

**FIRST YEAR AND COMMON READING  
RESOURCE GUIDE**

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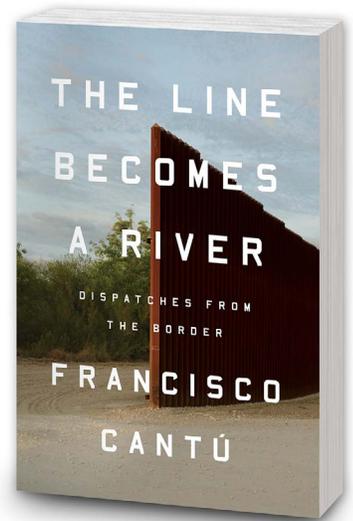
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## I. INTRODUCTION

In *The Line Becomes a River: Dispatches from the Border*, Francisco Cantú details his experiences as a Border Patrol agent at the U.S.-Mexico border. In this moving memoir, the reader learns of the overwhelming presence of violence at the border, the many physical and emotional challenges facing migrants who seek to cross it, and the dehumanizing treatment of these desperate people by the United States' flawed border control and immigration system. In our current time, one characterized by the separation of migrant families, the denigration of migrants in popular discourse, and political pledges to construct a wall at the border, Cantú's text is exceedingly timely. This guide was written to assist teachers and students as they engage with this powerful text. Through the questions, activities, and resources featured within, students are encouraged to adopt an analytical view of *The Line Becomes a River* and related topics. This guide contains five sections: discussion questions, various classroom activities, research opportunities, service learning projects, and other resources for students, teachers, and programs. Each section is applicable to multiple curricular areas, and as such, this document has an interdisciplinary focus. Activities can also be easily modified and scaled, as they were constructed with flexibility in mind. Lastly, students are encouraged throughout to utilize technology and work collaboratively as they complete their First Year Experience (FYE); this guide should provoke meaningful analysis and reflection, and it supports the overall purpose of the FYE: to fuse rigorous classroom study with immersive, communal learning experiences.



## II. DISCUSSION QUESTIONS

These questions can be posed to an entire class, given to small groups, used to initiate online discussions, etc.

1. What do you make of the many dreams that are described throughout the book? In what ways do these dreams reflect the mental and emotional states of the narrator?
2. Early in the text, the narrator tells his mother that “stepping into a system doesn’t mean that the system becomes you...I’m not going to lose sight of that. I’m not going to become someone else” (p. 25). To what extent do you believe these statements remain true for the narrator throughout the remainder of the book?
3. “For the majority of Americans, most of what happens on the border continues to remain out of sight and out of mind. But politicized immigration rhetoric now reaches into every corner of the nation, casting migrants as ‘animals,’ ‘gang members,’ and ‘rapists’ while linking border security to vague notions of warfare and defense against invasion” (Author’s Note, p. 9). In what ways does the text’s portrayal of migrants challenge some of the negative depictions that are prevalent in popular and political discourse?
4. “Inside the processing center I filled out their voluntary return papers and entered their names into the computer. Before leaving them in their cell I wished them luck on their journey and asked them to be safe, to always think of their child. Later that night, as I sat in the transport van listening to the calls come out over the radio, I realized I had forgotten their names” (p. 41). In what ways does the author attempt to resist the dehumanizing aspects of his job? More broadly, what forms of humanization and dehumanization do you note throughout the text?
5. After reading *The Line Becomes a River*, what would you say are the most significant threats, both emotional and physical, to those attempting to cross the U.S.-Mexico border?
6. Perform an online search and learn about some of the controversy surrounding the book. What are the central points of critique? What is your reaction to these critiques?
7. “I wanted to tell him that I had reached the point at which I could barely sleep, a point at which my mind had become so filled with violence that I could barely perceive beauty in the landscape around me” (p. 129). In what ways does violence take its toll on the narrator and other individuals referenced in the text? What larger points do you believe the text makes about violence? What questions does the text pose in regard to violence?
8. Consider the difference between observing a violent system and directly participating in it. In what ways are these two orientations evident in the text? Relatedly, where do you locate the narrator on the spectrum of observation vs. participation in violence? Explain your reasoning.
9. In the latter section of the book, how do you think the narrator is ultimately affected by his involvement in Jose’s situation?
10. “All these years, I told her, it’s like I’ve been circling beneath a giant, my gaze fixated upon its foot resting at the ground. But now, I said, it’s like I’m starting to crane my head upward, like I’m finally seeing the thing that crushes” (p. 222). What do you think the narrator means here?
11. In political discourse, as of late, there has been much talk regarding the potential construction of a border wall. How do you think *The Line Becomes a River* informs the associated debate?
12. “Violence does not grow organically in our deserts or at our borders. It has arrived there through policy” (Author’s Note, p. 7). After reading *The Line Becomes a River*, in what ways would you say our nation’s immigration policy engenders violence and objectifies and harms immigrants? How should immigration policy be changed?
13. As discussed in the Author’s Note, Cantú desired *The Line Becomes a River* to “be anchored in an exploration of the many manifestations of border violence” (p. 3). In what ways do you believe parts I, II, and III of the book each explore different manifestations of border violence and their effects on the narrator and the migrants he encounters?
14. What do you believe are some of the central themes of the text?
15. If you could ask Francisco Cantú one question about *The Line Becomes a River*, what would you ask and why?

### III. VARIOUS CLASSROOM ACTIVITIES

The following activities are applicable to a variety of curricular areas.

#### I. PAIDEIA SEMINAR

A Paideia Seminar is a student-centered, Socratic discussion. In it, the teacher serves as facilitator by providing students with open-ended questions, prompting students to respond, and by linking student comments. There are three main question categories: *opening questions*, *core questions*, and *closing questions*. *Opening questions* identify main ideas from the text (What larger points does the book make about the consequences of dehumanization?). *Core questions* require students to analyze textual details (What do you consider to be some of the central turning points of Cantú's journey?). Finally, *closing questions* personalize textual concepts (What sort of lessons did you learn from the book? What makes it such a timely text?). Construct multiple questions like these, and have students gather in a large circle.

Establish group goals for the discussion and have students create individual goals as well. Some group goals could include practicing active listening strategies, disagreeing constructively, and having each participant express at least two thoughts. Individual goals could include referring to specific passages, building on another's comment, and making consistent eye contact with others. Facilitate the conversation and concentrate on eliciting student responses. When the discussion concludes, have students self-assess and provide feedback on the seminar. Note that many of the discussion questions in this guide can be used during this activity.

For more information, consult <https://www.paideia.org/about-paideia/socratic-seminar/>

#### 2. STUDENT GENERATED QUESTIONS (QAR)

When students are able to generate their own questions, they are typically more invested in the analytical process. Allow them to take ownership of inquiry and explore *The Line Becomes a River* through this activity. QAR refers to Question-Answer Relationships, and this activity works well in terms of encouraging both close analysis and personal connections. The types of questions include:

- **Right there questions:** answers to these questions are found explicitly in the text. (*Why does Cantú decide to join the Border Patrol?*)
- **Think and search questions:** answers lie in the text, but may only be found by examining several different sections and piecing them together. (*How do Cantú's dreams reflect his changing emotional state throughout the book?*)
- **Author and you:** answers require personal interpretation based on textual evidence. (*How do you think Cantú is ultimately affected by his relationship with Jose?*)

- **On my own:** answers connect personal experience with themes of the text. (*Have you ever witnessed the dehumanization of another person or experienced it yourself? How did it affect you?*)

Have students work independently or in pairs to generate several questions per category for a specific section of the book. After these questions are generated, instructors have several options:

- Have students trade and answer each other's questions in writing
- Have students pose their questions during small-group discussions
- Have students select one question to expand upon in an extended written response or brief presentation ("Right there" questions do not work well for this).
- Have students answer each other's questions via collaborative documents on Google Docs (<http://docs.google.com>).

For more information on this strategy, consult this resource: <http://www.readingquest.org/qar.html>

*\*All Google resources mentioned in this guide are accessible with a free Google account.*

#### 3. COMPARE AND CONTRAST MIGRANT EXPERIENCES

"All of us who cross are exposed to this possibility. We know there are dangers in the desert and in the mountains. La mafia, la migra. There's mountain lions, snakes. There's cliffs and deep canyons. There's no water. There are many dangers, but for me it doesn't matter. I have to cross, I have to arrive to the other side" (p. 241).

After reading *The Line Becomes a River*, have students access the four sources below. Each one details the experiences of migrants. Note that in addition to these sources, you may also ask students if they, and/or their family members, have migration stories of their own to share.

- "My Immigration Story": <https://myimmigrationstory.com>
- Oliver Contreras' "Unaccompanied": [https://www.washingtonpost.com/news/in-sight/wp/2015/10/14/they-made-the-long-rough-journey-to-cross-the-u-s-border-alone-here-are-their-faces-and-voices/?utm\\_term=.c12d48051f60](https://www.washingtonpost.com/news/in-sight/wp/2015/10/14/they-made-the-long-rough-journey-to-cross-the-u-s-border-alone-here-are-their-faces-and-voices/?utm_term=.c12d48051f60)
- "Our Values on the Line: Migrant Abuse and Family Separation at the Border": [https://jesuits.org/Assets/Publications/File/REPORT\\_2015\\_Our\\_Values\\_on\\_the\\_Line.pdf](https://jesuits.org/Assets/Publications/File/REPORT_2015_Our_Values_on_the_Line.pdf)

- "Why would someone cross the border illegally? Hear one man's harrowing story." <https://www.upworthy.com/why-would-someone-cross-the-border-illegally-hear-one-mans-harrowing-story>

To begin, have students browse these sources. Next, ask students to select one or more of these narratives to compare and contrast with a migrant experience detailed in *The Line Becomes a River*.

To facilitate this process, instruct students to use a Venn diagram. In one circle, students should note unique aspects of the migrant experience depicted in their chosen narrative; in the other circle, they should note unique aspects of their selected migrant experience from the book. In the middle section of the Venn diagram, students should record similarities. Have students pair up and share their analysis before transitioning to a whole class conversation. Students could also further explore their noted similarities and differences through extended writing.

## 4. GALLERY WALK

“Inside the church, the light from my flashlight glinted off tiny strings of tinsel hanging from the ceiling. A large piece of fabric depicting the Virgin of Guadalupe was strung across the front wall, and beneath it I saw two figures lying on a blanket that had been spread out between the pews and the altar. As I approached, a man looked up at me and squinted, holding out his hand to block the light...He stuffed some things into a backpack, then helped his wife to her feet. Her face was streaked with dried tears, and when she turned toward me I saw that she was pregnant” (pp. 38-39).

In *The Line Becomes a River*, Francisco Cantú provides a number of descriptive passages that construct vivid images of the border and those who attempt to cross it. To accentuate this visual experience, have students analyze images pertaining to the border crossing experience through their participation in a gallery walk activity, described below.

A gallery walk requires students to move around the classroom while thoughtfully observing and analyzing visual content. To prep this activity, select five to eight images that you believe will provoke students to reflect on the text and think deeply. You can select these images from the following three websites:

- “Love Letters, a Toothbrush, a Bible: The stories told by the personal objects of immigrants who died illegally crossing the border” [http://www.slate.com/articles/news\\_and\\_politics/photography/2015/09/personal\\_objects\\_of\\_immigrants\\_who\\_died\\_trying\\_to\\_illegally\\_cross\\_the\\_u.html](http://www.slate.com/articles/news_and_politics/photography/2015/09/personal_objects_of_immigrants_who_died_trying_to_illegally_cross_the_u.html)

- “Powerful photos show the untold story of immigrants illegally crossing the border” <http://theplaidzebra.com/powerful-photos-show-the-untold-story-of-immigrants-illegally-crossing-the-border/>
- “Crossing the US border-in pictures” <https://www.theguardian.com/us-news/gallery/2018/mar/30/john-moore-photographer-immigrants-crossing-us-border-in-pictures>

After selecting the images, display each on its own designated laptop/tablet or print each out in color. Each image should be placed at a different location in the room, and desks should be arranged so that students can easily move around and quietly visit each image. Encourage students to spend sufficient time reflecting on each image, and as they do so, have them record responses to the following questions, per image:

- What would a good title for the image be? Why?
- What strikes you about the figure(s) (clothing, facial expression, etc.), setting, or object(s) featured in the image?
- How does the image make you feel? Explain.
- In what ways can you connect the image to *The Line Becomes a River*?

After students have circulated around the room, have them share their responses in small groups or during a whole-class discussion.

## 5. VIRTUAL TOURS OF THE BORDER

“I’m tired of reading about the border in books. I want to be on the ground, out in the field, I want to see the realities of the border day in and day out. I know it might be ugly, I know it might be dangerous, but I don’t see any better way to truly understand the place” (pp. 22-23).

Invite students to experience the border through a virtual tour. To begin, ask students to take one, or both, of the virtual tours described below. As they begin their chosen tour(s), ask students to keep a “travel diary.” In this diary, students should record what strikes them (both intellectually and emotionally) during their tour, and they should also strive to make connections between the content of the tour and *The Line Becomes a River*. After all tours are completed, allow students to discuss their related thoughts, feelings, and questions, and ask them to specifically unpack the connections they

made with the book. Invite students to share their travel diaries with each other if they are comfortable doing so.

- <https://conservationphotographers.org/embattled-borderlands/>  
This site hosts the “Embattled Borderlands” story map that provides students with an audiovisual tour of the U.S.-Mexico border. The tour explores how the construction of walls and other infrastructure, along with heightened militarization, has affected animals, rare habitats, and humans.
- <https://www.usatoday.com/border-wall/>  
This site from the *USA Today Network* provides students with a virtual tour of the U.S.-Mexico border.

## 6. EXPERIENCE THE BORDER IN VIRTUAL REALITY

If your school has access to an HTC Vive virtual reality system, invite students to use the system to embark on a virtual reality trip to the border. USA TODAY NETWORK’s “The Wall” allows students to have “on the ground” experiences at three locations along the border. Initiate this activity by directing students to <https://www.viveport.com/apps/3f16c881-0be2-475b-be59-7da4b1d0093f>.

After students conclude this virtual reality experience, ask them to address the following questions in writing or during class discussion:

1. What were two-three moments from this VR experience that particularly impacted you?

2. How, specifically, can you connect parts of this VR experience to *The Line Becomes a River*?
3. How did the virtual reality aspect of this experience affect you? Do you feel it allowed you to better connect with the border and those who traverse it? Why? Why not?
4. In general, what do you believe people can learn from this VR experience?
5. If you have visited the border in person, how did your physical experience compare to your VR experience?
6. In what ways did this VR experience confirm or contradict your prior conceptions of the border?

## IV. RESEARCH OPPORTUNITIES

The following topics are designed to provide students with opportunities for extended inquiry and analysis. In response to these, students could:

- Compose a research paper
- Deliver a presentation
- Design a lesson plan and teach a class
- Create a website (<http://www.wix.com>, <http://www.weebly.com>, and <https://sites.google.com> are excellent free resources for this)

1. “I realized, too, that despite my small role within the system, despite hours of training and studying at the Border Patrol academy, I had little inkling of what happened to those I arrested after I turned over their paperwork and went home from my shift” (p. 185). Perform research to learn more about what happens to those who are arrested and subsequently deported. How are these individuals charged? Where, and for how long, are they detained? What are the current policies and laws that structure this process? In what ways should these laws and policies be changed?
2. “Of course, what you do depends on who you’re with, depends on what kind of agent you are, what kind of agent you want to become, but it’s true that we slash their bottles and drain their water into the dry earth, that we dump their backpacks and pile their food and clothes to be crushed and pissed on and stepped over, strewn across the desert and set ablaze” (p. 33). Perform research to determine how frequently these actions are initiated by the U.S. Border Patrol. What is the rationale behind such actions? Relatedly, research the history of the strategy of “Prevention through Deterrence.” What is this? When, and from whom, did it originate? What should be done about this strategy?
3. “These numbers also fail to take into account all those who have died and gone missing crossing the border into the United States, people often fleeing the violence-ridden towns and cities of their birth. In 2017, Manny Fernandez reported in *The New York Times* that the Border Patrol had recorded over six thousand deaths in the sixteen years between 2000 and 2016. In Arizona’s Pima County alone, the remains of more than two thousand migrants were found” (p. 107). Perform research and examine the number of border deaths. Where are the dead located? What are the most prevalent causes of death? In what

ways can data be used to highlight ways to prevent future deaths? Finally, in what ways can these facts and figures be used to humanize the dead? Valuable resources for this research topic include Humane Borders’ migrant death map (<https://humaneborders.org/migrant-death-mapping/>), Operation Identification (<https://www.txstate.edu/anthropology/facts/outreach/opid.html>), and the Colibri Center for Human Rights’ DNA Program (<http://www.colibricenter.org/programa-de-adn/>).

4. “In 2014, the Mexican government released new data officially recognizing an incidence of more than 164,000 homicides since 2007. Researchers such as Molloy are quick to remind the public that such statistics ‘probably report a minimum number of the deaths that have occurred.’ They do not account for the missing and disappeared, estimated at more than 25,000 in 2012. Nor, of course, do they account for the high rates of kidnapping and extortion” (pp. 106-107). Perform research to determine what conditions, conflicts, and sources of violence Mexican migrants are fleeing from. Relatedly, why does Cantú refer to the country as “the crumbling Republic of Mexico” (p. 108)? In what ways can the United States more effectively contribute resources to Mexico and work to better address the various threats to its people?
5. “Beginning in the mid-1990s, femicide—the killing of women—became the hallmark of Ciudad Juarez, an emblem of the danger and chaos unfurling along the border” (p. 135). Perform research to learn more about femicide and other threats facing women along the border. What threats do these women face? How have these threats been addressed thus far? What further actions are needed to better address them?
6. “I have a son, he said, gesturing toward Jose’s oldest—they’re the same age. I woke up this morning and I could hear my son out in the kitchen. It got me thinking. No father should be kept from his family this way, no father should have a young son and wake up unable to hear him in the next room” (p. 185). While not directly related to the situation described in this passage, it is difficult to read this and not think of the Trump administration’s practice of separating families at the border. Perform research and learn more about the “zero-tolerance” policy that enabled these separations. What is this policy? What is its current status? What cultural attitudes both underlie and are bolstered by it?

## V. SERVICE LEARNING PROJECTS

These projects are designed to connect students’ learning experiences with the larger community.

### I. BECOME AN EXPERT AND EDUCATOR

Have students select a topic related to *The Line Becomes a River* to research in small groups. Some suggested topics include:

- The Trump administration’s decision to criminally prosecute border crossers
- The deportation process
- The history of the U.S.-Mexico border

- The history of immigration in the United States
- The physical and psychological effects of violence on migrants
- Drug cartels and human trafficking at the border

The purpose of this activity is for students to become experts on their topic so that they may effectively educate other members of the campus community. First, student groups should read and analyze the applicable sections of *The Line Becomes a River* while performing

secondary research as well. After students have sufficiently researched their topic, have them answer the following two questions:

1. What is the essential information that others must know about my group's topic?
2. What are controversial elements of my topic?

Finally, have students present their research to the campus community in such a way that it both informs and invites them to debate the issue. Groups could:

- Staff an information booth (be sure to obtain permission first) in a visible area and distribute brochures, fliers, or other documents. Free web resources such as <https://www.canva.com/> will work for this, or students could use programs such as Microsoft Publisher to create documents.

- Launch an online campaign through social media or a designed website. Encourage students to create captivating presentations through Prezi (<http://www.prezi.com>), Google Slides (<http://www.google.com/slides/about/>), or Microsoft Sway (<https://sway.com>).
- Design and publish infographics. An infographic is a visual representation of information that features short sections of text and multiple charts, graphs, and other visuals. The digital medium offers students a unique way to package and convey knowledge while sharpening their digital literacy skills. Free resources for this include <http://piktochart.com> and <http://easel.ly>.

Regardless of the format students select, their presentations should invite their audience to ask questions and engage in dialogue.

## 2. SUPPORT A NON-PROFIT OR CHARITY THAT ASSISTS MIGRANTS

To initiate this activity, have students organize themselves into groups and invite them to select one of the charities/non-profits described below (note that these are just suggestions; students can look online to locate others as well. If they do so, encourage students to vet charities/non-profits through the use of <https://www.charitynavigator.org> and <http://www.guidestar.org>):

- The Refugee and Immigrant Center for Education and Legal Services (<https://www.raicetexas.org>) is a non-profit that offers free and low-cost legal services to families, refugees, and immigrant children in Central and South Texas.
- The Texas Civil Rights Project (<https://texascivilrightsproject.org>) assists families at the border to get translation services and legal advice; more broadly, the organization works to reform the criminal justice system, advance racial and economic justice, and protect voting rights.
- The Florence Immigrant and Refugee Rights Project (<https://firrp.org>) works to provide free legal and social services to

detained immigrants located in Arizona.

- The National Network for Immigrant and Refugee Rights (<http://www.nnirr.org/~nnirrorg/drupal/>) works to defend the rights of all refugees and immigrants.
- The Colibri Center for Human Rights (<http://www.colibricenter.org>) works to end migrant death and suffering at the border.

After students select an organization, ask them to plan and implement several different fundraising activities to support it. To provide students with some fundraising ideas, refer them to the extensive list located here: <https://www.causevox.com/fundraising-ideas/>.

Whatever students choose to do, encourage them to promote their efforts through social media. After students conclude their fundraising efforts, have them debrief and reflect on what was successful and what could be improved.

## 3. VOLUNTEER WITH AN ORGANIZATION AT THE BORDER

If your school is located close to the U.S.-Mexico border, or if your students are able to travel there, use this activity to invite them to volunteer with an organization dedicated to assisting migrants at the border. You can ask students to locate their own volunteer opportunities, or you can suggest an organization from the list below.

- No More Deaths (<http://forms.nomoredeaths.org/about-no-more-deaths/>) is a humanitarian organization located in southern Arizona that works to end migrant death and suffering in the U.S.-Mexico borderlands. They offer a variety of volunteer programs that can be accessed here: <http://forms.nomoredeaths.org/volunteer/>
- Derechos Humanos (<https://derechoshumanosaz.net>) is a grassroots organization that promotes the human and civil rights of migrants and works to combat the militarization of the southern border. Students can learn more about volunteer opportunities here: <https://derechoshumanosaz.net/support-us/volunteer/>
- Border Angels (<https://www.borderangels.org>) is an all-volunteer, non-profit that seeks to promote human rights, social justice, and humane immigration reform. They have a special focus on issues at the U.S.-Mexico border. Students can learn

more about volunteering with them here: <https://www.borderangels.org/volunteers/>

- People Helping People (<http://phparivaca.org>) is an organization located in Arivaca, Arizona that works to demilitarize the border and provide crisis-relief. An overview of volunteer opportunities (including serving as a Border Patrol checkpoint monitor) can be accessed here: [http://phparivaca.org/?page\\_id=889](http://phparivaca.org/?page_id=889)
- Humane Borders (<https://humaneborders.org>) is an organization whose mission is to prevent migrant deaths at the border, particularly from dehydration and exposure, and to create a humane and just environment at the border. Students can learn more about volunteer opportunities, including participating in water runs, here: <https://humaneborders.org/volunteer-opportunities/>
- The Borderlands Restoration Network (<http://www.borderlandsrestoration.org>) is a network of organizations that work to support the environment and build vibrant communities in the borderlands.

Ask students to maintain a journal during their time volunteering so that they can share their experiences with classmates and the local community when they return.

#### 4. PARTICIPATE IN A BORDER IMMERSION PROGRAM

There are several organizations that allow students to travel to the border and participate in an immersion experience. Two such programs are:

- The Cristo Rey Border Immersion Program (<http://iglesiacristerey.wixsite.com/borderimmersion>) invites participants to learn more about issues that affect those living in the borderlands. This program allows participants to participate in fellowship at the El Paso-Ciudad Juárez fence, tour rural settlements in El Paso, assist with an after school program, and much more.
- The Kino Border Initiative offers an immersion experience (<https://www.kinoborderinitiative.org/education/>) that allows participants to spend time with migrants in a variety of settings.

Participants will volunteer at a soup kitchen where they will interact with deported individuals, and among other experiences, participants will possibly witness the criminal prosecution of immigrants in Tucson.

- BorderLinks (<https://www.borderlinks.org>) offers a number of experiential learning opportunities that allow participants to explore life at the border and the impact of U.S. immigration policies on those who live there.

Ask participating students to maintain a journal during their immersion experience, and invite them to share their experiences through text, image, and video via social media.

#### 5. DEBUNK MYTHS REGARDING MIGRANTS

Have students identify and debunk myths regarding immigration and the migrant population through the creation and distribution of brochures and/or fact sheets. These two document forms are ideal for this activity because they typically feature concise language, statistics, and they are easily distributed and quickly read.

- To begin, place students in small groups. In these groups, students should list some of the most prominent myths about the migrant population they are familiar with. After this, have students perform online research to locate additional myths and information about them.
- Next, have students perform research (using credible sources) to debunk the myths they have identified.
- Finally, students should organize their information in a concise, visually appealing format. If possible, show them examples of exemplary brochures and fact sheets, and direct students to create their own and distribute them to the campus population. Note that students could also distribute digital versions of their

work through social media platforms such as Facebook, Twitter, and Tumblr.

Useful resources for this activity:

- [https://www.uschamber.com/sites/default/files/legacy/reports/Immigration\\_MythsFacts.pdf](https://www.uschamber.com/sites/default/files/legacy/reports/Immigration_MythsFacts.pdf)  
An “Immigration Myths and Facts” document from the U.S. Chamber of Commerce
- <https://www.tolerance.org/magazine/spring-2011/ten-myths-about-immigration>  
“Ten Myths About Immigration,” a resource from Teaching Tolerance, a project of the Southern Poverty Law Center
- <https://www.canva.com/create/brochures/>  
A free, online brochure maker
- <http://ctb.ku.edu/en/table-of-contents/participation/promoting-interest/fact-sheets/main>  
Suggestions and guidelines for composing fact sheets

### VI. OTHER RESOURCES FOR STUDENTS, TEACHERS, AND PROGRAMS

The following are resources useful for extending a study of *The Line Becomes a River* and its related subjects:

- <https://www.vox.com/conversations/2018/2/14/17009704/border-patrol-agent-immigration>  
A conversation with Francisco Cantú from *Vox*.
- <https://www.youtube.com/watch?v=2aKODva8Cfk&t=3s>  
A segment on Francisco Cantú and *The Line Becomes a River* from PBS NewsHour.
- <https://www.ted.com/topics/immigration>  
A selection of TED Talks on the topic of immigration.
- <https://www.youtube.com/watch?v=r9Gd-axMMbM>  
“Life in the shadow of US-Mexico border wall,” a video from BBC News.
- <https://www.americanimmigrationcouncil.org/research/why-don't-they-just-get-line>  
“Why Don’t They Just Get In Line?” a fact sheet about immigration from the American Immigration Council.

- <https://www.newyorker.com/magazine/2018/01/15/when-deportation-is-a-death-sentence>  
“When Deportation is a Death Sentence,” a piece on the consequences of deportation from Sarah Stillman at *The New Yorker*.
- <https://www.dallasnews.com/arts/books/2018/04/03/francisco-cant-word-people-expressing-anger-border-patrol-memoir-thanks>  
An interview with Francisco Cantú regarding the controversy surrounding *The Line Becomes a River*.
- <https://www.guernicamag.com/francisco-cantu-and-lauren-markham-border-patrol/>  
A conversation with Francisco Cantú, John Washington, and Laura Markham, from *Guernica*.
- <https://www.youtube.com/watch?v=khw26Py2bCQ>  
A conversation with Francisco Cantú from the Los Angeles Public Library’s ALOUD program.
- <https://harpers.org/archive/2017/10/tucson-arizona/>  
An essay from Francisco Cantú on the criminal prosecution of border crossers.

### ABOUT THE AUTHOR OF THIS GUIDE

Chris Gilbert is a former high school English teacher and current doctoral student who lives in the mountains of North Carolina. He is also an avid writer. His work has appeared in the *The Washington Post’s* education blog, “The Answer Sheet,” NCTE’s (National Council of Teachers of English) *English Journal*, and he has also written a number of educational guides for Penguin Random House and Patagonia. He is a 2013 and 2015 recipient of NCTE’s Paul and Kate Farmer *English Journal* Writing Award.