Es necesario que los estudiantes lean *antes* de la clase. De esta forma, se puede hacer preguntas, comentar y conversar sobre los textos asignados y/o presentar con claridad sobre los temas del curso.

Students need to complete readings *before* class. This way, we can ask questions, comment on, and discuss the assigned texts and/or present clearly on course themes.

**1. Asistencia (Attendance):** Es obligatorio estar en clase y participar en las discusiones. La nota de asistencia se bajará **20 puntos** con cada falta (**la primera falta es gratis**, no se les quitarán los 20 puntos). Si el/la estudiante falta **tres (3)** veces o más, el profesor tiene el derecho de desmatricular al estudiante. Si el/la estudiante falta **seis (6)** veces, **no** puede recibir crédito para la clase. Según las normas de PLNU, el/la estudiante no puede recibir crédito para una clase si falta 20% de las clases. Para clarificar, explico en inglés: According to the college catalog, attendance is a requirement for each class. There are no excused absences, except those allowed by the provost of the university.

It is required to be in class and participate in discussions. The attendance grade will be lowered **20 points with each absence** (the first absence does not count against you; you will not lose the 20 points). If the student misses **three (3)** times or more, the professor reserves the right to drop the student from the class. If the student misses **six (6)** times, they will not get credit for the class (according to PLNU policy). The student can't get credit for the class if they miss 20% of classes.

**2. Participación (Participation):** La participación es de **suma importancia** en la clase. Responderán oralmente y también por escrito acerca de los elementos estudiados. **La hora de clase es para conversar y escribir y no para usar los teléfonos celulares etc.** Si hacen y preparan las tareas asignadas y si se mantienen enfocados en la clase tendrán una nota alta de participación.

Participation in class is extremely important. Students will respond both orally and in writing about the course material. **Class time is to have discussions and write and not to use cell phones or laptops etc.** If students prepare and do the assigned homework and stay focused in class, they will get a high participation grade.

### 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.

**A key requirement will be maintaining a notebook with the new words that you learn or are learning in both English and Spanish.** I will check this regularly to see how your list of words is progressing. It is essential to do the readings, engage in class discussion, and continue working on the list of new words you encounter. Although most of our readings are in English, class discussion and all assignments will be done in Spanish (for SPA 4063 students). So, please add to your vocabulary list actively on a regular basis. If necessary, it would be good to have a space for examples of usage, or your own practice sentences with the words you are learning.

**3. Exams (Exámenes):** There will be one midterm during the course, and also a final exam. No exams can be taken early, and there are no make-ups on exams, unless authorized by the professor, or in the case of an emergency. Please contact the professor if you have any conflicts concerning exams or due dates. Professor will provide instructions about the exams in class.

**4. Film Critique (Análisis de película):** Each student will need to write a short critical analysis of one film during the semester. More instructions will be given, and the critique needs to be two pages in length. A note of caution: some of the films may contain offensive and/or difficult parts in their content. The point of viewing films and doing a film critique is to broaden cultural perspectives, not to offend or upset the student. If you prefer to not view films that are rated R, please choose from the PG or PG-13 films that are available.

**5. Oral Presentation (Presentación oral):** Students will prepare an oral presentation on a Borderlands artist from a list provided by the professor. Students will present about the artist's life, work, and also analyze the importance of some of the artist's key pieces. Each presentation should be 15 minutes long. Professor will explain more about this assignment.

**6. Cultural Engagement (Involucramiento cultural):** Students will participate in cultural engagement activities during the semester to connect with the Borderlands community. The professor will provide more information concerning this aspect of the class, and we hope to do some field trips concerning Borderlands reality. Also, **please plan on attending Chicano Park Day on Saturday, April 25, 2026.** The day starts at 10:00am and ends at 5:00pm. There will be music, dancing, street vendors, low riders, food, people, and many aspects of Borderlands culture. We will reflect on this experience in the class following Chicano Park Day. The professor will provide more information about this event and how to document a meaningful experience during the day. There are two (2) required cultural engagement assignments, each worth 50pts. (Chicano Park Day counts as a Cultural Engagement activity, most definitely).

**7. Extra Credit (Crédito extra):** Students can complete two **extra** Cultural Engagement assignments for 20 points each (a total of 40 possible extra credit points). Professor will explain more about this in class and offer other possible activities for the class.

### **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**

The use of Artificial Intelligence (AI) tools (e.g., ChatGPT, iA Writer, Marmot, Botowski, GrammarlyGo, Perplexity, etc.) is prohibited in this course for any aspect of your work, including idea generation, drafting, editing, or final submissions. This course is designed to assess your independent critical thinking, writing, and research skills without the assistance of AI technologies. Violations of this policy will be treated as breaches of academic integrity.

## **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.

### **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 SPA 3063/4063, 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 violence, drug trafficking, death, physical pain, emotional pain, domestic violence, murder, rape, human trafficking (among other topics). 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 Borderlands studies, 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 SPA 3063/4063, we will cover a variety of topics, some of which you may find triggering. These topics include violence, drug trafficking, death, physical pain, emotional pain, domestic violence, murder, rape, human trafficking (among other topics). 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 Borderlands studies, and I will support you throughout your learning in this course.

### **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.

## 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.

**NOTE:** It is the student's responsibility to maintain their class schedule. Should the need arise to drop this course (personal emergencies, poor performance, etc.), the student has the responsibility to follow through (provided the drop date meets the stated calendar deadline established by the university), not the instructor. Simply ceasing to attend this course or failing to follow through to arrange for a change of registration (drop/add) may result in a grade of F on the official transcript.

### Signature Assignment to Assess **GELO 2c** in GE Literature Courses

#### General Education Section in University Catalog: Context, ILO\*, GELO\*

##### Context #2: Growing, In a Christ-Centered Faith Community

**ILO #2:** Students will develop a deeper and more informed understanding of self and others as they negotiate complex environments.

**GELO 2c** Students will demonstrate an understanding of the complex issues faced by diverse groups in global and/or cross-cultural contexts. (*GE ENG Assessment Focus*)

##### **GE SIGNATURE ASSIGNMENT**⊗

**This signature assignment** is a formal, but personal essay due by the beginning of the final examination period. This essay will require you to reflect on your interpretive reading and as such will rely *solely* on the literary text and your own thoughts and perspectives.

#### **Signature Assignment – Take-Home/Online Final Exam Essay**

**Text:** Choose one work from our course readings that has impacted your understanding of and empathy for cultural perspectives to some degree and write a response to the prompt below. Readings may include novels, plays, poems, short stories, essays, nonfiction, or film (in ENG 3051).

**Prompt:** In what ways and to what degree has this literary work *impacted* your cultural perspectives, AND what *connections* have you made between this work and other university courses and/or your own life experience?

**Requirements:**

- All content in your essay should be human-generated. Generative AI *cannot* authentically synthesize your experiences, perspectives, and interpretations,
- Essays earning highest marks *must* address both aspects (*impact, connections*) of the prompt.
- Your essay response should be thesis-driven, elaborated by reasons, and supported with explicit textual evidence from your chosen text. All evidence should be properly cited according to MLA style.
- Your essay title should come from your thesis statement, not from the assignment or submission titles
- Length of essays should be 2-3 double-spaced pages in 12-point font type (Times Roman, or Calibri).
- Please title your submission: **Last Name\_GE-LIT Key Assignment**

**AAC&U Rubrics:** [Intercultural Knowledge and Competence VALUE Rubric](#) (20 pts.)

Rubric will be uploaded in Canvas with Signature Assignment.

**Canvas Online Submission:** Deadline posted in your Canvas course

**Course Schedule (Horario de curso)****January 12-16**

Week 1 (Semana 1)

T13 Course introduction. Reading in class: two poems by Gina Valdés: “Where You From?”: the online version can be found here: <https://girlgriot.wordpress.com/2008/04/22/where-you-from/>

and also “English con salsa”: <http://www.sandiegoreader.com/news/2010/may/05/poetry-english-con-salsa/>

Introduction about the Borderlands and Border reality. (context, history, geography, language, culture etc.)

Start reading Luis Humberto Crosthwaite’s “La fila” in class (we will work on a translation to English and finish up discussion and reading on Thursday). (See PDF on Canvas)

R15 Watch in class: Dean Nelson’s interview with Luis Alberto Urrea for the PLNU Writer’s Symposium by the Sea:

<http://www.youtube.com/watch?v=Ejxw-oRHjQQ>

Finish discussing “La fila” in class as an introduction to Borderlands reality.

Please begin reading *The Devil’s Highway: A True Story* for discussion on Tuesday, January 20.



## January 19-23

### Week 2 (Semana 2)

M19 Martin Luther King Jr. Day (Holiday, no classes today) (No hay clases hoy)

T20 Reading: *The Devil's Highway: A True Story*. Please be prepared to discuss relevant themes, characters, interpretations, plot, symbolism, literary techniques etc. (pp. *Author's Note* – p.40) (20 minutes of group work/review of section, followed by class discussion).

We will create a Google Doc in class to update (in groups of two) the following items: 1. A brief summary of the reading for today including a plot summary and structure of the work, 2. A brief summary of the characters and possible themes in the novel, and 3. A list of possible new vocabulary words that stood out, and also a few key quotes from the reading. This document will serve as an aid to study and review, and **we will do this throughout the semester with other readings and topics**. (Specifically concerning *The Devil's Highway: A True Story*, I may assign some of the “Questions and Topics for Discussion” from the Reading Group Guide (pp. 21-22) at the end of the novel.

R22 Reading: *The Devil's Highway: A True Story*. Please be prepared to discuss relevant themes, characters, interpretations, plot, symbolism, literary techniques etc. (pp. 43-83) (20 minutes of group work/review of section, followed by class discussion).

## January 26-30

### Week 3 (Semana 3)

T27 Reading: *The Devil's Highway: A True Story*. Please be prepared to discuss relevant themes, characters, interpretations, plot, symbolism, literary techniques etc. (pp. 84-129) (20 minutes of group work/review of section, followed by class discussion).

R29 Reading: *The Devil's Highway: A True Story*. Please be prepared to discuss relevant themes, characters, interpretations, plot, symbolism, literary techniques etc. (pp. 133-176) (20 minutes of group work/review of section, followed by class discussion).

## February 2-6

### Week 4 (Semana 4)

T3 Reading: *The Devil's Highway: A True Story*. Please be prepared to discuss relevant themes, characters, interpretations, plot, symbolism, literary techniques etc. (pp. 179-235) (20 minutes of group work/review of section, followed by class discussion).

R5 Reading: *The Land of Open Graves* (See PDF on Canvas). (20 minutes of group work/review of reading, followed by class discussion). Finish discussion about *The Devil's Highway: A True Story* in contrast with the reading from *The Land of Open Graves*.

**February 9-13**

Week 5 (Semana 5)

T10 Borderlands art activism: Hostile Terrain 94 (an installation created by Jason de León). We hosted an installation at PLNU Keller Gallery in the Spring of 2023. Professor Bennett will share a few of the projects that he has worked on about the Borderlands (Inside Out Project in Playas de Tijuana, Anastasio Hernández Rojas mural project, JR's Kikito project in Tecate).

R12 Reading: *Woman Hollering Creek and Other Stories*. Please be prepared to discuss relevant themes, characters, interpretations, plot, symbolism, literary techniques in the story "Woman Hollering Creek" (pp. 43-56) (20 minutes of group work/review of section, followed by class discussion).

**February 16-20**

Week 6 (Semana 6)

T17 Reading: *Woman Hollering Creek and Other Stories*. Please be prepared to discuss relevant themes, characters, interpretations, plot, symbolism, literary techniques in "Never Marry a Mexican" (pp. 68-83) (20 minutes of group work/review of section, followed by class discussion).

R19 Reading: *Woman Hollering Creek and Other Stories*. Please be prepared to discuss relevant themes, characters, interpretations, plot, symbolism, literary techniques in "Mericans" (pp. 17-20) (20 minutes of group work/review of section, followed by class discussion).

**February 23-27**

Week 7 (Semana 7)

T24 Borderlands art: more key examples (TBA). Guest speaker/presentation, Zoom TBA.

R26 Reading: *Borderlands / La Frontera: The New Mestiza*. Please be prepared to discuss relevant themes, characters, interpretations, plot, symbolism, literary techniques from Preface to the First Edition to the end of Chapter 3, "Entering into the Serpent" (pp. x - 49) (20 minutes of group work/review of sections, followed by class discussion).

**March 2-6**

Week 8 (Semana 8)

T3 Reading: *Borderlands / La Frontera: The New Mestiza*. Please be prepared to discuss relevant themes, characters, interpretations, plot, symbolism, literary techniques from Chapter 4 to the end of Chapter 5. (pp. 51 - 71) (20 minutes of group work/review of section, followed by class discussion).

R5 Reading: *Borderlands / La Frontera: The New Mestiza*. Please be prepared to discuss relevant themes, characters, interpretations, plot, symbolism, literary techniques from Chapter 6 to the end of Chapter 7. (pp. 73 - 96) (20 minutes of group work/review of section, followed by class discussion).

**March 9-13**

Week 9 (Semana 9)

Spring Break (No classes) Descanso de primavera (No hay clases hoy)

**March 16-20 (San Diego Latino Film Festival: March 18-22)**

Week 10 (Semana 10)

T17 Repasaremos el material del examen de medio semestre y tendremos las instrucciones para el examen. We will review materials for the Midterm Exam and get instructions for the exam.

**R19 Examen de medio semestre (Midterm Exam)****March 23-27**

Week 11 (Semana 11)

T24 Reading: *Smooth-Talking Dog*. Please be prepared to discuss relevant themes, characters, interpretations, plot, symbolism, literary techniques etc. (pp. 1-55) (20 minutes of group work/review of section, followed by class discussion).

R26 Reading: *Smooth-Talking Dog*. Please be prepared to discuss relevant themes, characters, interpretations, plot, symbolism, literary techniques etc. (pp. 57-101) (20 minutes of group work/review of section, followed by class discussion).

**March 30-April 3**

Week 12 (Semana 12)

T31 Reading: *Smooth-Talking Dog*. Please be prepared to discuss relevant themes, characters, interpretations, plot, symbolism, literary techniques etc. (pp. 103-139) (20 minutes of group work/review of section, followed by class discussion).

**Film Critique due today (two pages, double-spaced, MLA format) (Professor will provide instructions and ideas for the film critique with more details in class).**

R2 Easter Recess (No classes) (Descanso de Día de Pascua) (No hay clases)

**April 6-10**

Week 13 (Semana 13)

T7 Borderlands Art (introduction today). Reading of Rosina Conde's *Poemas por Ciudad Juárez* (*Poems for Ciudad Juárez*). We will work on a translation to English in class as well. Here is a link to the poem in Spanish: <https://letralia.com/letras/poesialetralia/2018/03/12/poemas-por-ciudad-juarez-por-rosina-conde/> (Spanish speaking students will do a translation of the poem)

R9 Oral presentations today (On Borderlands art) (One artist per student) Professor will provide more information about the oral presentations in class. Presentations should be 13-15 minutes long.

### **April 13-17**

Week 14 (Semana 14)

T14 Oral presentations today (On Borderlands art) Presentations should be 13-15 minutes long.

R16 Finish discussion about Borderlands art and oral presentations. Brief presentations on Borderlands art projects today, 8-10 minutes would be perfect.

### **April 20-24**

Week 15 (Semana 15)

T21 Reading: *North Sea*. Please be prepared to discuss relevant themes, characters, interpretations, plot, symbolism, literary techniques etc. (pp. selected poems, TBA) (20 minutes of group work/review of section, followed by class discussion).

R23 Reading: *North Sea*. Please be prepared to discuss relevant themes, characters, interpretations, plot, symbolism, literary techniques etc. (pp. selected poems, TBA) (20 minutes of group work/review of section, followed by class discussion).

**Chicano Park Day on Saturday, April 25, 2026. (Please plan on attending Chicano Park Day, 2026!).**

### **April 27-May 1 (Last Week of Classes)**

Week 16 (Semana 16)

T28 Reflections on Chicano Park Day, 2026. We will reflect and share about some of the experiences during Chicano Park Day and will have the chance to share about meaningful interactions. We will begin review for the final exam today as well and will get instructions and a study guide for that.

R30 **(Last day of class) (Último día de clases)** Review for Final Exam / Discussion.

We will reflect on other Cultural Engagement activities during the semester. We will finish with some final observations and conclusions about the course and Borderlands reality.

**All Cultural Engagement and Extra Credit due today.**

### **May 4-8 (Finals Week)**

Week 17 (Semana 17)

**Final Exam:** Tuesday, May 5, 2026, 1:30pm – 4:00pm (no exceptions).

## **List of Artists / Art actions / Border art / Connections / Photographers / Writers**

Luis Alberto Urrea (writer and cultural expert on the Borderlands)

Sandra Cisneros (writer with many works on Borderlands reality)

Gloría Anzaldúa (poet, writer, activist, and expert on the Borderlands and Borderland theory)

Roberto Castillo Udiarte (iconic poet from the Borderlands and Borderlands culture)

José Javier Villarreal (award-winning poet from Tecate, Baja California. He is also an essayist, translator, and promoter of the humanities). Professor Bennett translated his award-winning book of poems *Mar del norte* (*North Sea*) with Vaso Roto, also known as Broken Bowl Books.

Stephan Falke (border artists / La Frontera Series) (Photographer documenting artists in the Borderlands)

Jill Holslin (artist and photographer, professor at SDSU, lives and has a studio in Playas de Tijuana)

Alejandro Cossío (photojournalist in Tijuana)

Carmen Linares-Kalo (muralist, painter, and activist. Carmen has led many of my classes on a Chicano Park Mural Tour)

Víctor Ochoa (founding muralist in Chicano Park, known as the “Chicanosaurus” and is well-respected in the Borderlands community)

Germán Corrales (Butterfly Man) (muralist, artist, educator, who worked on the Anastasio Hernández Rojas mural in Chicano Park). Professor Bennett had a photo of him exhibited at the International Center of Photography in New York, along with a book publication of the same photo)

Anastasio Hernández Rojas mural project and HBO documentary (new, current, gives background, titled *Critical Incident: Death at the Border*) (Photo essay and book publication on mural project, Scott Bennett)

Jason de León (*The Land of Open Graves*, *Hostile Terrian 94*) (anthropologist, UCLA professor, writer, founder of the *Undocumented Migration Project*)

Alex Rivera (award-winning filmmaker and media artist, visionary, expert on Borderlands reality and the context of globalization and migration. Especially known for his film *Sleep Dealer* from 2008). Alex visited PLNU recently and did a talk about his work as a filmmaker.

JR and team. (World-famous French artist who focuses on social projects all over the world. Professor Bennett documented some of his work, such as the Kikito project in Tecate and Bennett also completed an Inside Out Project at Playas de Tijuana, a project started by JR and that is the topic of his Ted Talk.)

San Diego Latino Film Festival (Many connections with Borderlands art, film, and documentaries)

Don Bartletti (Pulitzer-Prize winning photojournalist and expert on the context of immigration)

Rosina Conde (Award-winning Mexican writer (poetry, short stories, novels, essays, plays), influential in Mexico City, Mexicali, Tijuana and the Borderlands, and respected cultural voice in the region, a blues musician/singer, and is also involved in theater as a playwright)

Luis Humberto Crosthwaite (Mexican writer focusing on Tijuana and the Borderlands)

Hugo Crosthwaite (Mexican painter and muralist, cousin of Luis Humberto Crosthwaite)

Lila Downs (creative (haunting voice) musician and singer, especially her album *Border*)

Ricardo Arjona (Guatemalan musician and singer, especially his song *Mojado*)

Los Tigres del Norte (The most famous and influential Mexican corrido band, known for narco-corridos with such songs as *Contrabando y traición* and *La Jaula de Oro*)

Molotov (Mexican counter-culture indie band, with the song *Frijolero* focusing on the U.S.-Mexico border and culture)

Bostich and Fussible (electronic musicians / DJs from Tijuana, part of the Nortec Collective, known for songs such as *Tijuana Makes Me Happy*)

Manu Chao (well-known international musician and signer, with a focus on the Borderlands and immigration in his album *Clandestino*, 1998. He was born to Spanish parents in Paris, France.)

Eros Hoagland (*Witness: Juárez* HBO documentary) (photojournalist and former war photographer who documented the U.S.-Mexico border for many years)

Jon Lowenstein (documentary photographer and filmmaker, with a focus on social issues including immigration and Latin America, but also many other key topics)

Omar Martínez (photojournalist from Tijuana)

Gabriel Cárdenas (photojournalist living and working in South Texas)

David Maung (photojournalist who lives and works in Tijuana)

María Teresa Fernández (borderlands photographer who has documented migration over many years)

John B. Moore (award-winning photojournalist who mainly focuses on Borderlands issues)

Paul Ratje (photojournalist who mainly works in Texas, and is famous for his photo of a Haitian migrant being threatened by a CBP agent on horseback on the banks of the Rio Grande)

Pedro Ríos (borderlands activist, photographer, writer, authority on issues, and works for the American Friends Service Committee)

Ministry with Mexico (PLNU outreach program)

Paul Turounet (photographer, professor, Fulbright García-Robles Fellowship (1997) Guggenheim Fellow (2018), expert on the Borderlands, especially through *Los Libros de la Frontera / The Border Books ... Tierra Brava FM-3 Visa, Bajo La Luna Verde, and Estamos Buscando A – Migrant Guide*) (Turounet teaches photography at Grossmont College)

Guillermo Arias (photojournalist who lives in Tijuana and works for AFP. He was also the fixer for the documentary *Witness: Rio* featuring Eros Hoagland)

Adriana Zehbrauskas (Brazilian photojournalist who focuses on Latin America, and Borderland issues such as immigration and popular culture. She lives in Phoenix, Arizona.)

Julián Cardona (book on Ciudad Juárez, Abecedario...) (photographer, writer)

Alice Driver (writer, human rights activist)

Lalo Alcaraz (San Diego native (Helix High School, SDSU), award-winning cartoonist concerning protest art who is well-respected as an artist and humorist)

John Annerino. *Dead in their Tracks: Crossing America's Desert Borderlands* (writer, photographer and early documenter of the borderlands region)

Guillermo Gómez-Peña (eccentric and interdisciplinary borderlands activist, writer, performer, counter-cultural focus)

Santiago Vaquera-Vásquez (writer, professor, traveler, presenter)

Joseph Wambaugh (crime writer)

Charles Bowden (well-known borderlands writer with many novels on the subject)

Tom Kiefer (fine art photographer who documents personal items of migrants and asylum seekers found in the desert by the U.S. Border Patrol. His project is called *El sueño americano / The American Dream*)